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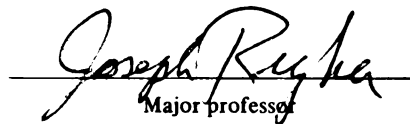
SUPEREGO FUNCTIONING IN BILINGUALS

presented by

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of the requirements for

M. A. degree in PSYCHOLOGY


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SUPEREGO FUNCTIONING IN BILINGUALS

By

Shasha Camaj

A THESIS

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ABSTRACT

SUPEREGO FUNCTIONING IN BILINGUALS

By
Shasha Camaj

This study explores the notion that coordinate bilinguals have "language-specific selves." The Freudian view of the superego forms the crux of the hypotheses that the second language of the bilingual is less dominated by superego control than the mother tongue and that the expression of affect is generally stronger in the mother tongue.

Fifty-two native French-speaking bilinguals were given a story completion task in both French and English. The story, in which the hero/heroine is being tempted by an incestuous wish, was designed to stimulate superego reactions. Two directionally contrasting predictions involving superego control were borne out: lower levels of sexual gratification, but higher levels of guilt were depicted in French as compared to English stories. However, the prediction that anxiety and overall affect would be more evident in the mother tongue stories was not borne out.

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INTRODUCTION

Some clinicians and researchers have suggested that bilinguals have language-specific selves (e.g. Marcos, Eisma, & Guimon, 1977; Marin, Triandis, Betancourt, & Kashima, 1983). That is, they experience themselves and perceive the world differently based on which language they are using. In their clinical work with bilinguals, Marcos, Eisma, & Guimon (1977) have stated that bilinguals "do not simply have a duplex set of words to refer to objects and experiences, but rather have alternate and not necessarily congruent experiential inner worlds" (p. 286).

This description of a dual sense of self in bilinguals would appear to be the logical consequence of the language-relativity hypothesis, or Sapir-Whorf hypothesis. The Sapir-Whorf hypothesis states that language actually assists in the creation of our experience of reality and is not merely a vehicle we use to express an objective, external world (Sapir, 1929; Fishman, 1960). Sapir (1929) stated that "We as individuals see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation." According to the language-relativity hypothesis therefore, the bilingual individual's perception of self and the world at any given

time will depend upon which language they use.

Ervin and Osgood (1954) distinguish between compound and coordinate bilinguals. The distinction is based on when and how the languages were acquired. Coordinate bilinguals acquire their languages in separate contexts whereas compound bilinguals learn their languages in fused settings. According to Ervin and Osgood, coordinate bilinguals attribute different meanings to the same words in different languages because their acquisition is colored by the contexts in which they learned them. On the other hand, compound bilinguals ascribe the identical meaning to words across language systems since they were learned in the same setting. In view of the language relativity hypothesis then, the implication of this classification is that the coordinate bilingual, unlike the compound bilingual, may be subject to the dual-self experience.

Recent research

The field of neuropsychology has provided some relevant research regarding the bilingual brain. There is some evidence which suggests that multiple languages may actually be represented by different regions of the cortex within the language-dominant hemisphere of multilinguals (Ojemann & Whitaker, 1978; Rapport, Tan, & Whitaker, 1983; Whitaker, 1989; Berthier, et al., 1990). Also, a major non-dominant hemisphere role has been implicated in bilingual brain organization (Albert & Obler, 1978).

There has been some experimental research suggesting that coordinate bilinguals, unlike compound bilinguals, have independent language systems (Lambert, 1972). An experimental study of Chinese-English bilinguals by Hoffman, et al. (1986) demonstrated that there is an effect of language on people's impression and memory of others. While their results suggested that cultural differences do play some role in the results, the strongest variable was language of processing, which produced differences in speakers' repertoires of schemas. The authors concluded that their findings support at least the weak version of the language relativity hypothesis that certain ways of thinking is either facilitated or hindered by the use of a certain language.

In addition, there has been some experimental research which corroborates this dual-self hypothesis among bilinguals, that bilinguals feel like and express themselves differently based on language choice. Discrepancies in bilingual responses have been noted in response to self-report questionnaires even when adequate translations are used (e.g., Marin, et al., 1983). However, the results of these studies have been contradicted (Tyson, Doctor, & Mentis, 1988). Furthermore, language per se may not be the sole factor responsible for the discrepancies, but biculturalism. Specifically, some have suggested that discrepant responses to the same questionnaires in two languages may be due to ethnic affirmation (Yang and Bond, 1980); namely, presenting a questionnaire to someone in

a language which is other than his or her primary language will arouse their awareness of their ethnicity and hence they will respond in accordance with their ethnic identity. Also, cross-cultural accommodation (Bond and Yang, 1982) has been suggested as a response set which may be responsible for discrepant answers. Cross-cultural accommodation asserts that bilinguals will give a response which they feel is appropriate for their non-ethnic culture, or a stereotypic response. Findling (1971) has suggested that both ethnic affirmation and cross-cultural accommodation mediated responses in his study with Puerto Ricans in New York. He found that subjects tested in English tended to respond with more need for affiliation and future orientation than when they were tested in Spanish. An earlier study by Botha (1968) found a similar pattern that bilinguals present different values depending on which language they use. Presenting with more pathological symptoms during a psychiatric interview is another area in which bilinguals produce different personas (Price and Cuellar, 1981; Del Castillo, 1970). However, these findings have been challenged due to bias and uncontrolled variables such as type of subject (Vazquez, 1982).

A recent study by Gutfreund (1990) was designed to test the notion that coordinate bilinguals express more affect in their mother tongue (Ruiz, 1975; Marcos, 1976; Rozensky & Gomez, 1983). He surveyed 80 English-Spanish and Spanish-English coordinate bilinguals in a between subjects group

design. He randomly assigned subjects to one of four groups: Spanish mother tongue bilinguals tested in Spanish, English mother tongue bilinguals tested in Spanish, Spanish mother tongue bilinguals tested in English, and English mother tongue bilinguals tested in English. His measure included the State-Trait Anxiety Inventory (STAI), Depression Adjective Check List (DACL) and the Marlowe-Crowne Social Desirability Scale. After these three measures were administered to all subjects, they were asked to recall the two saddest events in their lives (Autobiographical Recollections Induction Procedure). After this procedure, subjects completed the STAI and DACL again.

The finding was that Spanish-English and English-Spanish bilinguals expressed significantly more affect in the Spanish language than in the English language. The author concludes that this study does not support the hypothesis that bilinguals express more affect in their mother tongue. The author suggests that "the qualities of the specific language being used together with the role that language plays in the individual's life that will have an impact on a bilingual's emotional experience" (p. 606). To extrapolate from this generalization, it may be that, as others have suggested, cultural stereotypes are more likely to determine the differences in emotional expression from one language to the next. That is, given the stereotypes of the Spanish culture, asking subjects to speak Spanish may create an opportunity to

express themselves in accord with the stereotype (i.e. more emotionally labile and expressive), and this is inherently satisfying.

Before any final conclusions are accepted however, some methodological problems with this study need examination. Pre-test sensitivity and the issue of demand characteristics involved in administering the same instruments were not addressed in this study and may have produced confounding effects. The major contaminating factor seems to be the lack of comparability between the Spanish-English and English-Spanish bilinguals. While the Spanish-English bilingual group seem easy to find as there are numerous native Spanish-speakers who have probably had to learn to speak English at a very early age, a comparable sample of native English speakers who have learned to speak Spanish at an early age seem less abundant. The author reports that all subjects acquired their second language some time after the age of five; however, it is not clear to what extent the two groups are matched on this variable, if at all.

This variable is important in light of the hypothesis that emotions are more readily expressed in a language which was acquired in the early family setting compared to a language which was acquired in a more "neutral" context. If the mother tongue contains more affect than the second language, the time of acquisition of a second language as well as the context of acquisition seem highly germane.

All of the above mentioned studies utilized self-report measures. Unfortunately, the nature of these tests may foster responses which may be motivated by the phenomena of biculturalism (i.e. ethnic affirmation, stereotypical responding) and not the result of actually experiencing and expressing differently based on the language being used.

Projective tests are often used to tap nonconscious, motivational processes as opposed to conscious thoughts and feelings. Ervin (1964) employed the Thematic Apperception Test (TAT) in a within subjects design. The TAT was given to sixty-four French-English coordinate bilinguals in both their languages six weeks apart. Two groups were matched for sex, age, education and language dominance; one group was instructed in French during the first administration and English during the second while the other group did the reverse. Subjects were native French speakers living in Washington D. C. who learned English primarily from Americans. She was looking for different themes which might emerge given the cultural differences between American and French society. Ervin discovered that three themes did differentiate the protocols: achievement in women, withdrawal and autonomy, and aggression to peers. However, she offered several different possible interpretations concluding:

It is not yet clear whether the differences found in bilinguals are merely a special case of biculturalism, or whether the fact that language is a medium not only for social behavior but for internal storage of information and self-control...(p. 506)

This latter hypothesis that bilinguals may use their different languages as a way of "insulating sets of alternative behavior" (p. 506) resembles the dual-self phenomenon among bilinguals.

Similar results were found by Fanibanda (1976) with English-Hindi bilinguals tested with the TAT. With language of testing counterbalanced, he tested 26 coordinate Hindi-English bilinguals six weeks apart using 8 cards. Though he formulated eight different hypothesis based on cultural differences, only two variables significantly shifted with language use. Those two were Revery and Blocking of Anger, both of which were more highly represented in the Hindi (or Gujarati) stories compared to the English stories.

In an earlier study, Ervin (1954) presented a Japanese-English bilingual with the TAT and sentence completion test in each language six weeks apart. Below is a sample of the TAT stories in each language.

Card 3BM

Japanese: A woman weeps over her lost fiance and thinks of suicide.

English: A girl tries to complete a sewing project for class.

Card 12M

Japanese: A son comes home ill and dies before his mother, who goes mad with grief.

English: A young man was invited in off the highway when he was lost by a hypnotist, who robbed him.

Card 6BM

Japanese: A son feels tremendous remorse and the mother disappointment over something he's done. There is a long description of his feelings.

English: A son comes to tell his mother he's been drafted. Only factual details of the circumstances are described.

Clearly, the Japanese mother tongue stories are much more emotionally laden and involve family relationships unlike the English stories. The results of the sentence completion test are just as striking. Ervin discusses the following themes in terms of difference in achievement value.

If the work is too hard/

Japanese: he says "well, this is merely..." and as if whipping himself, he works all the harder.

English: for me, I'll just quit.

I like to read/

Japanese: about sociology.

English: comics once in a while because they sort of relax my mind.

My greatest pleasure/

Japanese: is to graduate from graduate school.

English: is to be able to lie on the warm sands of the beach out west.

Again, it is clear that this man's Japanese responses are significantly different, almost antithetical, to his English responses. This may have been due to the subject's assumption that he tell stories appropriate to a set of cultural norms when asked to report in a particular language.

In summary, the foregoing experimental studies suggest

that some coordinate bilinguals present "language-specific selves." These differences appear to be related to the larger cultural domains from which they acquired their languages. In questionnaire studies in particular, language per se may not account exclusively for discrepant responses; that is, factors related to cultural stereotypes also may be influencing.

Anecdotal data

The most intriguing data regarding the bilingual's sense of a dual sense comes from clinical reports of bilinguals in the therapeutic context. Marcos, et al. (1977) have observed that bilinguals express feeling like two different persons or acting automatically or compulsively in one of the languages. Their treatment of bilinguals has also led them to suggest that "each language of the bilingual patient may be linked to different ego defenses" (p. 287).

Marcos (1972) gives an interesting example of a Spanish-English bilingual, female patient who withheld information and lied for one year while speaking English during therapy. One day when she began the session speaking her native language, Spanish, her lying became apparent. It is speculated that the patient's primary language was under the more strict control of her conscience, or superego, which prevented her from lying (Marcos, et al., 1977).

Ruiz (1975) similarly observed that bilinguals tend to express themselves differently depending on which language

they are using. In his work with bilinguals in group therapy, he reported that when members used English, their second language, there tended to be a conscious concealment of material and their message was often distorted. When members switched to expressing themselves in their native language, they revealed more deep-seated emotions. These same clinical observations have been made by others as well (Basch-Kahre, 1984; Marcos, 1976; Rozensky and Gomez, 1983).

Ervin (1954) suggests that the mother tongue is symbolically richer than a second adult language. For this reason, obscene words in one's mother tongue often have a much more obscene connotation than they do in a second language. Bond and Lai (1986) suggest that a second language is usually learned in an more emotionally "neutral" setting.

This dual self phenomenon among bilinguals appears to have manifested in the psychoanalytic setting and it appears that it is within this theoretical framework that these subjective experiences can best be understood. Some analysts have suggested that bilinguals may be aware of different emotions, memories, etc. depending on which language they use (Buxbaum, 1949; Greenson, 1950; Basch-Kahre, 1984).

Buxbaum (1949) described this phenomenon in her psychoanalytic treatment of four patients whose second language acquisition and use served as a defense in one form or another against conflictual emotions. In one vignette, she presents a German woman who emigrated to the United States during her

adolescence. After her move, she refused to ever speak German again as a defense against traumatic, childhood experiences. However, during therapy, German translations were necessary for the patient's understanding of these earlier experiences and it was not until those translations were articulated that she was able to recover these early memories. Buxbaum suggested that "A new language enabled her to detach herself from the psychic traumata of her childhood" (p. 283). Buxbaum emphasized that among her patients, the suppression of the use of the mother tongue was activated by the patient's superego functions. Diebold (1968) considers this unique defense of coordinate bilinguals a healthy, adaptive function.

One year after Buxbaum's article, Greenson (1950) reported more supporting evidence from the psychoanalytic arena suggesting that a second language can serve a defensive function against unwanted memories and emotions. He describes a native German patient whose analysis, which was initially conducted in English, was halted upon coming close to the recollection of memories which were apparently stored in her mother tongue, German. The patient said, "In German I am a scared, dirty child; in English I am a nervous, refined woman" (p.19).

Switching the language of analysis to German resulted in successfully uncovering previously repressed material concerning the patient's early relationship to her mother. Greenson's conclusion was, not surprisingly, essentially the

same as that of Buxbaum. He hypothesized that the acquisition of a new language provided an "opportunity for the establishment of a new self-portrait" (p.21).

Fenichel (1945) laid down some of the theoretical groundwork for Buxbaum's notion that the superego was related to the mother tongue more intimately than a second language. He conceptualizes the critical connection between superego development and language as follows:

"...sensations that form the basis of the superego begin with the auditory stimuli of words. Parental words of admonition, encouragement, or threat are incorporated by way of the ear....A person's relation to language is often predominantly governed by superego rules" (p. 107).

Consequently, a second language acquired after this superego stage of development may serve as a defense against these earlier experiences and keep a part of the individual sealed off from consciousness. Diebold's (1968) review of the psychoanalytic case studies of bilinguals led him to conclude similarly that:

"It is apparent that repression can be reinforced if the bilingual code-switches into the language with which less traumatic past experience and unresolved conflict is associated. Superego control can be weakened by the bilingual's acting out in the ontologically less charged language..." (p. 237).

In fact Fanibanda's (1976) findings of coordinate, English-Hindi subjects given 8 TAT cards in each language 6 weeks apart might be interpreted as a corroboration of this general prediction regarding superego control. He found that one of the themes which shifted with language use was the Blocking of Anger towards elders, which was found to be

significantly more prevalent in the Hindi stories than in the second language, English stories. While Fanibanda was not inspecting his data from a psychoanalytic perspective, it is interesting to note that the Blocking of Anger, which could be conceived of as an aggressive wish tempered by the fear of retaliation and moral consideration (i.e. superego control), was expressed more in the mother tongue stories than in the English stories.

According to Greenson's and Buxbaum's interpretations, their patient recovered earlier, repressed periods of their lives only after their primary language was used. In other words, it would appear that language serves a vehicular function in the recall and re-experiencing of memories which were produced in the context of that language. Another way of stating this would be that repression of specific memories, feelings, incidences, etc. associated with a particular context is bolstered by the suppression of the use of the language associated with that context. This conclusion is consistent with Freud's (1923/1961) suggestion that unconscious material is made preconscious through "becoming connected with the word-presentations corresponding to it." Freud asserted that there was an inseparable relationship between language and the superego. He writes:

...it is as impossible for the superego as for the ego to disclaim its origin from things heard; for it is a part of the ego and remains accessible to consciousness by way of these word-presentations (concepts, abstractions) (p. 42).

Freud's (1940[1938]/1964) conceptualization of the splitting of the ego is germane but not literally the same. The split is a defense against trauma: on the one hand, an instinctual gratification is retained while, on the other hand, a reality-based threat against the gratification is not acknowledged (denial). Such splitting represents a rift in the synthetic functions of the ego, whereas the rift in coordinate bilinguals is a gap between two systems of verbal vehicles of drives. As a result, word presentation may sometimes use the more remote derivatives of a second language for more blatantly depictive, and therefore, more gratifying derivatives. This is in accordance with one instance of fetishism reported by Freud (1927/1961) where a second language (German) permitted a shift in meaning because of a homonymous between it and one in the mother tongue (English). Thus, the second-tongue language functions as a separate system of verbal vehicles that provide remote derivatives for the gratification of repressed wishes.

Conclusions

For the sake of simplicity, one could conceptualize the coordinate bilingual's dual self as an ego split, recognizing, or course, that this simplification may not accurately capture the full complexity of this dynamic. One part of the ego could be referred to as the mother tongue ego which reflects the tendency to contain more of one's Oedipal strivings and the prohibitory functions of the superego. The foregoing psychoanalytic theorists have proposed that these features are contained in the mother tongue language. In contrast, these features are not as easily accessible (i.e. they are contained in more remote derivatives) in an equally proficient second language ego, if the second language was acquired after age five.

The other observation regarding coordinate bilingual personality is that they express themselves more emotionally in their mother-tongue language than their second language (Basche-Kahre, 1984; Ruiz, 1975; Marcos, 1976; Rozensky & Gomez, 1983). Most of these authors more or less appealed to general psychoanalytic lore in their interpretations about why bilinguals would express greater emotion in their mother tongue. Freud, however, did not assert this.

Present Investigation

The purpose of the present investigation is to test predictions derived from Freud's model of the psyche as regards bilinguals. The specific prediction regarding the superego, as it operates more strongly in the mother tongue language, is split up into three different predictions, namely:

1a) the mother-tongue language contains more blatant expressions of guilt than a second language.

1b) the mother-tongue language contains more blatant expressions of anxiety¹ than a second language.

1c) the mother-tongue language contains less blatant levels of gratification than a second language.

¹ While this investigation utilizes Freud's later theory of anxiety as a concomitant to the guilt of the superego, it may behoove us to permit inquiry of the data according to Freud's earlier formulation of the meaning of anxiety. What is being referred to in this respect is his belief that various anxiety states serve as substitutes for sexual arousal. In his 1894 essay, On the grounds for detaching a particular syndrome from neurasthenia under the description 'Anxiety Neurosis,' he outlined: "The theory here developed shows the symptoms of anxiety-neurosis to be in some measure surrogates for the specific activity which should follow upon sexual excitation, but has not done so. In further corroboration of this I may point out that even in normal coitus the excitation expresses itself also in accelerated breathing, palpitations, sweating, congestion and so on. In the corresponding anxiety-attacks of our neurosis we see the dyspnoea, palpitations, etc. of coitus in an isolated and exaggerated form" (p. 101). Viewing anxiety in this way would result in different predictions regarding the outcome of the data. Depictions of anxiety would have to be considered as equivalent to depictions of sexual gratification.

The second general prediction, construed as originating from the general psychoanalytic lore (rather than from Freudian theory per se) is that:

2) The mother tongue contains more expression of affect, overall, than a second language.

METHOD

Subjects

Subject criteria included being relatively fluent in both French and English languages. In addition, only those subjects who had acquired French as their first language and then English as their second language some time after the age of five were recruited. Among the 115 questionnaires distributed², a total of 65 subjects responded. This number represents roughly 56% of the total number of questionnaires distributed. Among those 65, 13 of subjects were not included in the study sample because they did not meet the criteria (e.g. they learned English before age 5) or they did not comply with the instructions to complete pertinent data.

Therefore, a total of 52 subjects were used. There were 38 females and 14 males. Five of them were graduate students from Michigan State University; these five were the only subjects who completed their stories in the presence of a bilingual interviewer, while the remainder were mailed questionnaires. Six subjects were recruited from Glendon

² All but 5 of the subjects were mailed packets containing the materials. Five MSU graduate students received the packet and filled out the materials in the presence of fellow French-English bilingual graduate student.

College in Toronto, Canada and 41 were from Montreal University and Laval University in Montreal. Thirty-one of the 52 respondents received the French story first, while the remaining 21 received the English story first.

Subjects ranged in age from 20 to 56, with a mean age of 29. Seventy-six percent reported that they were single, while 19% were married. A majority of the subjects, 85%, were students. Most of those students were studying to teach the English language. There were 11.5% of the respondents who reported that they were college professors. The remaining 3.8% were university support staff (i.e. secretaries). 93% of the respondents reported that they were raised in Canada or France, with 40 of the 52 raised exclusively in Canada. One respondent was raised some of her life in Morocco, another in both France and Canada, and another in three different countries. Only 4 of the 52 subjects claimed that they used English more often than French, while 9 subjects stated equal usage, and a majority 39 subjects reported that French was most often used.

Instruments

To test the hypothesis regarding superego control, a story completion task was given to subjects in both French and English. Modelled after the Allinsmith (1960) story completion test designed to measure conscience in children, Cowden (1992) used a story beginning which is designed to capture super-ego reactions to an incestuous wish, both male and female versions (see Appendix C). The story involves a young hero/heroine who encounters an older married friend of the family in a potentially romantic situation in which it appears that the older friend may be trying to seduce the hero/heroine. The subject is confronted with this temptation to fulfill this incestuous wish and is left with an open ending which they are instructed to finish.³ An exact French translation⁴ for both males and females was used (See Appendix D) and subjects were given both the French and English stories.

Procedure

A cover letter (see Appendix A) invites subjects to participate voluntarily and informs them that this study is

³ A 1985 study by Moses and Reyher on imagery suggests that affect states corresponding to those depicted in stories are activated in subjects.

⁴ The translator hired to translate the English stories into French is the Director of the Linguistics Department at the University of Montreal in Quebec. He is highly proficient at English and informed me that amongst the educated people, there was no difference between the French spoken in Canada and the Parisian French. This had initially been a concern to me as my subjects reported to being raised both countries.

about bilingualism and creativity (this was intended to dissuade participants from merely writing the same story ending in both cases and to encourage them to embellish their stories). It asks that they write the first story ending that comes to their mind. A brief, one-page questionnaire (Appendix B) and one English version and one French version of the story completion task (Appendix C & D) are also included in the packet. The order the stories were presented in was counterbalanced. In addition, a self-addressed, stamped envelope was enclosed for convenient return mailing. Stories in French were translated into English by an English-French bilingual graduate student. A second translator was employed as a judge of her accuracy. The second rater had worked as a translator of technical French material for seven years and she deemed the first rater's translations as excellent.

RESULTS

Controlling fluency

While it is not believed that controlling for fluency will necessarily tighten the methodology of the investigation, an objective rating of fluency was thought to be informative. Fluency in English was measured for each subject by rating his or her written English stories on a five-point Lickert type scale. The rater, blind to the experimental hypotheses, was presented with all 52 of the subjects' stories as well as 25 stories taken from an undergraduate sample at MSU⁵. The rater was instructed that some of the stories were produced by native English speakers while others were not. His task was not to try to determine which were from what population, but to rate each individual story according to its level of fluency. See Appendix G for the definition used. Table 2 illustrates the range of fluency among the 52 subjects used in this study. The interrater correlation coefficient for this fluency scale was .77. All but one of the French subjects was ranked as at least moderately fluent. However, she was

⁵ It is believed that most MSU undergraduates are native English speakers. Among those who may not be, it is safe to assume that their level of English fluency is sufficient enough for admittance to the University.

retained in our sample because, while the meaning of one of her sentences was not clear, the essential meaning of the overall story was maintained.

Table 1
Level of Fluency of English Stories

	Frequency	Percent
VERY FLUENT	34	65.4
QUITE FLUENT	14	26.9
MODERATELY	3	5.8
SOMEWHAT	1	1.9
NOT FLUENT	0	0
Total N=	52	100.0

A t-test comparing a group of MSU controls and the native French speakers yielded no significant differences ($t = -.54$, $df = 74$, $p < .589$). However, while this finding is fairly good assurance that the study sample are roughly as fluent in English as MSU undergraduates, we can still assume that they are not quite as fluent in English as their original French language. In fact, many of the subjects' French stories were longer than their English stories.

Development of measures

To assess super-ego reactions, Cowden (1991) used a single, hierarchical seven-point scale in which gratification, guilt and anxiety represented different scalar points. Hence, there were three different hierarchical scales. For the purposes of the present investigation, it seemed more fruitful to separate these three constructs and measure them

independently in hopes that more relevant information would be systematically and separately gleaned. See Appendix E for these Superego Rating Scales.

The three scales were developed using a pilot sample of 60 stories taken from MSU undergraduates, but they were found inadequate. These scales proved not to discriminate very well between stories. For instance, while there were several stories in which the hero or heroine enjoyed obvious sexual gratification, there was a wide range of explicitness among them which were not differentiated by the categorical scale. Accordingly, they were deemed to be insufficiently sensitive to detect some of the subtle variations in levels of guilt, anxiety, and especially in the multifarious ways that subjects depicted sexual gratification. Table 1 displays the interrater reliability of each scale when they were applied to the 52 subjects of this study. Table 2 displays the correlation matrix depicting the relationship among these scales.

Table 2
Interrater reliabilities for the Superego Rating Scales

	<u>Pearson</u> <u>Correlations^a</u>
<u>Degree of Superego Scales^b</u>	
Degree of Anxiety	.77
Degree of Guilt	.87
Degree of Gratification (explicit)	.96
Degree of Gratification (allusions)	.78
^a 1-tailed signif. < .001	
^b For each scale, N = 52	

Table 3
Correlation Matrix for the Superego Rating Scales

Correlations:	ANXIETY	GUILT	GRATIFICATION
GUILT	.12		
GRATIFICATION	-.05	.26	
ALLUSIONS	-.25	-.28	-.02
N of cases:	52		

Instead, a direct, side-by-side, comparison of the two versions was conducted with raters instructed to make a decision of "greater than" for each of the measures (guilt, anxiety, overall affect, and gratification) done separately. This method will henceforth be called the method of Direct Comparison.

Overall, for all of the variables, raters were instructed to choose one story over the other based on the relative degree of depiction of that variable. For gratification, raters would compare a wide variety of forms of gratification including allusions to gratification (e.g. Jack woke up the next morning feeling refreshed) feeling sexually aroused, kissing, fondling, making love, etc. For guilt, raters were instructed to consider various forms of guilt feelings ranging from verbal expressions of guilty feelings (e.g. Jane felt quite ashamed about what she had just done) to depictions of characters being killed, presumably out of a need for punishment. Similarly, anxiety was scored for expressions alluding to anxiety (e.g. "nervous," "uncomfortable") including somatic and behavior indications (e.g. "Jane threw up all over the floor," "Jack ran out of the house without saying good-bye"). Both expressions of guilt and anxiety were included in the scoring of Overall Affect since it appeared that most of the affect that was described in the pilot study stories tended to focus on feelings of guilt and anxiety.

However, this category also included other affective expressions including joy, happiness, ecstasy, pride, jealousy, anger, hatred, and loneliness.

Raters familiarized themselves with the Superego Rating Scales (Appendix E) as well as the Direct Comparison Scales (Appendix F) in their coding of the data. Two raters, one who was the author, independently compared the stories. To enhance reliability, raters recorded their scores but then discussed discrepancies and why they had arrived at a particular score as the rating process ensued. Since French stories were translated into English, it was possible, for the most part, to rate the stories blind. Interrater reliability for the Direct Comparison Scales was adequate. Table 4 displays these reliability percentages for anxiety, guilt, gratification, and affect.

To examine the relationships among these scales, point bi-serial correlations were performed on all possible pairings. Table 5 displays these findings. From these results, it appears that the Anxiety and Overall Affect are significantly related ($p < .01$). This may be due to the fact that most stories, when they did involve strong affective expression, generally included behavioral or somatic manifestations of anxiety.

Table 4
Interrater reliabilities for Method of Direct Comparison

<u>Comparison</u>	<u>Percent Agreement</u>
Anxiety ^a	83%
Guilt ^a	83%
Gratification ^a	88%
Overall Affect ^b	82%

^a N = 52

^b N = 17

Table 5
Correlation Matrix for Direct Comparison of Anxiety, Guilt, Overall Affect, and Gratification (N in parentheses)

	Anxiety	Guilt	Affect
Guilt	-.40 (16)		
Affect	.53 (20) *	.09 (29)	
Gratification	-.15 (20)	-.06 (28)	.30 (37)

1-tailed significance : * p - .01

Prediction 1a

The prediction that the mother tongue language contains more expressions of guilt was borne out ($\chi^2 = 6.04$, $df = 2$, $p < .05$). See Table 6. While there were 22 stories in which there was no difference between the level of guilt in the two stories, there were 30 stories in which there was a relative difference. Slightly over twice as many French stories ($n=21$) contained more expressions of guilt than their English counterparts ($n=9$).

Table 6
Direct Comparison of the Level of Guilt Depicted in French and English Stories

	Cases		
	Observed	Expected	Residual
NO DIFFERENCE	22	17.33	4.67
MORE GUILT IN ENGLISH	9	17.33	-8.33
MORE GUILT IN FRENCH	21	17.33	3.67
	--		
Total N=	52		

Prediction 1b

The prediction that the mother tongue language contains more expressions of anxiety was not borne out, chi-square = 1.19, $df=1$, $p > .05$). Table 7 shows that a majority of the stories contained no detectable differences in the comparison of expressions of anxiety. The "No Difference" category received the most entries. What differences there were were roughly evenly split between the French and English stories.

Table 7
Direct Comparison of the Level of Anxiety Depicted in French and English Stories

	Cases Observed	Expected	Residual
NO DIFFERENCE	31	17.33	13.67
MORE ANXIETY IN ENGLISH	12	17.33	-5.33
MORE ANXIETY IN FRENCH	9	17.33	-8.33
	--		
Total N=	52		

Prediction 1c

The prediction that the mother tongue stories contain less blatant levels of gratification was borne out (chi-square = 21.96, df = 2, p <.001).

As illustrated in Table 8, there were over twice as many English stories (n=33) containing more expressions of gratification when compared to the same subject's French stories (n=12). Only 7 of the 52 subjects wrote stories in which the level of gratification was exactly equal between the two stories.

Table 8
Direct Comparison of the Level of Gratification Depicted in French and English Stories

	Cases		
	Observed	Expected	Residual
NO DIFFERENCE	7	17.33	-10.33
MORE GRATIFICATION IN ENGLISH	33	17.33	15.67
MORE GRATIFICATION IN FRENCH	12	17.33	-5.33
	--		
Total	52		

The differences between the levels of gratification depicted in the same subject's French and English stories varied widely. While some of the differences in sexual gratification were quite clear and obvious, there were others which were much more subtle. Table 9 contains the stories of four subjects (2 females and 2 males) as examples. Notice that in some of these stories, the level of guilt also shifts with language in the predicted direction. See Appendices I and J for all of the original stories.

Table 9
Example of French and English Stories Depicting Different
Levels of Gratification and Guilt

French Story Ending

Jane feels a little badly because she knows Mary very well. She doesn't feel indifferent towards Tom but can she do this to an old friend? For a few seconds she thinks about all this, she glances at Tom, gathers her courage and leaves the house. She gets in her car a little bit disappointed because she would have liked to stay close to him but at the same time she was proud because she knew that it was the better thing to do.

Jane stealthily looks into her handbag to check if she has a condom. Alas! No. She hesitates a second. "So nice to see you. I'll come again." And she leaves.

Jack incapable of resisting the force of desire any longer, takes her in his arms and kisses her greedily.

Jack hesitates but without saying a word he goes out and thinks, "I can't do this to my godmother, can I?"

English Story Ending

Jane looked at Tom and they began to kiss each other. They smiled at each other and they went to the bedroom. What was supposed to happen happened...

Jane said to herself that if she wants to pay off her luxury car with its leather seats, she would do just as well to stay.

Jack is in a trance. She moves close to him, wraps him in her arms and gives him a long, slow, passionate kiss.

Jack is miserable trying to control the heat that invades him....Mary... offers to dry his clothes while he has another glass wine. There's an offer Jack can't refuse, knowing very well where that will lead....

Prediction 2.

The prediction that the measure of overall affect would be stronger in the mother tongue was not borne out (chi-square = 3,5, df=2, $p > .05$). See Appendix F, Affect Comparison Scales, for the criteria used to rate overall affect. Table 10 shows the distribution of ratings of overall affect among the three categories, No Difference, More Affect in English, and More Affect in French.

Table 10
Direct Comparison of the Level of Overall Affect Depicted in French and English Stories

	Cases Observed	Expected	Residual
NO DIFFERENCE	11	17.33	-6.33
MORE AFFECT IN ENGLISH	20	17.33	2.67
MORE AFFECT IN FRENCH	21	17.33	3.67
	--		
Total N=	52		

Other analyses

Though no hypotheses had been drawn with respect to subjects age or the age at which they began to speak English, these variables were examined. The age of the subject did not appear to be significantly related to any of the dependent measures. This was demonstrated by a t-test comparison of the ages of the subjects in the English and French groups for all dependent measures ($t=.27$, $p > .05$ for Anxiety; $t=-.31$, $p > .05$ for Guilt; $t=-.19$, $p > .05$ for Gratification, and $t=-1.27$, $df= 39$, $p > .05$ for Overall Affect). Also, a median split was applied to the range of ages (i.e. subjects 31 years and younger compared to subjects 32 years and older) and compared using Chi-square with measures of anxiety, guilt, and gratification. No significant relationships were found (chi-square = 3.12, $p > .05$ for Anxiety; chi-square = .53; $p > .05$ for Guilt; chi-square = .118, $p > .05$ for Gratification).

Also examined were the relationships between the age at which subjects first began to learn English and the dependent variables. The only significant finding in this respect was when comparing subjects who differed between stories on their level of anxiety. For whatever reason, it appears that in this sample subjects who depicted more anxiety in their English stories tended to have learned English at an earlier age than those who depicted more anxiety in their French stories ($t= -2.1$, $df= 19$, $p < .05$).

In addition, subject's subjective comfort with the English language, subjective rating of fluency, and the objective fluency rating were also examined with respect to the dependent variables. No significant relationship were found.

In addition, possible gender differences were also examined in relation to the dependent variables. No significant interactions were obtained (See Table 11).

Table 11
Chi-Square Analysis of Gender by Anxiety, Guilt,
Gratification, and Overall Affect

Variable	Chi-Square	DF	p value
Anxiety	3.61	2	.164
Guilt	1.44	2	.486
Overall Affect	3.39	2	.183
Gratification	.03	2	.983

N = 52, females = 38, males = 14

DISCUSSION

The prediction that subjects would display more superego control in their mother-tongue stories was corroborated with respect to Prediction 1a, which suggested that the mother tongue language contains more blatant expressions of guilt, and Prediction 1c, which suggested less blatant levels of gratification in the mother tongue. More blatant expressions of gratification and less guilt over incestuous wishes in the English stories are consistent with the main hypothesis under test regarding superego control being stronger in the mother tongue.

However, Prediction 1b, that the mother tongue would contain more expressions of anxiety, failed. The failure of anxiety to differentiate between the two languages is inconsistent with the signal function of anxiety in Freud's structural theory, which in the Lakatosian perspective (Dar, 1987, Gholson & Barker, 1985; Meehl, 1978), provides the hard core commitments of this investigation. The variable fate of the predictions from the same theoretical formulation logically cannot be partially confirmed, corroborated or falsified. According to Lakatos (1978), the theoretical "hard core" commitments of a theory are

protected from refutation by a belt of auxiliary hypotheses, experimental particulars and conditions, as well as dependent variables. However, unlike the hard sciences, in "soft" psychology there is not an intimate connection amongst these and the hard core. Therefore, rather than promptly dismissing Freud's structural theory of the superego, it is important to articulate the implicit auxiliary hypotheses (Lakatos, 1978). Also, following Meehl (1978) and Reyher (1993) the particulars of the experimental conditions must be separated from the auxiliary hypotheses.

The required auxiliary hypotheses are: 1) the story completion text embodies the wish and its prohibition; 2) reading the script in a second-language tongue and mother tongue are equally arousing of the wishes it depicts; 3) censorship is less embedded in the second tongue of coordinate bilinguals than the mother tongue; 4) the second tongue provides less remote and therefore more wish-fulfilling verbal outlets than the mother tongue. In addition, there are several conditions which were necessary to ensure a fair test of the theory: 1) the task was done privately (in all but 5 subjects); 2) there were no distractions; 3) subjects were treated courteously; 4) subjects were motivated to become involved in the task. Finally, the three dependent variables regarding superego control must be added to the examination: 1) the criteria for anxiety measures what Freud meant by anxiety in his

structural theory; 2) the criteria for guilt measures what Freud meant by guilt; 3) the criteria for gratification measures what Freud meant by gratification.

Among the above listed, the dependent measure of anxiety is particularly problematic and it is this which may be most vulnerable to refutation. First, it may be that the criteria used to measure anxiety in the present investigation (i.e. written story endings which include direct or indirect reference to anxiety including, for example, feelings of uneasiness, fright, sudden somatic illness, and hasty departures) does not adequately measure what Freud (1933/1964) intended by anxiety in his structural theory. That is, as a "signal announcing a situation of danger" (p. 76) with regard to superego prohibitions--for females, a loss of love and for males, castration anxiety. It might be worthwhile only to take note of anxiety that satisfies criteria for its signal functions in those protocols wherein the subject is tempted but does not act, due to superego prohibition, compared to those protocols wherein subjects act on their sexual impulses despite indications of anxiety not used for signal functions.

Because Freud's concept of anxiety underwent several changes⁶, a reconsideration of anxiety's role in the

⁶ As previously mentioned in footnote number 1, one of his earliest views regarding anxiety was that as a surrogate of sexual gratification (1895[1894]/1962). Later, anxiety was understood to be a symptom of unemployed libido (sexual impulses) (1916[1915-16]/1963). Finally by 1933, the concept

structural theory may be warranted, but only after all controls and conditions can be fairly tested and escape refutation.

Nevertheless, the shift in levels of guilt and gratification with language seem to support Freud's (1940[1938]/1964) concept of the ego split. Freud suggested that a split in the ego is caused when both a demand of an instinct and the reality prohibition against its gratification are simultaneously satisfied. Applied to these findings, we could conceptualize that the ego of a coordinate bilingual may utilize a second language as a way to securely maintain this rift and keep these contradictory reactions separate. This appears to be so since subjects were more able to circumvent the controls of the superego, thereby permitting the expression of more gratification and less guilt, when writing in English.

Prediction 2, which stated that overall affect would be stronger in the mother tongue, failed. This study, as well as Gutfreund's (1990), which also contradicted the prediction that bilinguals express more affect in their mother tongue, both used a written medium as the dependent measure for assessing level of affect. However, the observations upon which Prediction 2 was based, that

of anxiety as a signal for repression was firmly embedded in Freud's structural theory.

been made by clinicians reporting on the verbal (oral) productions of individuals. Again, it may be that the dependent measure employed in this study is susceptible to refutation. Since Freud (1926[1925]/1959) ultimately described affects as physiological discharge processes, perhaps physiological measures (such as GSR), as opposed to written measures, might better serve to capture a shift in emotional states with language use.

There are some possible threats to the generalizability of these findings. One limitation is predicated on an external threat posed by a 56% response rate. It is well known that people responding to return mail studies tend to be more motivated than those who do not participate. It is not possible to determine to what extent, if any, other characteristics of those who were motivated enough to participate with the study are related to the dependent measures.

The incomplete counterbalancing of the returned packets (i.e. there were 10 more French stories first packets returned than English stories first) warrant consideration. This is especially true in light of research pointing to the significance of order effects (i.e. presenting multiple dependent measures in a certain order produces different patterns of response) as in a study by Handler and Reyher (1964).

Again, the particular characteristics of subjects

tending to respond to the study more favorably when confronted with French as the first story may interact with the dependent variables in unknown but relevant ways. In addition, 47 of the 52 subjects wrote their stories in private while the remaining 5 subjects wrote them in the presence of a bilingual interviewer. Recently, researchers have paid more attention to the various ways that data is collected and how these ways interact with subject performance. Issues regarding "impression management" and the need to present oneself in socially desirable ways has become an important part of methodological strategies (e.g. Tetlock & Manstead, 1985). However, since only 10% of the subjects in this finding differed from the majority who completed their questionnaires in private, this amounts to a trivial threat.

To further strengthen the methodology of this kind of study, it might be interesting to compare a group of compound bilinguals (persons who learned both languages at the same time) to a group of coordinate bilinguals to assess if similar shifts occur with language use among the coordinate group alone. With this design, the putative differences between the emotional meaning of words for coordinate and compound bilinguals could be better established.

The attainment of greater differentiation between the mother-tongue language and second-tongue language was made

at the cost of a more differentiated scale. The Method of Direct Comparison only has three points: more in language I (1), more in language II (2), and the same in I and II (0). Other researchers should benefit from rater notes (Appendix H) on the criteria used for the several comparisons. Of particular concern are allusions that only members of a speech community perceive. In addition, sensitivity to derivatives (allusions) might increase with degree of familiarity with Freud's (1900/1953) exposition on representation by symbols.

Overall, the findings of this study warrant further research involving psychoanalytic constructs as they may assist in understanding and clarifying personality features of bilinguals. If it is true that bilinguals experience, or at least express, themselves differently based on which language they are using, the implications for clinical intervention as well as assessment are important to consider. For instance, while we already know that our standard intelligence tests generally underestimate the verbal IQ of bilinguals, personality tests may also misrepresent bilingual functioning.

With regard to the overall personality functioning of bilinguals, some have suggested that language choice of bilinguals could be motivated for defensive purposes. The case history reported by Greenson (1950) of his German-English coordinate bilingual in analysis suggested that

avoiding the use of her mother tongue, the patient was prevented from painful experiences and memories. Thus, it would behoove clinicians to be aware of the possible defensive functions of language use in bilingual patients.

Sapir's (1929) term "language relativity hypothesis" has undergone much speculation and debate. The notion that our experiences and views of the world could actually be molded by our language is no less fascinating now than it was in Sapir's day. The coordinate bilingual in clinical settings, as he or she has presented with "language-specific selves" provides an ideal opportunity to study very tangible ways in which this theory may be true. Freud's view of the splitting of the ego could apply along language lines and serves as a theoretical foundation for understanding what has been described as "language specific selves" of coordinate bilinguals. Bilinguals may have an extra means in which to separate conflictual demands or clashes between the instinctual impulses of the id and prohibitory functions of the superego.

APPENDIX A
Cover Letter

APPENDIX A
Cover Letter

Hello.

I am a graduate student and researcher in the Department of Psychology at Michigan State University. I am doing a study on bilingualism and creativity. I am looking for native French speakers who learned to speak English any time after the age of five years old.

The enclosed survey should take no more than 15 to 20 minutes. I do not use any names and all the data is kept confidential. You do not have to participate, obviously, but I hope you will help me.

First there is a one-page questionnaire to fill out and two very short story BEGINNINGS to read. Read the first story BEGINNING and please write an ENDING to the story in the same language. It is important that you finish the first story before going on to the next short story. For each story, please write the first thing that comes to your mind. The endings can be long or short.

Please mail the packet back to me using the enclosed envelope. If you have any questions call or write me. Thank you so much for your help!

Sincerely,

Shasha CamaJ
1870 Eastshore Dr./C-2
East Lansing, MI 48823
U.S.A.
(517) 355-0903

APPENDIX B
Questionnaire

APPENDIX B
QUESTIONNAIRE

Sex: _____ Age: _____ Are you married? _____

Where do you live? (Include city, state, province, and COUNTRY)

Where were you raised?

What do you do for a living? (What do you study?)

Is French your first language (mother tongue)? _____

What language did your parents speak at home? _____

When did you first learn to speak English (How old were you)?

Which language do you speak most often now?

When do you use French? _____

When do you use English? _____

How comfortable are you speaking English? (circle one)

a) very comfortable b) quite comfortable c) a little comfortable

How fluent do you consider yourself in English? (circle one)

a) very fluent b) quite fluent c) a little fluent

APPENDIX C

Incestuous Wish Story Completion Task

Incestuous Wish Story Completion Task

(Male version)

Jack is a college student. It's a boring Friday evening. He doesn't have a date, and his friends are out with their girlfriends. So he decides to go out to find something to do.

He steps out of his apartment into the heavy rain and shivers as rivulets of cold water run down his face to his neck. He shoves his cold hands deep into his jacket pockets where he finds the comfort of warmth and dryness. After what seems like an eternity he reaches his car. He opens the door and climbs in. The first thing that strikes his senses is the strong smell of leather upholstery. He looks about him in the red interior and pushes his body up against the soft, cushioned seat. He starts the car and begins driving.

He keeps driving and eventually finds himself not far from the neighborhood of Mary and Tom, a middle-aged couple who are close friends of the family. They have known Jack since he was a baby. It occurs to him that he has not seen them for a very long time, and he decides to stop in for a visit. He turns his car into their driveway and gets out. His legs feel a bit stiff from the drive as he climbs the wet cement stairs to the entranceway.

He knocks on the door, and it opens slowly. Mary, a matronly woman greets him with a wide smile and an enthusiastic, "Well hello, Jacky! How have you been, honey? Oh, you're so wet. Come in; come in!" He follows her inside, and she takes his dripping jacket.

The warm, sweet smell of the house is pleasant. It smells like freshly baked cookies. She embraces him in a bearhug, and with her broad lips she plants a hard, wet kiss on his cheek. He notices that she hasn't changed much since he last saw her except that the graying around her temples has spread deeper into her dark curly hair. This strikes him as making her look more attractive in a sophisticated and mature sort of way. She is a soft-looking woman with a large bust and broad hips.

Mary offers him a cookie, and he eagerly takes it. He savors a bite of the chewy, sweet mass. She ushers him into the livingroom, a vast but inviting space made up of soft overstuffed furniture and tall erect lamps made out of brass. Light classical music is humming from her stereo, and the light is dimmed to a relaxing glow.

She knocks on the door, and it opens slowly. Tom, a husky man, greets her with a wide smile and an enthusiastic, "Well hello, Janey! How have you been, honey? Oh, you're so wet. Come in; come in!" She follows him inside, and he takes her dripping jack

The warm, sweet smell of the house is pleasant. It smells like freshly baked cookies. He embraces her in a bearhug, and with his solid lips he plants a hard, wet kiss on her cheek. She notices that he hasn't changed much since she last saw him except that the graying around his temples has spread deeper into his dark curly hair. This strikes her as making him look more attractive in a sophisticated and mature sort of way. He is a rugged-looking man with broad shoulders and muscles.

Tom offers her a cookie, and she eagerly takes it. She savors a bite of the chewy, sweet mass. He ushers her into the livingroom, a vast but inviting space made up of soft overstuffed furniture and tall erect lamps made out of brass. Light classical music is humming from his stereo, and the light is dimmed to a relaxing glow.

Jane sinks her body into a chair across from Tom who is pouring them glasses of wine from a tall flask. The spicy smell of his cologne drifts through the room. Jane wonders where his wife Mary is, but before she gets a chance to ask Tom explains, "Mary's out of town for the next few days. She'll be so disappointed she missed you." Jane nods and feels the warmth of his fingers as their hands momentarily touch when she takes the wine glass from him. They start small-talking about such things as the weather and college, but Jane finds it difficult to stay focused on the conversation as she drinks the wine and begins feeling increasingly warm and tingly.

Eventually, Jane finds her eyes tracing every angle of his solid body in the soft light. She decides that his age only makes him look more handsome. Tom comments who lonely his weekends are when Mary is gone. They finish their conversation, and Jane reluctantly stands up to leave. Tom looks disappointed and says, "Do you have to go so soon, Janey?" Tom gives her a hurt look, and for a moment she feels mesmerized by his dark blue-green eyes. As Tom walks with her towards the door, he bumps into Jane, and he briefly brushes up against her breasts. She feels a rush of warmth spread through her body. Jane...

PLEASE WRITE AN ENDING TO THIS STORY IN ENGLISH

Jack sinks his body into a chair across from Mary who is pouring them glasses of wine from a tall flask. The flowery scent of her perfume drifts through the room. Jack wonders where her husband Tom is, but before he gets a chance to ask, Mary explains, "Tom's out of town for the next few days. He'll be so disappointed he missed you." Jack nods and feels the warmth of her fingers as their hands momentarily touch when he takes the wine glass from her. They start smalltalking about such things as weather and college, but Jack finds it difficult to stay focused on the conversation as he drinks the wine and begins feeling increasingly warm and tingly.

Eventually, Jack finds his eyes tracing every curve of her body in the soft light. He decides that her age only makes her look more beautiful. Mary comments how lonely her weekends are when Tom is gone. They finish their conversation, and Jack reluctantly stands up to leave. Mary looks disappointed and says, "Do you have to go so soon, Jacky?" Mary gives him a hurt look, and for a moment he feels mesmerized by her dark blue-green eyes. As Mary walks with him toward the door, she bumps into Jack, and her full breasts briefly brush up against him. He feels a rush of warmth spread through his body. Jack...

PLEASE WRITE AN ENDING TO THIS STORY IN ENGLISH

(Female version)

Jane is a college student. It's a boring Friday evening. She doesn't have a date, and her friends are out with their boyfriends. So she decides to go out to find something to do.

She steps out of her apartment into the heavy rain and shivers as rivulets of cold water run down her face to her neck. She shoves her cold hands deep into her jacket pockets where she finds the comfort of warmth and dryness. After what seems like an eternity she reaches her car. She opens the door and climbs in. The first thing that strikes her senses is the strong smell of leather upholstery. She looks about her in the red interior and pushes her body up against the soft, cushioned seat. She starts the car and begins driving.

She keeps driving and eventually finds herself not far from the neighborhood of Mary and Tom, a middle-aged couple who are close friends of the family. They have known Jane since she was a baby. It occurs to her that she has not seen them for a very long time, and she decides to stop in for a visit. She turns her car into their driveway and gets out. Her legs feel a bit stiff from the drive as she climbs the wet cement stairs to the entranceway.

APPENDIX D

**French Translation of
Incestuous Wish Story Completion Task**

APPENDIX D

French Translation of
Incestuous Wish Story Completion

Jeanne est étudiante à l'université. C'est un vendredi soir assez ennuyeux. Elle n'a personne avec qui passer la soirée car ses amies sont tous sorties avec leurs petits-amis. Elle décide donc de sortir pour s'occuper un peu.

Elle sort de son appartement sous une pluie battante. Elle grelotte en sentant les gouttes d'eau froide lui dégouliner le long du visage jusqu'au cou. Elle enfonce ses mains transies de froid dans les profondeurs chaudes et sèches des poches de sa veste. Après ce qui lui semble être une éternité, elle arrive à sa voiture. Elle ouvre la portière et entre dans l'auto. La première chose qui la frappe c'est la bonne odeur du cuir des banquettes. Elle promène son regard sur les détails de l'intérieur tout en rouge et se cale dans le siège bien rembourré. Elle met la voiture en marche et commence à conduire.

Après avoir conduit un bon moment, elle se retrouve en fin de compte tout près du quartier où habitent Marie et Thomas, un couple d'un certain âge, amis proches de la famille. Ils connaissent Jeanne depuis toujours. Il lui vient à l'idée qu'elle ne les a pas revus depuis fort longtemps et elle décide d'aller les saluer. Elle stationne la voiture dans leur entrée de garage et ouvre la portière.

En montant les marches détrempées de l'escalier en ciment menant à l'entrée principale de la maison, Jeanne sent un peu la raideur de ses jambes après avoir été assise si longtemps.

Elle frappe à la porte; celle-ci s'ouvre tout doucement. Thomas, un homme coustaud l'accueille avec un grand sourire en s'écriant: "Ah! Ça alors! Salut Jeannie! Comment ça va, ma chérie? Mais tu est complètement trempée! Allons, viens entre!" Il la suit à l'intérieur de la maison et il lui prend sa veste toute trempée.

L'odeur tiède et agréable de la maison fait penser à un gâteau qu'on vient de sortir du four. Il la serre bien fort dans ses bras et avec ses grosses lèvres lui plante une grosse bise sur la joue. Elle remarque qu'il n'a pas beaucoup changé depuis la dernière fois qu'elle l'a vue, si ce n'est que les cheveux grisonnants aux tempes se soient étendus au reste de sa belle chevelure toute noire. Cela le rend encore plus beau, plus sophistiqué à ses yeux. C'est

un homme robuste aux épaules larges et aux muscles bien développés.

Thomas lui offre un petit gâteau qu'elle prend avec empressement. Elle savoure à grosses bouchées ce gâteau tendre et mou. Il l'invite dans le salon, une grande pièce très attrayante meublée de fauteuils rembourrés et de grands lampadaires en bronze. En fond sonore, on entend de la belle musique classique venant de la chaîne stéréo et l'éclairage est tamisé et relaxant.

Jeanne se laisse tomber dans un fauteuil en face de Thomas qui, une grande carafe à la main, est en train de leur verser deux verres de vin. L'odeur épicée de son eau de cologne se répand dans le salon. Jeanne se demande où est son épouse, Marie, mais avant de pouvoir lui poser la question, Thomas explique: "Marie a dû quitter la ville et sera absente pendant quelques jours. Elle sera vraiment déçue de t'avoir manquée". Jeanne fait un signe de la tête et sent tout à coup la chaleur des doigts de Thomas au moment où leurs mains se touchent lorsqu'elle accepte le verre de vin qu'il lui offre. Ils commencent à bavarder de tout et de rien, du temps qu'il fait, de ses études, mais Jeanne tout en sirotant le vin a de plus en plus de difficulté à se concentrer; elle est tout émoustillée.

Bientôt, sous cette douce lumière tamisée, Jeanne ne peut plus s'empêcher de caresser des yeux chaque angle musclé du corps de Thomas. Elle se rend compte que son âge ne le rend que plus bel homme. Thomas fait un commentaire à l'effet qu'il se sent bien seul les fins de semaine (les week-ends) quand Marie est absente. Ils terminent leur conversation et Jeanne, bien malgré elle, se lève pour partir. Thomas semble déçu et lui dit: "Tu dois vraiment partir si tôt, ma Jeannie?" Il lui lance un regard plutôt blessé et pendant un bref instant, Jeanne est comme hypnotisée par les yeux bleus-verts foncés de Thomas. En l'accompagnant vers la porte, il se heurte accidentellement contre Jeanne, lui frôlant brièvement les seins. Elle sent un brusque sentiment de chaleur envahir tout son corps. Jeanne...

VEUILLEZ ECRIRE UNE CONCLUSION A CETTE HISTOIRE
EN FRANÇAIS

Jacques est étudiant à l'université. C'est un vendredi soir assez ennuyeux. Il n'a personne avec qui passer la soirée car ses amis sont tous sortis avec leurs petites-amies. Il décide donc de sortir pour s'occuper un peu.

Il sort de son appartement sous une pluie battante. Il grelotte en sentant les gouttes d'eau froide lui dégouliner le long du visage jusqu'au cou. Il enfonce ses mains transies de froid dans les profondeurs chaudes et sèches des poches de sa veste. Après ce qui lui semble être une éternité, il arrive à sa voiture. Il ouvre la portière et entre dans l'auto. La première chose qui le frappe c'est la bonne odeur du cuir des banquettes. Il promène son regard sur les détails de l'intérieur tout en rouge et se cale dans le siège bien rembourré. Il met la voiture en marche et commence à conduire.

Après avoir conduit un bon moment, il se retrouve en fin de compte tour près du quartier où habitent Marie et Thomas, un couple d'un certain âge, amis proches de la famille. Ils connaissent Jacques depuis toujours. Il lui vient à l'idée qu'il ne les a pas revus depuis fort longtemps et il décide d'aller les saluer. Il stationne la voiture dans leur entrée de garage et ouvre la portière.

En montant les marches détrempées de l'escalier en ciment menant à l'entrée principale de la maison, Jacques sent un peu la raideur de ses jambes après avoir été assis si longtemps.

Il frappe à la porte; celle-ci s'ouvre tout doucement. Marie, une femme faisant un pue matrone, l'accueille avec un grand sourire en s'écriant: "Ah! Ça alors! Salut Jacky! Comment vas-tu, mon chéri? Mais tu es complètement trempé! Allons, viens entre!" Il la suit à l'intérieur de la maison et elle lui prend sa veste toute trempée.

L'odeur tiède et agréable de la maison fait penser à un gâteau qu'on vient de sortir du four. Elle le serre bien fort dans ses bras et avec ses lèvres charnues lui plante une grosse bise sur la joue. Il remarque qu'elle n'a pas beaucoup changé depuis la dernière fois qu'il l'a vue, se ce n'est que les cheveux grisonnants aux tempes se soient étendus au reste de sa belle chevelure toute noire. Cela fait ressortir davantage sa beauté mature et la rend encore plus attrayante. Elle a l'air toute douce avec sa forte poitrine et son bon tour de hanches.

Marie lui offre un petit gâteau qu'il prend avec empressement. Il savoure à grosses bouchées ce gâteau tendre et mou. Elle l'invite dans le salon, une grande

pièce très attrayante meublée de fauteuils rembourrés et de grands lampadaires en bronze. En fond sonore, on entend de la belle musique classique venant de la chaîne stéréo et l'éclairage est tamisé et relaxant.

Jacques se laisse tomber dans un fauteuil en face de Marie qui, une grande carafe à la main, est en train de leur verser deux verres de vin. L'odeur de fleur de son parfum se répand dans le salon. Jacques se demande où est son mari, Thomas, mais avant de pouvoir lui poser la question, Marie explique: "Thomas a dû quitter la ville et sera absent pendant quelques jours. Il sera vraiment déçu de t'avoir manquée". Jacques fait un signe de la tête et sent tout à coup la chaleur des doigts de Marie au moment où leurs mains se touchent lorsqu'il accepte le verre de vin qu'elle lui offre. Ils commencent à bavarder de tout et de rien, du temps qu'il fait, de ses études, mais Jacques tout en sirotant le vin a de plus en plus de difficulté à se concentrer; il est tout émoustillé.

Bientôt, sous cette douce lumière tamisée, Jacques ne peut plus s'empêcher de caresser des yeux chaque rondeur invitante du corps de Marie. Il se rend compte que son âge ne la rend que plus belle. Marie fait un commentaire à l'effet qu'elle se sent bien seule les fins de semaine (les week-ends) quand Thomas est absent. Ils terminent leur conversation et Jacques, bien malgré lui, se lève pour partir. Marie semble déçue et lui dit: "Tu dois vraiment partir si tôt, mon Jacky?" Elle lui lance un regard plutôt blessé et pendant un bref instant, Jacques est comme hypnotisé par les yeux bleus-verts foncés de Marie. En l'accompagnant vers la porte, elle se heurte accidentellement contre Jacques, et elle frôle brièvement de sa grosse poitrine. Il sent un brusque sentiment de chaleur envahir tout son corps. Jacques...

VEUILLEZ ECRIRE UNE CONCLUSION A CETTE HISTOIRE EN FRANÇAIS

APPENDIX E
Superego Rating Scales

APPENDIX E

Superego Rating Scales

Note: When more than one category applies, choose the highest value.

DEGREE OF ANXIETY

- 1 = There are no expressions of anxiety, direct or indirect, anywhere in the story.
- 2 = There are some mild expressions of anxiety such as feeling "reluctant," "hesitant," "confused," "uncomfortable," "nervous," "blushing," or there are mild behaviors such as "stepping back briefly," or "body stiffened, or character is "desperately trying to avoid her feelings" or "trying not to make eye contact."
a) on the part of others in the story
b) of the part of the hero/heroine
- 3 = There are allusions in the story to feelings of anxiety, which may be manifested in behavioral terms or somatic reactions (e.g. Jane starts crying; sweaty palms; Jack knocked the vase over; Jane pulls away quickly; He decides to leave right away; Jack needed to get drunk in order to get up the nerve)
a) on the part of others in the story
b) on the part of the hero/heroine

Do not include expressions like "Jane was afraid she would regret what might happen next." If there is an expression like this that involves feelings of regret, score for GUILT, NOT ANXIETY.

Do not include expressions of arousal in this category, such as "heart racing" if it is clearly related to sexual excitation.

- 4 = There are expressions or allusions in the story to intense anxiety, which may be manifested in behavioral terms or strong somatic reactions (e.g. Jane ran out of the house without saying good-bye; Beads of sweat rolled down his face; She threw up all over the floor; Jack screamed in terror).
a) on the part of others in the story
b) on the part of the hero/heroine

DEGREE OF GUILT

- 1 = There are no expressions of guilt, shame, embarrassment, remorse, etc. anywhere in the story.
- 2 = There are allusions to mild feelings of guilt which may include references to people getting hurt or being denigrated (e.g. "His moral side kicked in," "Jane felt it would not be right to stay," "Jack suddenly remembered Mary's husband."
 - a) on the part of others in the story
 - b) on the part of the hero/heroine
- 3 = There are some clear expressions of guilt including feeling "embarrassed" or "ashamed" or expressions like "How could she ever face him again? Jane felt so guilty about the experience that she decided never to go visit Tom again without calling first," "Jane was afraid that she might regret what would happen if she stayed").
 - a) on the part of others in the story
 - b) on the part of the hero/heroine
- 4 = There are direct expressions or allusions to intensely guilty feelings which include punishment (such as getting very depressed or angry about feeling aroused), or somebody getting hurt, attempting suicide or getting killed.
 - a) on the part of others in the story (e.g. Tom was killed in an auto accident the next day; Jack read in the obituaries the next morning that...)
 - b) on the part of the hero/heroine (e.g. Jane tried to kill herself when she got home)

DEGREE OF GRATIFICATION

Direct Expression

Note: This category refers to gratification of sexual impulse with the main character in the story.

- 1 = Hero/heroine experience no gratification of sexual impulse.

Hero/heroine experience some gratification of sexual impulse. Choose among the following:

- 2 = feeling sexually aroused (e.g. Jane felt a pleasantly and warm feeling spread throughout her body)
- 3 = mild gratification including a good-bye kiss or hug or other "non-sexual" touching such as "Jack grabbed her hand and pleaded with her," "Jane could feel his caress as he put on her coat."
- 4 = sexual gratification such as kissing, embracing, fondling, or touching.
- 5 = Hero/heroine experiences full and explicit gratification of sexual impulse; must include sexual intercourse and/or oral sex.

DEGREE OF GRATIFICATION

Allusions

- 1 = No allusions to sexual gratification anywhere in the story.
- 2 = There are allusions to some form of pleasurable gratification which is non-sexual (e.g. Jane enjoyed the pleasant atmosphere of her home; Jack felt welcomed by his friends later that evening.)
- 3 = There is an allusion to or implication that there is, was, or may be some gratification of sexual impulse.
- 4 = There is a clear allusion to full sexual gratification (e.g. Jack woke up the next morning feeling especially refreshed; Tom called her into the bedroom and she gave in). If it is not clear that author intended full sexual gratification as in the above examples, score 2.

Appendix F
Comparison Scales

APPENDIX F

Gratification Comparison Scale

Write a "1" when there is more gratification depicted in story I. Write a "2" when there is more gratification depicted in story II. Write a "0" if there is absolutely no difference in the amount of gratification depicted in the stories.

Consult the Degree of Gratification Scale (Appendix E) as a guide in rating the stories. It is important to know that you must score one story over the other whether the differences in the stories are extreme OR subtle. In other words, you are comparing the degree of gratification in one story relative to the degree of gratification in the other story.

Examples:

When comparing some stories, it will be very clear that in one the hero/heroine is depicted as experiencing more gratification than in the other. Sometimes, the writers will tell stories that appear to be roughly equal in every respect except for subtle, yet informative, details as in the following example:

Story I:Mary, looking somewhat ashamed, looked away and whispered good-bye. Jack stood silently for what seemed like a long time.

Story II:Mary, looking somewhat ashamed, turned her head away from Jack as he stood there by the door for what seemed like a long time.

Story II would be scored for more gratification in this example since, in Story I, there is an implication that the two may soon part ("whispered good-bye"). In other words, the stories seem identical except that in Story II, the reader is less sure that the two will actually part, therefore leaving the possibility for gratification.

Some stories may contain sublimated forms of gratification while others may portray the hero/heroine explicitly engaged in some kind of sexual gratification as in the following example.

Story I:Jane imagined herself being swept away in his strong arms and carried into the bedroom. Suddenly she was brought back to reality by Tom's voice asking her if she was OK.

Story II:Jane gently reached over and touched Tom's forehead. He clasped her hand and softly kissed her lips.

In the above example, Story II would be scored for more gratification because the writer is explicit about the gratification although being swept into the bedroom implies more gratification. When comparing two stories like these, always score for the more explicit gratification if it is clear that the subject making the allusions was attempting to avoid direct contact as in Story I.

Stories may be equal in every way, but one may depict the hero or heroine being gratified indirectly or in a sublimated way, as in the following example.

Story I:Afraid of what might happen next, Jane jumped into her car and felt welcomed by the familiar, soft leather seats of her car. She was glad to be on her way home.

Story II:Afraid of what might happen next, Jane got in her car and drove home in the pouring rain. Finally, she was glad to be heading back home.

Guilt Comparison Scale

Write a "1" when there is more guilt expressed in story I.
Write a "2" when there is more guilt expressed in story II.
Write a "0" if there is absolutely no difference in the degree of guilt expressed in the stories.

Consult the Degree of Guilt Scale (Appendix E) as a guide in rating the stories. It is important to know that you must score one story over the other whether the differences in the stories are extreme OR subtle. In other words, you are comparing the degree of guilt in one story relative to the degree of guilt in the other story.

Examples:

When comparing some stories, it will be very clear that in one the hero/heroine is expressing more guilt than in the other. Sometimes, the writers will tell stories that appear to be roughly equal in every respect except for mild differences as in the following example:

Story I:Mary, looking somewhat ashamed, looked away and whispered good-bye. Jack stood silently for what seemed like a long time.

Story II:Mary, slightly disturbed by the events of the evening, turned her head away from Jack as he stood there by the door for what seemed like a long time.

Story I would be scored for more guilt because the word "ashamed" connotes feelings of guilt whereas feeling "slightly disturbed" is more ambiguous.

One important expression of feelings of guilt involves punishment which may take the form of somebody being hurt, ignored, killed or committing suicide. The following examples contain allusions to feelings of guilt.

Story I :Jack woke up the next morning, turned to the obituary section of the newspaper and was horrified to learn that...

Story II:Jack stepped back, realizing this was a married woman and how could he possibly do anything with a friend of the family? He left and never saw Tom or Mary again.

In Story I, it is evident that somebody has died, the ultimate punishment for transgression. In Story II, there is an allusion that Jack may be feeling ashamed and

therefore decides to sever his relationship with Tom and Mary. Story I would be rated for more guilt.

Anxiety Comparison Scale

Write a "1" when there is more anxiety depicted in story I.
Write a "2" when there is more anxiety depicted in story II.
Write a "0" if there is absolutely no difference in the amount of anxiety depicted in the stories.

Consult the Degree of Anxiety Scale (Appendix E) as a guide in rating the stories. It is important to know that you must score one story over the other whether the differences in the stories are extreme OR subtle. In other words, you are comparing the degree of anxiety in one story relative to the degree of anxiety in the other story.

Examples:

When comparing some stories, it will be very clear that in one story the hero/heroine is depicted as experiencing more anxiety than in the other story. Sometimes, the writers will tell stories that appear to be roughly equal in every respect except for subtle, yet informative, details as in the following example:

Story I: ...Jack stood frozen by the door. Should he make a move on this married woman or run for his life?

Story II: ...Jack, not knowing whether he should stay and risk the problems that may result from having an affair, decided he was better off leaving.

In the above example, Story I would be scored for more anxiety because the hero is depicted as being "frozen," a sign of anxiety which is absent in Story II.

While some stories will involve very explicit signs of anxiety ("nervous," "scared"), others may express anxiety in indirect, usually somatic (feeling sick, nauseous, confused) or behavioral ways.

Story I: ...Jane fainted. When she awoke, Tom was holding her head up in his lap. She looked down at her lovingly for a moment....

Story II: ...Jane couldn't believe this was happening to her. She stepped back, politely said good night, and ran to her car. She drove away quickly in the pouring rain.

In Story I, fainting is a clear sign that the heroine was experiencing anxiety. However, judging by the way she quickly departed, the heroine in Story II can be said to be experiencing more anxiety. In fact, leaving abruptly

(running, fleeing, driving away quickly) are all strong indications that the hero/heroine's flight is motivated by anxiety.

Affect Comparison Scale

Write a "1" when there is more affect expressed in story I.
Write a "2" when there is more affect expressed in story II.
Write a "0" if there is absolutely no difference in the level of affect expressed in the stories.

It is important to know that you must score one story over the other whether the differences in the stories are extreme OR subtle. In other words, you are comparing the level of affect in one story relative to the level of affect in the other story. Overall affect includes all expressions of pleasurable emotional states (joy, happiness, pride, ecstasy, sexual arousal) as well as unpleasurable emotional states (hate, anger, loneliness, jealousy, guilt, and anxiety).

Examples:

When comparing some stories, it will be very clear that in one story the hero/heroine is depicted as experiencing more affect than in the other story. Sometimes, the writers will tell stories that appear to be roughly equal in every respect except for subtle, yet informative, details as in the following example:

Story I: ...Jane couldn't bare the thought of hurting her friend over a frivolous affair. Also, she was appalled that Tom would be making these kinds of advances, especially being a married man.

Story II: ...Jane thought about the deadly consequences of having an affair with a married man. She wondered if she had imagined the various subtle come-ons that Tom was making. For a moment, she stood there in front of him in disbelief at what was happening.

Story I would be scored for more affect because the heroine seems to be experiencing strong feelings ("couldn't bare the thought," and "appalled") about the event than the heroine in Story II.

In some stories, emotion is expressed somatically or behaviorally rather than or in addition to explicit statements as in the following examples:

....Jack began to get very dizzy and reached for the door knob for support

....Mary, turning bright red, clutched her neck and stammered a final good-bye

While some stories contain the expression of essentially the same emotion, other stories that express a wider range of emotion could be considered overall more emotional.

....The loneliness intensified as Jane drove home. The darkness of the night seemed to have a heavy, almost morose quality to it, and each raindrop cried a mournful tune as it fell on the forlorn heroine. Jane bristled with shame as the evening scenes passed through her head. By the time she arrived at her home, she was feeling quite angry with herself...

APPENDIX G
Fluency Scale

APPENDIX G

Fluency Scale

Please read the following story endings and rate each one for it's level of fluency using the scale below:

very	quite	moderately	somewhat	not fluent
1	2	3	4	5

VERY FLUENT = no errors in grammar or awkward sentences; meaning is perfectly clear, well-constructed sentences; demonstrates a very good understanding of the english language

MODERATELY FLUENT = some errors in grammar, spelling, etc. and/or awkward word usage BUT THE MEANING IS CLEAR, UNAMBIGUOUS (i.e. nobody would dispute what the author was intending to say); demonstrates a good understanding of the english language

NOT FLUENT = many errors in grammar, spelling, etc. and/or awkward word usage/sentence construction which leaves the reader feeling uncertain as to the meaning intended by the writer; demonstrates very inadequate knowledge of the english language.

APPENDIX H

Rater Notes for the Direct Comparison Scales

APPENDIX H

Rater Notes for the Direct Comparison Scales

Gratification Comparison

1 = more gratification in english stories
 2 = more gratification in french stories

Females

<u>ID#</u>	<u>Score</u>	<u>Notes</u>
109	1	goodbye kiss, rush of warmth over body vs. dreaming
111	1	kissing, embracing & falling in love vs. kiss & suicide
224	1	heroine "feeling horny"
225	1	kissing, embracing, arousal & allusion to more gratification
227	2	allusion to staying (prostitution)
234	1	sexual intercourse
236	1	fondling, heavy breathing
239	2	hard breasts, more articulation of desire and excitement
241	2	equal except in 2 arousal does her "tremendous good"
242	1	sitting on his <u>lap</u> vs. sitting on his <u>knees</u>
243	1	"burning desire," "they found themselves on the couch"
244	1	marriage to third person
245	1	making love vs. kissing
259	2	fantasizes about what would happen, touching him
261	1	heroine stays vs. leaving
263	1	sexual intercourse
266	2	open ended, "What to do?" vs. ending with "no."
267	1	heroine stays and "something happens" vs. leaving
268	1	kissing
273	1	passionate kissing
275	1	blushing and kissing, shivering
276	2	heroine gives in, spends the weekend, and they marry
278	1	hoping for a kiss, feeling attraction vs. nothing
279	1	sexual intercourse
281	1	both imagine but 1 states making love; 2, fondling
282	2	clothes off, a "night of burning passion"
283	2	"excitement mounting"
284	1	stays vs. leaving after seeing wife's picture
285	1	heroine stays with allusion to sex vs. forgetting about it
286	1	more explicit, drawn out, hot
288	1	expression of arousal, "plunging in her eyes"

Guilt Comparison

Notes on Guilt Comparison		
<u>ID#</u>	<u>Score</u>	<u>Notes</u>
111	2	feels "guilty" and commits suicide
223	2	"embarrassed"
225	2	feeling "deeply sorry"
236	1	"brandishing shame" "heavy soul"
239	1	"embarrassed" in story 1 but rest is similar
245	2	heroine says it's "impossible and incorrect to do that to Mary...Jane was flabbergasted and asks him if she can leave" after he tries to talk her into it vs. they admit making a "mistake" after love-making
259	2	heroine repeats that she cannot act on her feelings because she has known him as "a friend of the family...necessary to see reality. Tom was a married to a friend of the family and to herself. Jane had to take herself in hand and bury this desire forever" vs. heroine in story one deciding to leave and forget about it.
260	1	"impression of doing something wrong...will probably regret" vs. "disturbed...confused...she feels bad about Mary being there in the house."
261	2	heroine asks if he is feeling "a sense of guilt?" vs. no expressions of guilt at all
263	2	"Jane feels a little badly because she knows Mary very well" and leaving was the "better thing to do" vs. no expressions of guilt at all.
266	1	"...Jane started to feel guilty..." also guilt leads to avoiding intimacy vs. "Jane feels lost"
267	1	"she would like to stay...but...has to leave before something happens" vs. "upset...and hastens to put an end to her visit."
268	2	"Jane feels <u>ill at ease</u> so she hastens to leave without even saying good-bye to Tom." vs. "Jane drove as fast as she could to forget what happened [a kiss]."
273	1	Jane and Tom have a "guilty look"
278	2	"Jane feels very bad all of a sudden...vomits on his feet."

289 1 starting to kiss
 291 2 making love

Males

323 1 a "long, slow, passionate kiss" vs. a "greedy
 kiss"
 325 1 "having sex" vs. "sleeping with"
 328 1 more explicit expressions of sexual arousal
 329 1 includes passionate kissing
 335 1 "breasts" vs. "chest" plus he stays and locks the
 door vs. leaving
 342 1 more explicit sexual activity
 343 1 includes orgasm and is more explicit
 345 1 decides to stay and drink more
 347 2 stripped to underwear
 351 2 "make love with" vs. "sleep with"
 316 1 "enjoying every sensation...sight, smell, warmth"
 vs. being "totally relaxed"
 322 2 kissing

- 279 1 Tom is punished for sexual gratification by death vs. being slapped in the face.
- 281 2 Jane imagines making love with him vs. imagining him unbuttoning blouse and caressing her.
- 282 2 Jane wakes up the next morning and exclaims, "Oh no! What have I done?"
- 284 2 Jane looks at picture of Tom's wife and leaves speeding in her car, in tears vs. falling asleep on the sofa.
- 285 2 Jane "prefers not to try anything since Mary is also a good friend" vs. Jane "doesn't care about what Mary could think about them."
- 286 1 heroine punished by death after sexual gratification
- 288 2 Jane is "bothered, takes her things and says goodbye to Tom....They both know that they'll never be anything more than friends" vs. Jane came "back to reality as she realized the ridicule of the story."
- 291 2 Jane never saw Tom nor Mary again, the friends of the family.

Males

- 328 2 "moral scruples...briefly attract him"
- 335 2 husband pulls up the driveway, "Jack hurries to get away"
- 342 2 sexual activities continue until spouse returns and those "clandestine activities will continue on the sly"
- 343 2 "An odor of the forbidden emanates from this union...shame devastatingly taking the place of passion."
- 345 1 Jack leaves thinking, "I can't do this to my godmother, can I?"
- 316 2 Jack is a "little bit ashamed about his feelings"
- 322 2 Jack "looks...with embarrassment...[is] disturbed"

Anxiety Comparison

ID# Score Notes

Females

109	1	Jane rushed to the door, got in her car as fast as she could vs. no exit
111	2	Jane is "thrown into confusion...her solitude becomes heavier" and she kills herself
223	1	Jane starts crying
225	1	Jane "tears out of his disappointed arms...she rushes to the door....starts to cry
227	1	Jane "hesitates a second....and she leaves"
244	1	Jane "feels a huge wave of anxiety breaking into her....rushes out of the house...runs and runs...her anxiety raises up to a critical level" vs. "his sentence ended in a laugh which broke into a thousand shards of glass in Jane's heart"
261	1	Jane is eager to...breathe some fresh air....Tom steps back and begins to cry....Jane is falling apart. She's loosing all..." vs. "Jane regains control of herself....and ran towards her car"
263	1	author leaves ending vague, unfinished (i.e. "What was supposed to happen happened...") vs. considering moral implications and leaving
266	2	"Jane feels lost. She doesn't know any more how to react!....What to do?" vs. Jane is mixed up. She doesn't know what to do.
267	2	"Jane is so upset by the situation that she hastens to put an end to her visit. She stammers a simple good-bye, stumbles down the steps..." vs. "Jane doesn't really understand what is going on in her mind."
268	1	"Jane pushed him and ran outside. She left so quickly that she forgot her key...she drove as fast as she could to forget what happened" vs. "Jane feels ill at ease and hastens to leave without saying good-bye."
276	1	Jane exclaims, "...you won't see me anymore! And she ran away without looking back, not even once"
278	2	Jane leans over Tom and she vomits on his feet

- 279 2 Jane smacks Tom, "You're sickening, don't ever do that again, or I'll tell your wife!!!...Jane hurries to her car. She will never again see neither Tom nor Mary" vs. making love until Tom dies of a heart attack.
- 284 2 "Jane...leaves speeding in her car, in tears" vs. Jane falls asleep.
- 286 1 story 1 filled with doubt, hesitation vs. "Jane, in turn, throws herself at Tom drawing him to the floor where they spend the most wonderful night."
- 289 1 "Jane was frustrated, started yelling at him and crying....She slammed the door and never came back" vs. Jane dispassionately explains that she is not interested and "leaves into the rain without a backwards glance."
- 291 1 "Jane could not take it anymore she slammed the door and ran away. Never, never will she be that lonely!" vs. Jane and Tom made love and then she "never saw neither Tom nor Mary again..."

Males

- 335 2 "Jack stands frozen....hurries to get away and running he passes close to the [husband's] car....He pulls out and takes off down the street without looking back.
- 343 1 "Jack helplessly remains at the door....They make passionate love that last only few minutes....he leaves her without even saying good-bye" vs. "They make love, get redressed and leave each other without saying a word, without even a look..."
- 345 2 "Jack is miserable trying to control the heat that invades him...hesitates....fell asleep" vs. "Jack hesitates but without saying a word he goes out..."

Overall Affect Comparison

<u>ID#</u>	<u>Score</u>	<u>Notes</u>
Females		
107	1	"confused" "enjoys"
109	1	"anxiously..." "sign of relief," "rush of warmth...rushed to her car as fast as she could..."
111	2	"guilty," numb, heavy with solitude, suicide
316	1	numerous mentions of "loneliness" as well as more florid description of sensuous enjoyment
322	2	"embarrassment," "disturbed," "disappointed," "feeling happy"
223	2	"embarrassed," "hell of the passions of others!"
224	1	"feeling horny. What! Again! What a bitch!....Always check your emotions...." vs. "Stop there!"
225	1	very dramatic, gushing emotion, explicit exclamations, crying
227	1	"Alas!...she hesitates"
234	1	many emotional descriptions
236	1	more emotional, greater range of emotions
239	2	more explicit descriptions of emotions
241	2	"feeling of warmth, which does her a tremendous amount of good"
243	2	descriptions of feeling both desire and "very ill at ease" and possibly "terror" vs. feeling desire
244	1	more explicit descriptions of emotion
245	1	more explicit descriptions of passion and crying
259	2	stronger emotional displays
260	2	expresses herself more emotionally
261	1	crying, losing control, "falling apart"

- 263 2 "feels a little badly...gathers courage...proud"
- 266 1 "feel guilty...looked at Tom very deeply" vs. Jane feels lost. She doesn't know...how to react."
- 267 2 "so upset...hastens to put an end to her visit. She stammers...stumbles."
- 268 1 dramatic emotional displays vs. "feels ill at ease...hastens to leave"
- 273 1 passion and guilt and "runs to car" vs. "regains self-control and hurries to leave...feels relieved"
- 275 1 "blushes" "surprised" "Jane rushes out..." vs. "Jane exits hastily...Tom downcast."
- 278 2 "feels very bad all of a sudden...vomits...stupified look...must be a sign from Satan!" vs. feeling really lonely
- 279 2 dramatic emotional display
- 281 2 more explicit emotion, wider range
- 282 2 "night of burning passion" and also exclamation of possible regret vs. feeling tension and "chemistry between them"
- 284 2 "leaves speeding in her car, in tears" vs. falling asleep
- 286 1 dramatic and a range of emotion
- 288 1 more expressive
- 289 1 "frustrated...yelling...crying...slammed the door"
- 291 2 more expressive, dramatic

Males

- 328 1 more expressive, explicit
- 335 2 wider range of emotion
- 337 1 "Oh! really" and slammed the door vs. banged the door
- 342 2 more explicit emotional display and wider range

- 343 2 more dramatic, wider range
- 345 2 "Jack is miserable trying to control the heat that
invades him...he hesitates"
- 351 2 more expressive

APPENDIX I

Subject's English Stories

APPENDIX I

Subject's English Stories

107

Jane realizes that she likes Thomas and that she thinks he is very attractive. She doesn't know what to do. She could stay here a little while and spend a pleasant evening with Tom. She could also go home in the name of her friendship Mary that loves her so much. She is confused, hesitates. Finally, she kisses Tom on both cheeks and leaves. Tom closes the door behind her. She stays there on the porch for a while looking at her car and thinking about what just happens and decide to get in her car. She drives around town, in the rain, listening to jazz music on the radio. She enjoys that kind of ambiance very much. She finally gets home and prepares a nice hot chocolate. She drinks it thinking about Tom and Mary who is such a lucky woman. She decides to go to bed and she promises herself, that, next time, she call to make sure Mary is home before she goes and visits them.

109

Jane fainted. She gradually came back to her senses, only to see Tom's face anxiously scrutinizing her face. She smiled at him, which triggered a sigh of relief from him.

"I think I drank too much wine," she said.

"Don't worry, you'll be fine," he answered.

He helped her getting up and offered to drive her back to her house. She declined the offer, trying to get her self-assurance back. But as he kissed her "good-bye," she felt that same rush of warmth spreading through her body. She rushed to the door, got in her car as fast as she could, and started the engine. Tom had followed her and was waving her to stop. She couldn't and didn't want to hear what he was saying. She drove away.

111

Jane kissed him and he took her in his arms for a long time. They both felt good and relaxed. Jane was wondering why it didn't happen before and she knew that Tom was the only man she had ever truly loved. She also knew that she never made a move on Tom because he was the husband of a best friend. But now it didn't matter anymore and Jane decided not to worry anymore. She knew that Jane (Mary) was away for a few days and she thought that there was probably a way to get rid of her for a longer period of time. Jane did not have any feelings for her best friend anymore. She

had just found out that Tom was the man of her life and she had an opportunity to live something special! Love!

116

Jack is experiencing mixed feelings. For the first time, he is realizing how attractive a woman Mary is. Still, growing up around her and Tom, he always thought of her as a member of the family. He almost considered the couple as his aunt and uncle. Facing this attraction is very new to him. Being very lonely, he does not want to refuse such a warm invitation to relaxing and takes the risk of staying by admitting that he does not have to leave so soon. Finally accepting this attraction, Jack is now enjoying every sensation he is experiencing. The sight, the smell, the warmth and the taste of the wine take him to a world of relaxation and well-being he now realizes he has been missing.

The strangeness of the situation, the unexpected feelings waiting for him in this so friendly and familiar home take him away from his now old loneliness sensation. He is experiencing a soul freeing experience he will never forget. He wakes up on a refreshing Saturday morning. Mary and Jack have had a secret they will be keeping forever...
THE END

122

Jack didn't know if he'd better leave or stay. Outside it was still rainy and cold and he didn't feel much like going back to the car and wander around the city. Mary was staring at him waiting for him to act. These seconds looked like years. Afraid of the consequences of what might have happen, not sure about his feelings, Jack said good bye and left quickly. He got back to his car and still wonder what he should have done or not. Mary was still under the porch looking at him. He waved started his car and left. He didn't feel like going back home to stay alone. So he drove around to the city and decide to go to a bar where he use to hang with his friends. Arrived there he found some of his friends. There warm welcome, the voices around him secured him. He felt a bit better and got involve in the conversation with all the group. But still at the back of his mind, Mary was there standing under the porch.

223

Jane quickly turns around, starts crying and tells him her lifelong story of miseries, of clinging to other people-she starts describing in detail every boyfriend she ever had.

Tom decides to take a cold shower. Bye!

224

Jane suddenly realizes that she is feeling horny. What! Again! What a bitch! She tries and remembers her last session with her feminist consciousness group! "Always check your emotions. If you feel overcome with desire, picture the man you are with in a ridiculous position. Remember it is nature's trick to maintain "dominance" over women?

She looks at Tom, notices his sagging flesh, his reddening neck, his blurry eyes.

"Sorry. Yes, I have to go. I have a date with one of my mates at College. Thank you for the cookie and give my love to Mary."

225

Jane thinks "Wouldn't it be lovely to stay here a bit longer. It's warm in here. It's raining outside." She looks into Thomas' eyes. He is standing close to her, longingly close to her. She can feel his body aching for hers. She leans against the wall, feeling faint. Tenderly but with such strong hands, Thomas takes her in his arms. "Oh Janey! You are so beautiful! And I have wanted you for so long...." He starts kissing softly her face half-lifted toward his. She wakes up. "No, Thomas. We shouldn't. We both love Mary." She tears out of his disappointed arms and after a last, unhappy look and half apologetic smile, she rushes to the door. He is still standing there, alone. Feeling the cool leather of her car seat against her body, she starts to cry. Maybe, he'll run after her...

227

Jane stealthily looks into her handbag to check if she has a condom. Alas! No. She hesitates a second. So nice to see you. I'll come again." And she leaves.

234

Jane closes her eyes for a moment and when she opens them again he is so close to her that she can barely breathe. She stumbles away. Tom catches her before she falls and kisses her on the lips. She responds because her feelings have taken over her mind. Soon they are ripping each others clothes off and are making love on Mary's afghan carpet. At the touch of the carpet, Jane remembers Mary and the day when they bought the carpet together in the "souk in Macakesh". Jane remembers Mary's warm, kind, affectionate, and trusting nature, and she kicks Tom off her body. Jane

pulls her clothes back and rushes out of the house, never to see Tom or Mary again.

236

Jane, thinking about the cold rain outside, first enjoys the sensation. But suddenly she yanks herself away from the comfortable heat. Trying to conceal her embarrassed flush, she turns to grab her drooping coat. "I'm sorry, Tom. I really have to go." Her heart pounds the blood increasingly stronger in her veins, through her arms, through her belly.

She can't stand the heat anymore; she can only think of going outside, cooling off. She starts as Tom pulls up her coat, like a wet caress to convince her to give in to his warm embrace.

"Sorry, Tom." Jane dashes out and is instantly terrassed by the downpour. Nervously, she fumbles with the car door. She drives away, pursued by the happy spectre of Mary and Tom, the couple who had always been there for her.

She drives back home. When she steps out of the car, the rain is only a calm drizzle. The droplets tickle over her hair; the water trickles down inside her coat. Filled with brandishing shame, she doesn't feel the cold breeze; she can only stare in the darkness and realize what happened. Her shoulders droop with the weight on her conscience.

Finally, though she finds no relief for her heavy soul, she resolves to write a letter about the night. If Tom ends up seeing someone else, she'll give Mary the letter, or at least warn her that something is wrong. Good Mary deserves that much. (Here Jane, reflecting on her thoughts, sees Mary high on a cloud, looking down to her imperfect mate).

Jane opens the door to her house, touring her fright of ever seeing Tom alone again.

239

Jane is so embarrassed now. She wants Thomas so hard that she constantly has to remind herself that he is married and a friend of the family. She decides that she has to go as fast as possible. She cannot stay in this warm cozy place alone with Thomas. She won't be able to resist him. As she is about to go, Thomas tells her how happy he is that she came by. He hugs her. At this moment she feels his warm hand carressing her back down to her ass. She can't stand it anymore. She turns her head towards him, grabs him by his hair and savagely kisses him on the lips.

241

Jane gives in, for a moment, to this feeling of warmth, but then straightens herself when she realizes all the

implications involved in a closer relationship with Thomas.

242

Jane closes her eyes and remembers Tom with her father many years ago and she even sees herself sitting on his lap. She pushes Tom away and rushes to the door. Driving back home she sees the evening past scenes before her and thinks: what if I did? and she laughs loudly.

243

Jane was very puzzled by Tom's move. Was she feeling desire for him or this heat inside her body was rage to defend herself. She decided that to make sure what the feeling was she would wait a few seconds and see if the feeling persisted. When Tom reached to her neck with his wet lips, she knew now that he wanted her and she also was burning with desire. One thing led to another and they found themselves on the couch in the living room.

244

Jane hesitates, she seems to fight against time so that this moment could last forever. Then, she feels a huge wave of anxiety breaking into her. As she looks at Tom again, she sees a little smile of satisfaction immediately repressed, but too late. She had seen it; she now realizes very clearly that everything was planned, planned too well to be authentic. She rushes out of the house and into her car. She drives up to a park, leaves her car with the keys in and the door opened at the entrance and starts to run in the rain. It feels good to feel the rain cleaning her. It cleans her thoughts. His contact, the effect of the ambiance and the wine, but the smell of his cologne keeps haunting her. She runs and runs again but the smell is still there. It is so unbearable! Her anxiety raises up to a critical level. She feels that the cologne is poisoning her mind. Running without even knowing where she is going, she hits a tree. She feels like a black hole on her head and the smell goes away by this hole. It is such a relief that she smiles before falling at the feet of the tree, as if she had said to it: "Thank you".

Ten hours later, she was found there with this smile on her face by a boy passing by. This boy that will become her husband will never understand why she was lying there that morning and why it is so important to her that he doesn't use any perfume.

245

Jane has never felt that way before with a man. She just leans over and starts kissing him. Such passion and

warmth was spreading in Tom's and Jane's bodies. He takes her in his arms and brings her to the bedroom. There they are "makin' out" like crazy on the bed. He slowly takes her clothes and she does the same for him. And they made love like there's no tomorrow! After they finished, Jane started to cry. She explained Tom that she was feeling very vulnerable these days because all her girlfriends had boyfriends and she was left alone. Then Tom tells Jane that he's feeling down too because him and Mary may be splitting up. So basically, what they were telling each other is that what had just happened was a mistake. That because they were in emotional states, they acted without thinking.

250

Jane suddenly thinks about Mary and how nice and friendly she has always been to her. She cannot hurt her this way. She decides to leave right away even though she knows how wonderful it would have been to stay.

259

Jane is completely lost. She doesn't know what to do. Should she stay and probably let go of her desires or should she leave and forget all about it? She decides to leave as quick as possible by saying a last goodbye to Tom. Soon, she will forget all about it.

260

"I'm sorry Tom but I think I have to go, and I'm so confused these days that I don't want to spend more time here. Furthermore I have the impression of doing something wrong to Mary, just being here with you. Excuse but we should talk about it more longer tomorrow or another day because I think we have drunk too much, we shouldn't do things we will probably regret after. Ok Bye! Call me tomorrow if you want to talk about it.

261

Jane is eager to go out on the porch and breathe some fresh air. But before she can even turn around, Thomas grabs her arm and pulls her close to him. Their eyes met for a brief moment, then, Tom steps back and begin to cry. "Mary has left me, Jane." She met someone else and left me and the children 3 weeks ago" Jane is falling apart. She's loosing all.....

263

Jane looked at Tom and they began to kiss each other.

They smiled at each other and they went to the bedroom. What was supposed to happen happened...

266

Jane is mixed up. She doesn't know what to do. That would be so easy to kiss him there alone. After, they will forget everything. Will they? Jane started to feel guilty because Mary was a great friend in her childhood. She doesn't want to break their marriage for just one night of desire. She looked at Tom very deeply and said: "I am sorry Tom but I can't go further. I love both of you. You are my friends.

267

Jane doesn't really understand what is going on in her mind. She would like to stay a little more but she knows that she has to leave before something happens.

268

Jane said "I really have to go I'm a little bit tired!! Tom looked at Jane and finally kissed her lips. Jane pushed him and ran outside. She left so quickly that she forgot her key in Tom's house. Tom saw the key on the chair and went to give it to Jane outside. He gave it to Jane and she took it and drove as fast as she could to forget what happened. Jane never went to visit Tom and Mary again she tried to follow her friends instead.

273

Jane slowly comes closer to him. Their lips touch and she feels every muscle in her body relax. They kiss passionately for what seems to be hours. Suddenly, Tom stops. He doesn't have a hurt look anymore but a guilty one. And so does Jane. Without speaking, Jane leaves and runs to her car. As she drives home, she wonders why she ever got out in the first place. It must be what they call destiny.

275

Jane blushes but Tom takes her in his arms and starts kissing her gently on the neck. Jane is shivering from head to toe. Suddenly the thought of Mary comes to her mind. "Tom, let me go, I have to go now." Tom looks surprised, but he lets her go. Jane rushes out the house without saying a word.

276

Jane stays there without a move. Tom says, "Jane please don't go now." Hearing these words, Jane came back to reality. "I can't do that, Mary is my friend after all." So she turned back and walked right to the door. Tom tried again to convince her, "Please Janey, Mary won't know it; it's going to be between you and me." "That's it Tom! If you want to act like that, you won't see me anymore!" And she ran away without looking back, not even once. Mary came back home a few days later and Tom never told her about what had happened.

278

Jane hopes that Tom is going to kiss her goodnight, because she's feeling really lonely tonight. But, Tom doesn't move, instead he opens the door to Jane. She decides that it is better to go home and forget this incident. Jane thinks that it is probably because she was tired and that she had a drink that she was feeling attraction toward Tom. After all, Tom is a friend of her parents and he's older than Jane.

279

Jane looks at Thomas and says: "Look Thomas, I do know what you wanna do with me, but I have to tell you that I have my period right now, so..." Thomas looks at her sadly and says: "It doesn't matter to me, you know, I did a lot of dirty things in my life..." Then, they look at each other, grab each other clothes to pull off and made love until Thomas heart stops...He is dead!

281

Jane starts to let her imagination go. Feeling Tom's arms around her and kissing her passionately. She let herself to the voluptu of making love with him during this rainy night. Suddenly, she imagines the consequences of breaking Tom and Mary's marriage, all for one night. Tom awakes her of her thoughts by asking her how come she is so pale. Confused, Jane says she has to leave immediately.

282

Jane looks at him right in the eyes, he looks deeper. They are very close now, you can feel the tension and the chemistry between them. Slowly their lips get closer, they are so close now that Ring, Ring, it's Mary calling! By that moment Jane is back to normal and she reach out, the fresh air comes to her face and calm her down. She gets in

her car, start the engine and leave.

283

Jane is so shy that she suddenly open the door and ran away.

The End

284

Jane knows that she shouldn't stay near him any longer, but the wine had an effect on her. The reaction was to fall asleep so she asked him to sit on the sofa and few minutes after she fell asleep.

285

Jane feels very uncomfortable about it but at the moment she doesn't care about what Mary could think about them. So Jane said well, maybe I will stay a little longer for you.

They had the same idea in mind, the one that could bring them in trouble.

No more time Sorry about it.

286

Jane wants it so much too, but...This wouldn't be right. Mary is her friend. Tom is now holding her tightly. She's so close she can feel his heartbeat. Her own heart is bumping so hard inside her chest...But the thought of Mary being her friend has come back to her... She can't... but now she wants it so much...and Tom's sex is getting so hard. She knows it because he took her hand and put it on..And now it's too late. She knows it. So they make love, rapidly. And after he got what he had wanted first, without giving her pleasure, he urges her to leave and says he is so sorry. Should she tell Mary? Should she be angry? She just doesn't know. She leaves and have a deadly car accident.

288

Jane realizes suddenly her cheeks are red, and her breath is short. Tom's eyes are plunged in hers, and he starts moving slowly towards her. Jane is paralysed and is not thinking anymore. For a few seconds, their eyes are hooked, linked to each other...

Suddenly, the phone rings, breaking the electrical atmosphere that was slowly enwrapping Jane and Tom. At the fourth ring, Tom finally answers...

-Ha...Ho... Hello?

-Oh!Hi! Uh... Mary. Yes. How is everything?...Good! You'll

never believe who just dropped by a few minutes ago... Yea! How did you know? She says hello to you, Mary! Ok. Bye now. Yes. I love you too!"

These few last words brought Jane back to reality as she realized the ridicule of the story.

289

Jane turns back and starts kissing Tom. They were on the porch so Tom took her in the living room but when he saw his wedding picture, he realized that something wrong was going on. So he stopped kissing Jane and told her that he likes her but they can't do that because he really loves Mary. Jane was frustrated, started yelling at him and crying about what they had done. She slammed the door and never came back.

291

Oh Jane, please stay with me. I need to feel the warmth of your body. Since the first day I lay eyes on you... Jane could not take it anymore she slammed the door and ran away. Never, never will she be that lonely!

292

Jane do you know that you are very beautiful and I think that I'd like you to stay here tonight. Jane feels quite embarrest and feels quite stupid to be there with him so she decided to ran to her car and get back to her apartment.

323

Jack is in a trance. She moves close to him, wraps him in her arms and gives him a long, slow, passionate kiss.

325

Jack has no choice. According to every clue given, he is set to sleep with Mary. So be it. I hope it is safe sex. Every one is allowed its own fantasies.

328

Jack knows he is about to make a mistake but all his senses tell him to go on. His mind is blurred as "to go on" now has mixed meanings. Go on toward the door, go out, back in the cold rain, in the dark of the night, in the loneliness of this evening or go on and make his move on Mary who, he knows, awaits it. He considers the warmth, her

warmth, the flashing light of the burning passion, the complicity of the togetherness. No, he doesn't. Really, do college boys consider such alternatives, do they stop at the consequences of such behavior? Of course not. They just grab, eagerly, the occasion to enrich their rising sexual life and the hell with the rest. After all, boys will be boys.

329

Jack cannot resist anymore and stops abruptly before reaching the door. He turns around, looks at Mary straight in the eyes and slowly approaches her. He finally reaches her lips and the two start kissing passionately. Mary takes his jacket off him. Words are unnecessary. Mary leads Jack to her bedroom. She folds the blinds and lowers the lights. Then she slowly starts undressing as Jack stands still in the middle of the room, amazed by what he is seeing. Mary is even more beautiful than he expected. When she is completely naked, she slowly walks his way and starts undressing him. Jack starts caressing her whole body, especially her breasts which are still pretty firm despite her age. Then she leads him to the bed where the two make love until the middle of the night.

335

Jack steps back and apologizes to Mary. She takes his hands and lovingly putting them back on her breasts she says smiling: "don't you ever do it again..." Jack says to himself: "she probably means: stepping back...she'd rather have me touching her all over." His father always talked about Mary and Tom with exaggerated excitement whenever they were coming to their place. Jack can imagine why, now. He reaches for the door and...locks it.

337

Jack couldn't stand this anymore, he told Mary that he had to leave and felt that it was much better for him to leave the house, Mary sound very disappointed when she said "Oh! really" and Jack slammed the door on his way out.

342

Jack...suddenly remembers that "Married with Children" is on ABC and he hasn't missed a single show since the very beginning of the series. Now would be a very bad time for him and Mary to have sex. So Jack pressured Mary into waiting a half hour and then they would be making whoopees.

The "Married with Children" episode was great and so was sex with Mary. She has a gift that Jack had never seen in

any of his other dates/girlfriends: the gift of multi-orgasms. So they had fun for the whole weekend. Mary came 137 times. Jack 47. What a weekend!

Make sure to tune in next week as Mary and Jack will be looking for their respective sweet spot, I mean "G" spot. That promises to be exciting. See U next week on....

"Raiders of the Last Spot"

or

"Michigan Jack and Mary's Temple".

343

Jack helplessly remains at the door, leaving Mary doing the first steps. She caresses his firm body and at her first touch his blood runs savagely throughout his organs. They make passionate love that last only few minutes. After the orgasm (his) he dresses himself up and leaves her without even saying good-bye.

345

Jack hesitate but without saying a word he goes out and thinks "I can't do this to my godmother, can I?"

346

Jack screamed in horror; Man! He said you have a terrible breath! Now that I see you in the light, I also notice that you removed your denture! So he pushed her aside and ran down the stairs. He opened the door and found himself face to face with Tom. Hi young man! He said. It has been a long time since I've seen you! Why are you in a rush? Oh! Jack replied I had to go pee and I couldn't stand the cat litter's smell! See ya Tom!

347

Jack wishes he could do what he has in mind, but the simple thought of Thomas, who's always been a good friend of his, prevents him from going any further and letting his feelings show. Jack simply looks down and says in a low voice that he has to go.

351

"Jack I would like to sleep with you" she said. And Jack said; "No way you're a married woman". Jack opened the door and left.

APPENDIX J

French Stories (Translated)

APPENDIX J

French Stories
(Translated)

107

Jane realizes that she is attracted to Thomas. She does not know what to do. She could spend an enjoyable evening with Thomas and forget everything by the following day. She could also go back home out of friendship for Marie whom she knows so well. Thomas was feeling that Jane was hesitating and he was not pushing her to make any decision. Finally, Jane gathered her mind, kissed Thomas gently on both cheeks and left. Thomas closed the door behind her. She stopped on the threshold for a few moments and looked at her car while thinking about something else. She got in her car and drove downtown for about an hour, under the rain, listening to jazz music on her car radio, and returned home. Jane prepared a hot chocolate for herself that she sipped while thinking about Thomas and about Marie who was so lucky. Then, as it was getting late, she decided to go to bed swearing that next time, she would call to make sure that Marie was at home.

109

Jane fainted.

A few seconds later, she opened her eyes and the image of Tom appeared to her. She saw his face lean over hers, and felt his lips pressed against her own.

What happened next only concerns them - Jane and Tom, wrapped in each other's arms, sleeping a deep sleep. Jane felt the softness of a wet cloth that a welcomed hand passed over her temples.

"Jane, do you hear me?"

She opened her eyes, and recognized the chair where she had been sitting a moment before.

111

Jane softly clasps her arms around him and kisses him on the mouth. Suddenly, she remembers her friend Marie and runs away, feeling guilty to have yielded for one moment to Thomas' charm. Thrown into confusion, she walks along the sidewalk under the rain. She does not feel her legs anymore, but she succeeds in dragging herself up to an old bridge where she and Marie used to play when they were younger. Jane remembers these moments of happiness and her solitude becomes heavier. She then leans over the side of

the bridge and throws herself into the dark stream, carrying with her the secret she was holding.

116

Jacques then decides to stay a little bit more. He wants to explore this new sensation without destroying this friendship that links him to Marie and Thomas. He is a little bit ashamed about his feelings, since until now he had considered Marie to be his godmother. Thomas' absence makes the situation uncomfortable and Jacques is too lonely to be able to resist such an invitation. Bit by bit, his uneasiness fades away, he has decided to live this moment in a spontaneous way and he does not speak, afraid to break this precarious instant. She understands him and she smiles at him. She pours him some more wine and sits down at his side. She is amused by Jacques' simple attitude. She would have never thought that such an encounter could have occurred. They are now totally relaxed and do not dare break this silence full of complicity. On a radiant Saturday morning, Jacques gets up with the sun. He does not wake her up and leaves the house which is so warm. They will keep the memory of this night as one of their most precious secrets. No one else will ever know it.

122

Jack looks at Mary with embarrassment. In an instant the whole evening flashes before his eyes and he remembers following the lines of her body. Marie is very close to him and she is looking at him intensely. He looks at her and is unable to take his eyes away from hers. She steps towards him and they start kissing each other. Jack, disturbed, steps back without being able to take his eyes away from Marie. He hesitates between kissing her again and going away. Mary looks at him with a smile, "Well, indeed, Jack what is wrong, what is it with you?" Jack does not answer and leaves the house. Mary watches him leave without making any attempt to keep him, but she looks a little disappointed. Jack goes back to his car and starts it. But he does not want to go home, especially after that kiss. He drives for some time. He stops in front of a public phone and calls one of his old female friends. The phone rings a few times, finally Jacqueline answers it. She was in the shower getting ready for a party. She offers him to go with her. Feeling happy, Jack is on his way to pick up Jacqueline. They reach the party where several old friend of Jacqueline are present.

223

Jane moves away slowly. She muses over all the films

viewed since her childhood. She knows that this sort of story turns bad and demands a useless expenditure of energy.

She immediately finds herself embarrassed for having had a millisecond of inattention risking being led into the hell of the passions of others!

224

[Jane]... feels herself transported to the beautiful setting of a Harlequin novel. Everything is there: the setting, the protagonists, the music, the wine, the light. (maybe the fire in the fireplace is missing...)

Only, she doesn't have anything to do with the heroine of a Harlequin. Her major is semiotics and she repeats without a problem the labyrinth of signs in our culture. Stop there!

"Yes, it's time for me to leave. I have a meeting about sexual harassment. It's a very interesting committee. We learn very interesting things there about the exploitation of women by men. For example about the slipping of the quasi-paternal of the sexual.... Thank you for the glass of wine. The next time, I hope to have the pleasure of hugging Mary. In fact, I intend to invite her to our study group. Surely she has some interesting stories to bring..."

225

Jane hesitates. The temptation comes to her to linger beside this man whom she seems to discover for the first time. Tom looks at her with an air that seems to her almost beseeching. Outside she will find again the rain, the solitude. In the arms of Tom, it must be fine, warm, secure!

But there is Mary. Mary whom she likes. Marie who will soon return. Mary and Tom. Tom and Mary.

She hesitates again. They are there, near the door and he is waiting. He isn't saying anything anymore but everything about him seems to want her. Yet, no, she must resist for in an hour or two, or tomorrow morning, she would have to leave all the same.

Jane finds herself outside, alone, deeply sorry. But the familiar odor of leather in her car comforts her a little. Soon, she will be in her bed, at home, alone but safe, with the memory of Tom.

236

Jane pushes him away. Everything about the evening went against her good judgment: the music, the cologne, the glass of wine and the brief touching of fingers during the exchange. Was Tom trying to seduce her? She was shocked that she had let herself go so far as to admire him.

Seething, she hurried out of the house without saying good-bye, without even thinking. She only thought of leaving. She crossed the yard under the driving rain to her car and left like a whirlwind. Never, she repeated, never would she see Tom again. The bastard.

As if the intensity of the rain affected it, her mood calmed with the rain. "And Mary?" she thought. Jane didn't dare talk to Mary without being able to stifle her accusation against Tom.

Not knowing what to do, and still full of rage that Tom would so destroy the couple she had known since her youth, [Mary] went home, promising herself to keep in mind Tom's schemes and to talk about them to Marie as soon as the moment was right.

227

[Jane] ... said to herself that if she wants to pay off her luxury car with its leather seats, she would do just as well to stay.

234

[Jane] ... overwhelmed by the advances of this man who she believed her friend and even more a married man, freezes a few seconds. Tom continues to caress her and starts to undo the buttons of her shirt. Jane shakes off her sangfroid and slaps Tom before leaving the house running.

239

[Jane] ... feels her breasts very hard. She hesitates, then, she raises her head and looks at Tom. She can't take it anymore. She repeats to herself that he's married, that he's a friend of the family...Tom's look excites her too much. He has made all her senses come alive. She wants him more than she ever wanted anyone. She hesitates again then, brusquely heads for the door. Tom felt her hesitation. She couldn't hide her desire, it's too strong. Tom, in front of the door, says to her just how happy he is that she should come by. He takes her in his arms and, Jane feels a hand caressing her butt. She shivers. She catches Tom by the hair and savagely puts his mouth to hers.

241

Jane lets herself go a minute in the feeling of warmth, which does her a tremendous amount of good, then she stiffens suddenly realizing the implications of her open heartedness.

242

Jane closes her eyes and sees Tom again several years before with her father. She also sees herself sitting on Tom's knees. She stiffens and pushes Tom away, running towards the door.

On the road back and she asks herself: and if I had ... and suddenly she starts to laugh.

243

Jane, feeling this heat rising in her feels very ill at ease. Above all she feels incapable of discerning if it was a matter of desire or of terror. She decides then to relax, well, to try to relax, so as to identify this feeling that was running through her more and more. When Tom's mouth made itself felt on her neck she understood quickly enough that it was a matter of temptation and decided then not to suppress anything. Tom took Jane in his arms and brought her back to the room where they found themselves rather a few minutes.

244

Jane, in turn, comes up against him, pretending it was an accident. For a fraction of a second, she felt an electric current pass from her shoulder to his welcoming chest. She raises her face to his to detect a sign of reciprocation but meets instead an inquisitive, worried look. Tom asks her if it was the wine that made her lose her balance. While he talked his initial attitude slipped into an air of mockery and his sentence ended like a laugh which broke into a thousand shards of glass in Jane's heart. She went home indifferent to everything, even the rain, and spent the rest of the night trying to pull out one by one those deadly shards.

245

[Jane]...let herself be carried along by a feeling of "desire." For an instant, she forgets that Tom is married. Then, staring into her eyes, Tom gave her a kiss, more passionate than ever! Jane pushes him away, even though she is overcome with passion. She says to him that it's impossible and incorrect to do that to Mary. Tom answers her that she's right but that he has never felt such a bodily fervor towards a woman. He explains to her that between him and Mary it's not like it was before and that the reason she was gone is because she had to change her mind about this dull life. Jane was flabbergasted and asks him if she can leave. She explains to him that before having an "adventure" with another woman, he had to work out

his problems with his own wife. Tom agrees with her and he opens the door for her. Jane gives him a caress and kisses him on the cheek and wishes him Good Luck! Tom excuses himself for having acted in such a fashion and thanks her for listening to him! Then, both leave each other on good terms.

250

[Jane] ... thinks all of a sudden of Mary. She remembers that Mary was always nice to her and that she was always happy to see her. She decides then to leave even though she is persuaded that a few hours spent with this man would have been marvelous. She could never hurt Mary in that way.

259

Jane is totally overwhelmed. Why does she feel these sensations? Submersing her eyes in Tom's eyes, Jane imagines for a short minute what would happen if she stayed. She discovered an excessive attraction towards this man that she has known as a friend of the family. She really wanted to touch him, to feel his muscles under her hands. But it was necessary to see reality. Tom was married to a friend of the family and to herself. Jane had to take herself in hand and bury this desire forever. So she takes the door knob, turns it and says a last good-bye to Tom, she leaves and she goes back to her car. She gets in it and, while going back to her house, she tries to forget forever what just happened.

260

Tom can feel that Jane is disturbed and that the gesture doesn't leave her indifferent but Jane responds to him by making the first move in the conversation "I really have to leave because I'm feeling rather confused about these times and more she added that she feels bad about Mary being there in the house, with even more ideas like that. She smiled at Tom and closed the door saying to him, If you want to talk about it again call me tomorrow!...

261

Jane regains control of herself. She knows that if she lets herself get mixed up in this crazy story her life will be turned upside down. She sees Tom again, about ten years earlier, then he played tennis with her. She couldn't understand then his insistence on wanting to spend his free-time with her. At that time she couldn't have been more than sixteen years old and exhibited the naiveté of a

schoolgirl.

Tom had kissed her eyes now, as if he could read Jane's thoughts. Was he caught by a sense of guilt? He put his hand on the door handle and opened it. Jane took a step back.

"Good-bye, Tom."

She turned her head and ran off towards her car, leaving behind her an unfulfilled adventure.

263

Jane feels a little badly because she knows Mary very well. She doesn't feel indifferent towards Tom but can she do this to an old friend? For a few seconds she thinks about all this, she glances at Tom, gathers her courage and leaves the house. She gets in her car a little bit disappointed because she would have liked to stay close to him but at the same time she was proud because she knew that it was the better thing to do.

266

Jane feels lost. She doesn't know any more how to react! It's such a long time since she's had a man and Tom is so seductive. What to do?

267

Jane is so upset by the situation that she hastens to put an end to her visit. She stammers a simple good-bye, stumbles (?) down the steps and gets in her car, trying to understand what just happened.

268

[Jane] ...feels ill at ease so she hastens to leave without even saying good-bye to Tom. He comes out on the steps of the house and yells good-bye to her but she has already left.

273

[Jane] ...gets back her spirits. She realizes the effect of the wine that she drank and her boredom had only worsened things. She regains her self-control and hurries to leave the place all the while thanking him for his hospitality. On the road back, she thinks about what could have happened and she feels relieved to be alone under the rain.

275

Jane wants Tom very much but she can't do that to Mary. "No Tom, I have to go." Jane exits hastily, leaving the door open and Tom downcast.

276

"Jane stay with me." She doesn't know what to do anymore, should she push him away or give in to his advances. "Tom, it's not all right; there's Mary." "She and I don't get along anymore, we can't save our marriage." Jane couldn't take it any more, she yielded then to Tom. They spent a great week together. When Mary came back, Tom announced to her that they couldn't stay together anymore. He left Mary and got married to Jane. Since that day they've been very happy together.

278

Jane feels very bad all of a sudden. It must be the effect of the wine and the cake that she had swallowed with difficulty. All of a sudden, Jane leans over Tom and she vomits on his feet. Tom stares at her with a stupefied look. After washing her face in the bathroom, Jane says goodnight to Tom and takes off in her car. Tom sits alone in the room saying to himself that what happened to Jane must be a sign from Satan!

279

[Jane]... seized without any warning. Filled with a burning passion, Jane suddenly thinks of Mary, Mary who is such a good friend of her mother... She smacks Tom a hard one on his left cheek and says to him: "you're sickening, don't ever do that again, or I'll tell your wife!!!" So, Tom, all taken aback, stays standing there while Jane hurries to her car. She will never again see neither Tom nor Mary.

281

Jane sees the whole scene appear in her head in a fraction of a second. He would take her in his muscular arms, embrace her passionately. He would unbutton her white shirt, still wet and plunge his hands inside her bra to feel the tips of her breasts get hard from his caresses ... She would wake up with all the remorse in the world on her shoulders ... Mary ... what would she say to her best friends ... and maybe there would be a divorce ... everything would be her fault ... Finally, she comes back to reality. Tom realized her tension and asked her if she felt all right. Jane answers that, maybe she was a little tired

and that she should leave now. Tom, kisses her tenderly on the forehead making her promise to take care of herself and also "Janey, Marie and I consider you like our little girl, you know that you're always welcome at our house." Jane leaves his house disconcerted. Her novels had again made her imagine some unbelievable stories ... "I'm such an idiot. I should have stayed home tonight!"

282

Jane jumps into Tom's arms and they start to kiss, with passion. Underwear being revealed, they go up the stairs without letting go of each other. It was a night of burning passion. The next morning, Jane wakes up before Tom and says to herself: "Oh no! What have I done?"

283

[Jane] ... feels her excitement mounting. Unfortunately, she remembers that she is menstruating and leaves abruptly under the effect of this piece of news that she can't accept.

284

Jane looks at the picture of Tom's wife and leaves speeding in her car, in tears.

285

Jane feels a little ill at ease but doesn't intervene in any way, she prefers not to try anything since Mary is also a good friend so they'll forget about it.

286

Jane, in turn, throws herself at Tom drawing him to the floor where they spend the most wonderful night.

288

Jane feels attracted to Tom. The moment Tom advanced slowly toward Jane, the shrill ring of the telephone interrupts their electrifying moment. At the end of the fifth ring, Tom resolves to answer finally.

"Oh! Hi Mary! How are you?... You'll never guess who came to see us tonight... Yes, Jane. How did you know? Women's intuition, yeah, yeah. Good. Well... So, see you soon. Yes, I love you too!"

At these words, Jane suddenly understands what could have happened and, bothered, takes her things and says good-bye to Tom, who stays silent as well. They both know that

they'll never be anything more than friends...

289

Jane turns toward Tom, takes him in her arms but explains to him that she only feels close friendship towards him and that she doesn't want to break off this relationship over a rush of passion. She loves him and Mary too much to risk breaking up their marriage for such a stupidity. Then, she leaves into the rain without a backwards glance.

291

And with a sure gesture he kisses her tenderly. Surprised, Jane doesn't resist to Tom's embrace. After their lips separate, Jane feels a heat overwhelm her, she wanted so much to be close to someone. What good is resisting? She violently clasps Tom and their two bodies fall backward onto the thick green carpet of the entryway. That night Jane never understood why she raped Tom, since it was with an almost aggressive fury that she rode him.

She never saw neither Tom nor Mary again, the friends of the family.

292

[Jane]... do you know that you are very pretty and I believe I would like you to stay here tonight. Jane feels very embarrassed and decides to run to her car and go home to her apartment.

323

[Jack]... incapable of resisting the force of desire any longer, takes her in his arms and kisses her greedily.

325

[Jack]... understands that the dice have been thrown, he is going to sleep with Mary. Let's leave Jack and Mary to finish an adventure that was started by them to ask ourselves if the fantasies of the narrator reveal an attraction for the love of the mother, or for the sensual education by elders, or for buxom women, or maybe all at the same time, like Fellini.

328

[Jack]... rapidly considers his alternatives: leave and return to the rain and the uncertain night or stay and benefit from the chance Mary is offering him. The moral scruples of the second alternative briefly attract him but

he quickly throws them out since after all, he didn't provoke anything, Mary being the one who got him excited. He had never really envisaged an affair with an older woman - even less a longtime neighbor - but now that the occasion was offered to him, he found that the situation highly excited him.

-No, I think that I can stay a little longer, he answered with an engaging smile. Obviously, they made love for a good part of the night, each enjoying in their own way this new experience.

329

Then Jack can't resist his instincts anymore and stops abruptly near the door. He turns back to Mary, looks her straight in the eyes, slowly approaches her, takes her in his arms passionately. Mary takes off his coat. Then words become superfluous. Mary leads Jack to the bedroom, closes the curtains, dims the light and slowly starts to undress. Jack stays standing in the middle of the room, looking at what is being offered in front of him. Mary was yet more beautiful than he could have imagined. When Mary was completely naked, she approached Jack and started to take off his clothes. Jack had never experienced anything similar before. Then he starts to caress Mary all over her body, in particular her breasts which are still firm despite her age. Mary leads Jack to the bed where they make love until the small hours of the night.

335

Jack, taking a step back, excuses himself believing that he is too close to her. But to his great surprise, Mary steps forward again, grabs his hands and places them on her chest and, smiling, says to him, "that's all right, but don't start again..." Jack stands frozen by Mary's answer, he doesn't dare to move anymore, suddenly they notice the headlights of a car entering the driveway. Mary says, "Look, there's my husband, you certainly better leave now, Jack. You would have a lot to explain to my husband."

Jack hurries to get away and running he passes close to the car. He didn't even who it was parking. He pulls out and takes off down the street without looking back.

337

Jack couldn't take it anymore, he decides to tell Mary that he would really rather go, he didn't have any interest in starting some love affair story and he banged the door behind him.

342

Jack grabbed Mary's breasts with both hands. "My God!" he said, "I never realized just how much the fact that my mother didn't breast feed baby marked me! How much I've suffered all this time! My psychosociopathological psyche certainly must have been damaged by this behavior. Oh Mary, let me finger your soft mountains, I know that you want my young and attractive rocket, this will be a wonderful exchange of interests."

Mary acquiesced and the two find themselves on the floor, getting rid of their clothes with difficulty, giving free reign to their libido. "Yes, yes, yes!" they yell at the top of their lungs, putting the emphasis on the YES together and stressing their movements to the rhythms of classical music which lends itself well to their hormonal activity: *Il Trovatore* by Verdi.

They will continue their passionate activities until the spouse returns and those clandestine activities will continue on the sly for as long as pleasures keep coming.

343

[Jack]... forgets all his principles that normally would make him cautious (??) and abandons himself in Mary's arms. Long sighs of sensual pleasure escaped their intertwined bodies, the glasses of wine fall and break on the floor. An odor of the forbidden emanates from this union. They make love, get redressed and leave each other without saying a word, without even a look, shame devastatingly taking the place of passion.

345

Jack is miserable trying to control the heat that invades him more and more and he hesitates to make advances on this well-rounded woman. So it's Mary who offers to dry his clothes while he has another glass of wine. There's an offer Jack can't refuse, knowing very well where that will lead. But the last glass was too much because he fell asleep from too much alcohol.

346

Jack, horrified, screams, Yuck! You have a pig's breath! And now that I see you in the light, I notice that you've taken out your dentures. He pushed her and hurls himself down the steps, opened the door and found himself face to face with Tom. Hello young man, he says, it's been a long time since we've seen each other. Why do you seem in such a hurry? Oh! I had a terrible desire to piss and I couldn't stand the odor of the cat litter.

Until next time Tom!

347

Jack tries to keep his cool but he doesn't really seem to have control over himself. Not taking the time to think if what will follow is good or bad; Jack, closing his eyes, puts his lips on Mary's. Mary hugs him against her and puts her hands on Jack's butt while leading him to the bedroom. Before even having crossed the threshold of the door Mary and Jack find themselves in their underwear. Suddenly Jack thinks of Tom, Mary's husband, but even this thought can't stop him.

351

Jack exclaims Mary. "I would love to have you make love to me." Jack stares hard into her eyes and says, "You are a married woman, and as a rule I don't make love with married women." And he leaves under the rain.

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