

70-19,546

BRAMANTE, Michael R., 1926-  
SEX DIFFERENCES IN FANTASY PATTERNS: A  
REPLICATION AND ELABORATION.

The City University of New York, Ph.D., 1970  
Psychology, clinical

**University Microfilms, A XEROX Company, Ann Arbor, Michigan**

© MICHAEL R. BRAMANTE 1970

**ALL RIGHTS RESERVED**

**SEX DIFFERENCES IN FANTASY PATTERNS:  
A REPLICATION AND ELABORATION**

by

**MICHAEL R. BRAMANTE**

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

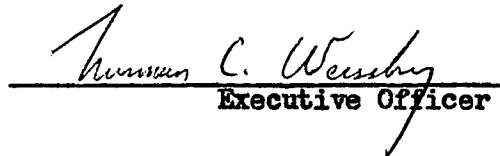
1970

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

March 19, 1970

  
Chairman of Examining Committee

March 20, 1970

  
Executive Officer

Professor Irving H. Paul

Professor Max Hertzman

Professor Arnold Bernstein  
Supervisory Committee

The City University of New York

## ACKNOWLEDGEMENTS

My deepest gratitude to my wife Leah for her love and devotion, which did not falter during the most difficult of times; to my mother and father for their gifts of courage and perseverance; to my friends who help me sustain the sense of a good world; and to Dr. Frank Lachmann whose compassionate humanity and wisdom have illumined the way.

I thank Professor Irving H. Paul who helped to shape this work, for his advice, criticism, good humor, and uncommonly good sense. His support and his contributions made this study possible.

I also wish to thank Dr. Robert May, upon whose original work this study is based, for generously allowing me to use his materials; Dr. Harriet Linton Barr, for her help in clearing up statistical difficulties and for her thoughtful kindness; and Dr. Wells Goodrich for his helpful suggestions.

Last, but not least, I am greatly indebted to all my teachers at City College, and especially to Dr. Max Hertzman, a rare teacher who shared with us, privileged to be his students, his extraordinary understanding of what it means to be a person.

## Table of Contents

List of Tables	1
Introduction	1
General Overview of Sex Differences	3
Theoretical Background	
The Female Pattern	8
The Male Pattern	13
Hypotheses	17
Method	18
Subjects	18
The Scales	21
The Films	22
The Monitoring Questionnaire	24
The TAT Pictures	24
The Scoring System	25
Procedure	27
Results	31
Discussion	54
Appendices	
Appendix A -- Materials Used In This Study	67
Appendix B -- Examples of Typical TAT Stories	85
References	98

List of Tables

Table 1 -- Reliability	30
Table 2 -- Pattern Differences in Total Scores for the Control Groups	32
Table 3 -- Number of <u>Ss</u> in the Control Groups Whose Stories Achieved Positive and Negative Scores	33
Table 4 -- Pattern Differences by Picture for the Control Groups	35
Table 5 -- Comparison of the Control and Experimental Groups on the MF Scale	37
Table 6 -- Number of <u>Ss</u> in the Experimental Groups Whose Stories Achieved Positive and Negative Scores	39
Table 7 -- Analysis of Variance	41
Table 8 -- Pattern Differences in all Groups	43
Table 9 -- Correlations Between Fantasy Pattern and MF Scale Scores	47
Table 10 -- Correlations Between Fantasy Pattern and MF Scale Scores for <u>Ss</u> in the Highest and Lowest Quartiles	50
Table 11 -- Comparison of Male Control and Experimental Group Fantasy Pattern Means for <u>Ss</u> Who Achieved High-Feminine Scores on the MF Scale and <u>Ss</u> Who Achieved High-Masculine Scores on the MF Scale	52

Figures

Figure 1 -- Interaction of Pictures With Treatments	42
---	----

## SEX DIFFERENCES IN FANTASY PATTERNS:

### A REPLICATION AND ELABORATION

Michael R. Bramante

Women, apparently, have long been an enigma to man. That they are different has always been undeniable: they are smaller-than-men, weaker-than-men, less extroverted-than-men, more pessimistic-than-men, and so forth. Sex differences have been extensively explored by psychologists, and there is a substantial body of evidence that the ramifications of gender go beyond the givens of biological structure and function; the differences extend into subtleties of thought, feeling, and imagination. The investigations, however, have generally sought differences in degree along single dimensions, and they have characteristically set up male standards against which to compare females. As recently as 1965 David McClelland found it necessary to admonish psychologists because when they study sex differences they too often set up dimensions where the female can only come out as "not male".

In recent years, however, the trend has changed. Psychologists and psychoanalysts more and more are paying attention to the fact that women characteristically show a unique constellation of traits and attributes, and that sex-differences are a matter of pattern of tendencies rather than of individual traits. Erikson (1964) has written about women's orientation in space, McClelland (1965) about the feminine self-image; while Murray (1955) has outlined a uniquely

male constellation that he calls the "Icarus Complex". It is apparent that progress in our understanding of sex-differences will be speeded up by focusing upon patterns of behavior that reflect basic orientation.

In a study done at Harvard, Robert May (1966) succeeded in specifying and studying a pattern of fantasy that was different for males and for females. Drawing his formulation from a combination of Freud's conception of "feminine masochism" (Freud, 1933) and from Murray's "Ascensionism Syndrome" (1955), May investigated the hypothesis that males and females will exhibit different patterns of physical and emotional movement in their TAT fantasies. He hypothesized that the typical female theme would be of relatively "negative" emotion and experience followed by more "positive" emotion and experience, while the typical male theme would be the reverse. The sex-difference he set out to discover was a matter of sequence or pattern of fantasied action and feeling.

This hypothesis was fully supported by May's results. His subjects were Harvard and Radcliffe undergraduates. May's study appears to be an important breakthrough in understanding the way men and women typically differ in pattern of behavior, and it therefore merits replication and extension.

May's study is a step removed from clinical observation. True, it is a big step in that a rigorous differential methodology was used (some sampling considerations, a standardized method of obtaining and recording data, attention to reliability of measurement and the like), but the study does not provide a firm basis for concluding that the variable masculinity-femininity was the crucial one. He made no attempt

to vary the degree of femininity in his female subjects, for example, and then show that the pattern of fantasy was greater when the subjects felt more feminine. If the experimental method could be grafted on to the differential method (see Cronbach, 1957) then we could put the hypothesis to a more rigorous test. Of course, such an attempt is not always feasible, but where it may be then it certainly is worth trying. That is one of the aims of this study.

In addition to replicating May's demonstration of a sex-linked fantasy pattern, this study is an attempt to extend the findings by investigating what happens to the fantasy patterns under conditions where the subjects' masculinity or femininity is enhanced.

The manipulation chosen to accomplish this was the viewing of a movie by the subjects. The involvement by identification with the characters in a drama is a well-known phenomenon that has been described since ancient times. A number of studies have investigated and confirmed the tendency to identify with the central characters in a film (Prados, 1951; Maccoby and Wilson, 1957).

#### General Overview of Sex-Differences

The question of what is essentially male and what is essentially female is obviously more complicated in humans than elsewhere in the animal world. It has been repeatedly demonstrated that as the evolutionary ladder is ascended biological factors become increasingly less important in determining even such apparently basic things as sexual behavior (Seward, 1946; Beach, 1948).

Although the sex-roles in our society have, one the face of them,

some correspondence with physical and structural differences between the sexes, their necessary interdependence is called into question by the existence of cultures with patterns other than ours (Mead, 1949). There are cultures with but a single pattern which may resemble either our male or our female pattern, while there are others in which the roles, as we know them, are reversed.

It is apparent, however, that this seeming variety does not necessarily mean that there is no connection between behavior and gender. In a survey of 110 cultures, Barry, Bacon, and Child (1957) noted the above phenomena but found "near universal tendencies in direction of difference between the socialization of boys and girls," with a large preponderance of the societies studied stressing nurturance and responsibility training for girls, while for the boys the emphasis was on training for achievement and self-reliance.

The overwhelming prevalence of the division of sex-roles along what might be called an inward-outward dimension, suggests that such a division may be more "natural", that is easier, in that it may utilize those capacities facilitated by differences in physical structure which affect the nature of bodily experience and spatial experience (Federn, 1948; Erikson, 1964, 1967). Erikson has postulated "a profound difference between the sexes in the experience of the ground plan of the human body," emphasizing "predisposition and predilection rather than...exclusive ability" so that both sexes could learn, if required, to imitate the spatial mode of the other (Erikson, 1967).

Specific sex-differences have been extensively investigated. (Good surveys are offered in Johnson and Terman, 1940; Terman and

Tyler, 1954; Anastasi, 1958.) In general, a review of the literature reveals that differences in abilities and interests cannot be shown to exist at pre-school levels, so that it is apparent that cultural pressures play a large role in their shaping. Differences in activity and aggressiveness, however, have been noted in the neonate (Bakwin, 1929; Gatewood and Weiss, 1930; Pratt, 1954), and have repeatedly been found in pre-school and nursery school children (Terman and Tyler, 1954), and there has been some speculation that innate differences in aggressiveness and reactivity may underlie the temperamental and personality differences found in so many studies.

In addition to early childhood studies, which have been mainly concerned with observations of the incidence of aggressive behavior, the great majority of studies which have investigated later temperamental differences have found women to be more emotional, inner-directed, in need of affiliation, and less aggressive in behavior.

A pioneer effort towards getting some comprehensive view of the differences in psychological make-up between the two sexes was Terman and Miles' study, Sex and Personality (1936). Using a large battery of measuring instruments, as well as interviews, they emerged with a composite picture of each sex which seems to correspond fairly closely with the passive-aggressive, or inward-outward dichotomy which is expressed in the sex-roles in our society. The outstanding characteristics of the male, according to Terman and Miles, are self-assertiveness and aggressiveness, while females are "ministrative" and "more compassionate and sympathetic". (Terman and Miles, 1936)

Research in projective techniques has, similarly, indicated a

number of ways in which females differ from males, but which have often been interpreted as evidence that females are somehow inferior. It has been found, for instance, in Rorschach studies (Hertz, 1942; Hertz and Baker, 1943; McFate and Orr, 1949) that girls produce more M, are more responsive quantitatively, and make more use of the color variables. These studies, which certainly point to existence of qualitative differences, have been cited as evidence of greater "emotional instability" in females (Terman and Tyler, 1954) rather than as evidence of an inner-directed mode, which though certainly different from the male mode, might be an equally valid and stable way of experiencing the world and of handling needs.

There have been a number of studies of sex-differences with regard to fantasy. A study by La Grone (1963) indicated a fairly high correlation between males and females in the hierarchy of needs as expressed in fantasy. When it came to drive and content, however, the correlation was quite low. The implication seems to be that males and females, although having the same needs, and in equal order of importance for the most part, satisfy these needs in different ways through the development of approaches which are characteristic for each sex. In spite of the high correlation, two of the needs were reversed in order of importance. For males achievement was extremely important, while for females the need for affiliation appeared to be extremely important. A study by Wagman (1967) indicated that men reported more explicitly sexual daydreams, while women reported daydreams involving passivity, narcissism, affiliation, and physical attractiveness. Studies by Singer (1964, 1968) suggest that relative closeness to the mother produces not only more

frequent daydreaming, but greater imaginativeness and creativity in TAT fantasy.

The methodology of investigating sex-differences has been mainly concerned with making quantitative comparisons with regard to specific single dimensions. The concern has been with the presence of more or less of some trait or of some behavior. Although this approach has produced a good deal of information, it may also be misleading in its implication that sex-differences are merely a matter of degree and thus ignoring the importance of deep qualitative differences in basic orientation. The fact, for instance, that women have more babies than men certainly tells us something; but this phenomenon cannot be regarded solely as a matter of degree, and it finally tells us very little about the real differences which underlie this observable fact.

The differences, then, along certain dimensions are quite clear, but what they mean is not. The multiplicity and diversity of the many empirically validated sex-differences have made it difficult to pull them together without the aid of a broad directing theory. May's study, and the present one, are attempts to utilize psychoanalysis as such a broad theoretical framework. The hypotheses to be tested concern sex-linked fantasy patterns, and they are drawn from analytically oriented case studies.

The present study is an attempt to apply the experimental method to May's findings and to more firmly establish masculinity-femininity as the crucial variable in an apparently sex-linked fantasy pattern.

### Theoretical Background

The Female Pattern. Freud's earliest formulations concerning women were based on the conception of "penis envy" (Freud, 1924, 1925, 1931) and the idea that "the stunted growth of her penis" in conjunction with her constitutionally lesser aggression led the woman to transform "direct sexual trends into aim-inhibited trends of an affectional kind". It is apparent that he regarded the lack of a penis to be a realistic handicap for women, and the implication was that women remained forever somewhat deprived creatures who had to make the best of their deficiency.

In his final paper on women, however, he expanded his formulation with the introduction of the conception of "feminine masochism" (Freud, 1933). While the term may call forth negative associations, the formulation provided a dynamic view which suggested that there are active processes involved in the development of female passivity: "The suppression of women's aggressiveness which is prescribed for them constitutionally and imposed upon them socially favors the development of powerful masochistic impulses which succeed...in binding erotically the destructive trends which have been turned inward. Thus masochism is truly feminine." (Freud, 1933)

The conception of feminine masochism has been explored and elaborated by Helene Deutsch (1944). She postulated a "feminine core" made up of passivity, masochism, and narcissism, with passivity and masochism as "the outcome of the feminine constitution and a mechanism of instinctual reversion connected to it that turns energies directed to the outer world inward". It is clear that she regards passivity as activity which has undergone a change of direction so that it leads to

inner activity as expressed in women's greater proneness to identification, stronger fantasy, subjectivity, and inner awareness.

This inward focus of the female has also been stressed by Erikson. In the play constructions of children, he found girls to emphasize inner space in their structures, while boys emphasized outer space. (Erikson, 1951) Erikson has discussed the connection between women's inner-directedness and their body plan, seeing the female orientation as "the purposeful and competitive pursuit of activities consonant with the possession of ovaries, a uterus, and a vagina". (Erikson, 1967)

Deutsch assumed the change of direction of aggression which results in passivity to stem from three factors: 1) the female is constitutionally less active and aggressive; 2) the female genital organ is not as appropriate as the male's for the expression of active or aggressive impulses and this leads to at least a partial renunciation of this mode; and 3) the social environment exerts pressures on the girl to inhibit activity.

The argument for the effect of different genital structures is based largely on clinical data, although Erikson's observations on the meaning of sex-differences in children's play constructions (1951) also strongly supports the importance of these physical differences. The differences in activity and aggression seem to be empirically validated (Pratt, 1954; Terman and Tyler, 1954), as are also the effects of social pressure (Kagan and Moss, 1962).

With the development of passivity comes masochism. Freud (1924a) reasoned that activity and aggression are inextricably linked, and that as activity is inhibited and turned inwards, so is aggression, and

this line of reasoning is pursued by Deutsch: "Activity becomes passivity, and aggression is renounced for the sake of being loved. In this renunciation, the aggressive forces that are not actively spent must find an outlet, and they do this by endowing the passive state of being loved with a masochistic character". (Deutsch, 1944)

The decisive role in this transformation, Deutsch feels, is played by the father in that he aids in the little girl's renunciation of activity and aggressiveness by offering her love and tenderness. Not only does the father reward "feminine passivity", but he actively encourages the "masochistic mode". "He appears, without being conscious of it, as a seducer, with whose help the girl's aggressive instinctual components are transformed into masochistic ones. The masochistic ingredient in the relation to the father appears in the active games with him, which later assume an increasingly erotic character. It is enough to observe the little girl's fearful jubilation when the father performs acrobatic tricks with her that are often painful, when he throws her up in the air, or lets her ride 'piggy back' on his shoulders." (Deutsch, 1944, v. 1, p.252)

A comprehensive definition of "feminine masochism" is difficult, and it is all the more so because it is an unfortunate term which lends itself easily to a confusion with a perverse state of affairs. The adaptive fulfilling function described by "feminine masochism" is related to the perversion of masochism in the same manner that any healthy, adaptive mode is related to an exaggeration and distortion of itself that loses its original purpose and becomes a symptom.

The term can probably best be defined indirectly, as Deutsch does,

by a series of clinical examples. All of the illustrations she gives seem to point to an unconscious association between pain and pleasure, "pain" broadly including such things as psychological discomfort, and a risking of the self emotionally as well as physically: subjecting oneself to a man's will, a painful longing and the wish to suffer for a lover, a feeling that suffering will be compensated by love, renunciation in favor of others, rape fantasies, the willingness to give oneself to another with love and abnegation. She points to the symbolic rape content of girls' adolescent dreams, "the terrifying male persecutor with knife in hand, the burglar who breaks in at the window," and contrasts these with the direct and "clearly sexual" character of adolescent boys' dreams which result in emission.

Again, Erikson's work is pertinent here and lends support to Deutsch's observations. He noted in the dramatic productions of college women a tendency to produce fearful fantasies of being attacked by an out-of-control man (Erikson, 1938), and in the play of pre-adolescent girls he noted that a frequent occurrence was the introduction of a frightening and disturbing intruder. "An intruding pig throws the family into an uproar and forces the girl to hide behind the piano; a teacher has jumped on a desk because a tiger has entered the room. While the persons frightened are mostly women, the intruding element is always a man, a boy, or an animal. If it is a dog, it is expressly a boy's dog. Strangely enough, however, this idea of an intruding creature does not lead to the defensive erection of walls or to the closing of doors. Rather, the majority of these intrusions have an element of humor and of pleasurable excitement." (Erikson, 1963, pp. 104-105) This exposure on oneself to danger

which is followed by a sense of pleasure and excitement echoes Deutsch's examples and the "fearful jubilation" she describes in the little girl's play with her father.

Throughout the wide range of behaviors and feelings covered in Deutsch's examples there runs the common theme of a disposition or willingness to risk one's psychological or physical integrity in order to obtain satisfaction or something that is valued. What is risked appears to be the maintenance of a sharp boundary or barrier between oneself and the environment. While Deutsch's examples seem to suggest that the reward is usually being loved, Erikson (1967) suggests that the rewards may consist of the realization of a "sense of vital inner potential".

Whatever the range of rewards, it would seem that pain is inextricably interwoven in the woman's life experience, and Deutsch maintains that "feminine masochism" is an essential component of her role: "Woman's entire psychologic preparation for the sexual and reproductive functions is connected with masochistic ideas. In these ideas, coitus is closely associated with the act of defloration, and defloration with rape and a painful penetration of the body. The sexual readiness, the psychologic pleasure-affirming preparation for the sexual act, draws its masochistic components from two sources -- one infantile, regressive, and dispositional and the other real...The rape fantasy reveals itself as only an exaggeration of reality...A certain amount of masochism as psychologic preparation for adjustment to the sexual functions is necessary in woman." (Deutsch, 1944, v. 1, p. 276)

The development of "feminine masochism" is also an adaptive pre-

paration for childbirth. Deutsch feels that the wish for a child acquires a masochistic character through association with fantasies of pain and danger and because of the reality of the birth process. Here, ideas of fulfillment and the creation of new life require for their realization the woman's willingness to suffer.

With regard to the centrality of pain in the woman's psychological functioning, Erikson regards it as "an ability to stand (and to understand pain as a meaningful aspect of human experience in general and of the feminine role in particular". (Erikson, 1967)

Feminine masochism, then, would appear to represent not so much the enjoyment of pain for its own sake but rather the expectation of pain as the inevitable experience which becomes colored by anticipation of the joy and satisfaction it heralds. Deutsch notes that the masochistic fantasy is often "divided into two acts: the first, the masochistic act, produces the sexual tension, and the second, the amorous act, supplies all the delights of being loved and desired". (Deutsch, 1944, v. 1, p. 275)

Feminine masochism then, might be defined as a typical sequence of pattern of action and feeling. "Suffering followed by joy, failure by success, risking oneself followed by love -- these are the sorts of sequences one would expect in woman's fantasy." (May, 1966, p. 578)

The Male Pattern. Murray (1955) has described a uniquely male syndrome (the "Icarus Complex") which revolves around a number of related characteristics described generally as "Ascensionism". Ascensionism involves "the wish to overcome gravity, to stand erect, to grow tall...to leap or swing in the air, to rise, to fly, or to float

down gradually from on high and land without injury". (Murray, 1955, p. 631) In addition to these wishes for upward physical thrust and concern with its consequences, there are also "emotional and ideational forms of ascensionism -- passionate enthusiasm, rapid elevations of confidence, flights of the imagination, exultation, inflation of spirits...which are likely to be expressed in the imagery of physical ascensionism. The upward thrust of desire may also manifest itself in the cathection of tall pillars and towers, of high peaks and mountains, of birds -- high-flying hawks and eagles -- and of the heavenly bodies, especially the sun. In its most mundane and secular form, ascensionism consists of a craving for upward social mobility, for a rapid and spectacular rise of prestige". (Murray, 1955, p. 631)

Underlying ascensionism, however, is the fear of falling, which is also experienced on many levels. Although Murray described the extreme case in which excessive narcissism and unrealistic goals led to an immature syndrome, it is apparent that the pattern under consideration may be more general than this since Murray feels that an important experiential basis for the ascension-descension cycle is the male's repeated experience with his body.

The cycle, on several levels is seen as occurring in 1) tumescence of the penis followed by its detumescence, 2) ascension of desire for a cathected object, followed by descension of the cathection and precipitation of the object, 3) ascension of the body followed by fall or precipitation, 4) ascension of prestige or status followed by descension. Murray sees this basic ascension-descension pattern as "an archetypal thematic sequence against which we are warned by the

ancient aphorism: 'Pride cometh before a fall'". (Murray, 1955, p. 635)

Federn, in his analysis of dreams of flying (1948) notes that many of these are actually dreams of erection, which with its apparent suspension of the laws of gravity, is perceived as flying by the infantile ego. This idea has also been expressed in mythology and in art as the winged phallus. Federn also points to the interconnection between these dreams of flying, general ascendance (ambition, vanity, exhibitionism), and vertigo -- the fear of falling.

Not only is the rise and fall of the penis a repeated biological experience for most males since earliest years, but it is obviously an experience that has occupied human fantasy and been commemorated in ritual since the beginning of recorded history. It could be assumed that for the male the ascension-descension cycle is a basic and potentially powerful metaphor.

Confirmatory evidence is provided by Erikson's observations of children's play configurations (1951, 1963). He found the variable high-low to be a masculine variable: "Height of structure is prevalent in the configurations of boys...the variable representing the opposite of elevation, i.e. downfall, is equally typical for boys." (Erikson, 1951, p. 686) He points out, however, that "extreme height (in its combination with an element of breakdown or fall) reflects a need to overcompensate a doubt in, or a fear for, one's masculinity". (Erikson, 1963, p. 103)

This tendency towards overcompensation appears to be by no means unusual, and it may be a reflection of the social pressures experienced by the male in our society. Erikson has demonstrated that "cultures

...elaborate upon the biologically given and strive for a division of function between the sexes which is, simultaneously, workable within the body's scheme, meaningful to the particular society, and manageable for the individual ego". (Erikson, 1963, p. 108) In our society, as in most others (with variations dependent upon the particular needs of the society), males are typically trained to be more active and aggressive, and to confront the environment more directly than females. (Barry, Bacon, and Child, 1957; Kagan and Moss, 1962) As Fromm (1943) has pointed out, however, this may lead to the male's being in a continual "test situation" with the constant necessity to keep proving his ultimate endurance and superiority. The more this pressure is felt, consciously or unconsciously, the more anxiety about failure, and about "falling down on the job".

There are indications that in our society the pressures have mounted to a point that is becoming increasingly less "manageable for the individual ego". Arthur Miller's play, Death of a Salesman (1949) is a reflection of this state of affairs, and an attempt to reject the success-oriented and aggressive male sex-role is apparent in the current rebellion of adolescent boys. Our society, piling up an increasing number of test situations, seems to have extended the primitive puberty rites into a long series of successive initiations which last far beyond adolescence.

The social pressures upon the male appear to be for a continual upward thrust, which in reality cannot go on forever, so that the inevitability of falling, or at least of cessation of rise, must always be in the background of the male's awareness, and the higher the trajectory, the greater the fall.

Reasoning from the above considerations, it can be expected that male fantasy will show a pattern of "success followed by failure, gain followed by loss, high expectations followed by unsatisfying achievements". (May, 1966, p. 579)

#### Hypotheses

- 1) Males and females will exhibit different patterns of physical and emotional movement in TAT fantasy. The typical female theme will be one of relatively "negative" emotion or experience followed by more "positive" emotion or experience, while the typical male theme will be the reverse. This predicted difference is assumed to reflect sex differences in social role, including expectations concerning one's life cycle, and in the experience of one's own body.
  
- 2) The fantasy pattern typical for the subjects' sex will be more pronounced for those subjects who have viewed a filmed love story than for those subjects who have viewed a slapstick comedy. The predicted intensification is assumed to reflect a heightened sense of sexual identity as a result of identifying with the characters in the love story.

### Method

All Ss were pre-tested on two scales. One was designed to investigate the Ss's perception of himself or herself in relation to his or her own standard for masculinity or femininity -- that is, how masculine or feminine the S consciously feels. The other scale was a "dummy" scale for the purpose of camouflaging the focus of the study.

The administration of the scales was followed by the viewing of a film after which the TAT was administered. A group form TAT was used with the same three pictures being presented to all Ss in a fixed order. The experimental group was shown a filmed love story with explicit erotic elements, while for the control group the film was a slapstick comedy.

The stories were scored using the original scoring system devised by May (1966).

Subjects. The Ss for this study were 120 undergraduate students at the City College of New York, 60 male and 60 female.<sup>1</sup> The use of this group entails the same limitations and advantages present in the group used by May. While the group's relatively homogeneous composition in terms of age, social class, and intelligence does have the disadvantage of limiting the generality of any findings, it has, on the other hand, the advantage of controlling for these factors in comparing males and females and in assessing the effects of the experimental treatment. Furthermore, the use of college students makes for a stringent test of the hypotheses in that many sex-differences tend to be narrowed in

---

<sup>1</sup> Three females wrote three unscorable stories in a row, so that the actual number of Ss used in the study was 117.

college populations (Johnson and Terman, 1940; Rabban, 1950). A further advantage in using college students for a study requiring written fantasy is their superior performance on the TAT (Veroff, 1961).

The present group, while being as internally homogeneous as May's group, and while resembling it in terms of age and intelligence, would certainly differ from it with regard to such variables as economic status and social class. City College is a tuition-free school which draws its students from the New York City area, while May's group was drawn from Harvard and Radcliffe. The findings in this study, if any, would thus extend somewhat the scope and generality of May's results.

There is evidence that volunteer subjects may differ from non-volunteer subjects in a number of important respects, and that the reasons for volunteering may be important determinants in the experimental situation (Lasagna and Felsing, 1954). Since the conditions of this study necessitated the use of volunteers (they had to agree to come to a movie theatre at a specified time), this was a factor that had to be taken into consideration in the procedures. A review of the literature concerning volunteer error (Lasagna and Felsing, 1954; Maslow and Sakoda, 1952; Brower, 1948; Maslow, 1942) revealed that the nature and content of the study induce subjects to volunteer for neurotic reasons which may affect the findings, as in the Kinsey studies (1948, 1953). Also, in college student groups the instructor's wishes may be interpreted as a coercive force (Brower, 1948). Maslow and Sakoda (1952) have suggested that a way of dealing with these difficulties would be to screen the subjects on variables relevant to the study.

The procedures used to obtain subjects for this study took into

account the above considerations, and every effort was made to minimize the probability for volunteer error. A large number of classes was visited and the experimenter was merely introduced to the class as someone who wanted to "say a few words" to it. A standardized brief talk was given, with the emphasis being kept on the opportunity to see a free movie. The purpose of the study was not stated, nor was the research aspect of the request emphasized. As it turned out, at least 80% of the students addressed were willing to come to the movie, and the subjects used were those whose time availability permitted them to come at the times the movies were scheduled. Furthermore, they divided themselves into an experimental and a control group merely by their choice of one of the two available dates.

As a screening device -- really as a check on the composition of the groups with regard to how masculine or feminine they consciously felt, there was the masculinity-femininity scale. This was not administered until the subjects had already appeared for the experiment to avoid sensitizing them and thus increasing the possibility of volunteering for neurotic reasons. In a pilot study the scales were administered a week before the experiment in an effort to pre-screen and select a balanced sample. Under these circumstances very few of the students were willing to come to the movie, that is to participate in the experiment. Those who did volunteer after exposure to the scales were mostly high-feminine males, and high-masculine females, as measured by the scales. Of the 123 subjects who came to see the movies, and who were given the scales immediately before, only three subjects completely rejected the TAT.

The Scales.<sup>2</sup> To ascertain how masculine or feminine the Ss consciously felt themselves to be, two scales were devised, one for males and one for females. Each of the two scales consisted of thirty items which asked the Ss to rate themselves in relation to behaviors or feelings they thought "usual" for members of their sex. The purpose of this approach was to get a measure of how closely the S saw himself or herself approximating the typical sex-role as conceived by the self. For each item the S was asked to check one of three choices which might indicate respectively, a neutral position, a deviation towards the masculine (M), or a deviation towards the feminine (F). A sample item to illustrate:

As compared with my idea of the usual man:

- I tend to cry as much. (neutral score)
- I tend to cry less. (scored M)
- I tend to cry more. (scored F)

In addition to noting the absolute number of deviations checked in each direction, an MF score was derived by subtracting the number of M from the number of F. Thus a positive MF score would indicate relative femininity and a negative MF score would indicate relative masculinity. The possible range was from -30 to +30.

The items for the MF scales were derived from a number of sources:

- 1) personal observations of sex-differences,
- 2) the many empirically validated sex differences in the literature (Anastasi, 1958; Terman and Tyler, 1954),
- 3) culturally defined sex-roles (Cohen, 1966).

---

<sup>2</sup> See Appendix A for the materials used in this study.

In addition to the MF scale the Ss were asked to respond to a scale similar in form, but which asked them to rate themselves in relation to the behaviors and feelings they thought "usual" for a City College student. This scale was devised for the purpose of camouflaging the focus of the study. The verbally given instructions placed equal emphasis on both scales, and for one half of the Ss the City College scale preceded the MF scale with the order being reversed for the other half. This was done to control for the effects that might be produced by the initial scale.

The Films. A number of studies have indicated that the viewing of a film produces strong identifications with the central characters in the film (Prados, 1951; Stein, 1954), and there is evidence that the strongest identifications are with like-sexed protagonists (Albert, 1957). Maccoby and Wilson (1957) found that "viewers identify themselves with the like-sexed character in viewing a movie that includes both a strong male and a strong female lead". The film shown to the experimental group was Dear John (Sandrews Films, 1964). It was chosen because it satisfies the requirements outlined above and provides an excellent opportunity for identification for both sexes.

It is a 95 minute film which portrays the development and consummation of a loving sexual relationship between a man and a woman. The film is explicit, though tasteful, in its eroticism, and though the characters are multi-dimensional they are both positive and they embody universal masculine and feminine sexual feelings. The tone of the picture is lyrical and should tend to stimulate positive feelings about sexuality and an acute awareness of one's own sexual identity by

involvement with the people in the film and the moving situations they portray.

For the control group, the problem was to find a film that was enjoyable and held the Ss interest but which did not encourage identification, or involve them deeply in an emotional sense. The solution was to show a broad comedy. The antithesis between humor and affect has frequently been noted. Freud (1905) pointed out that in comedy specifically based on the character traits of the Comic, the humor results from a process very dissimilar to identification, that is, from a comparison of oneself with the Comic's movement and action and a pleasurable appreciation of the difference. This appears to be particularly true, Freud stated, if "in comparison with ourselves he makes too great an expenditure on his bodily functions and too little on his mental ones". (Freud, 1905, p. 195)

What Freud has described here is the stuff of what we call "slapstick comedy" which involves the classic character of the pretentious but endearing fool. The film chosen for the control group is an excellent example of this genre.

The control group was shown the Laurel and Hardy comedy, A Chump at Oxford (Hal Roach, 1940). It is a film involving the improbable adventures of two street-cleaners who are mistaken for heroes and who are rewarded with scholarships to Oxford University. The two characters are bumbling but lovable fools who are indeed expending too much physical energy constantly, and too little mental energy. The tone is that of unrealistic farce, which would tend to create some distance between the characters and the viewers.

The Monitoring Questionnaire. This consisted of five quite direct questions inquiring into the Ss' reactions to the film they had just seen, including such things as how involved or moved they had felt, and how similar they wished or felt themselves to be to the characters in the film. The monitor was very brief so as to interfere as little as possible with the feelings aroused by the film.

The TAT Pictures. The pictures used were three of the four pictures used by May in his study. The fourth picture, which in May's study produced no sex-differences of any sort, was not used in the present study. The pictures were selected by May with the aim of including "a broad yet pertinent range of people and situations" (May, 1966, p. 580), and they proved to lend themselves to the production of dramatic stories of emotional and physical movement.

Picture A shows a man and a woman in mid-air during the performance of a trapeze act. They are poised against a dark, shadowy background suggestive of a large circus tent. This picture would be expected to pull dramatic stories with themes of rising and falling. Picture B shows a young bullfighter walking around the arena with uplifted face and an expression which may suggest either exaltation or the experiencing of some moral or physical crisis. Picture C shows a shabbily dressed man and a barefooted woman sitting on a bench. The people are of uncertain age and the man is slumped back in either sleep or dejection, while the woman's head is bowed with her forehead resting on her arm. This picture, in contrast to the first two, seems more conducive to the production of static impersonal stories with more explicit themes of deprivation.

The Scoring System. The stories were analysed using the scoring system devised by May. There are two general scoring categories, "Deprivation" (D), and "Enhancement" (E). Deprivation refers to negatively toned elements in the story such as pain or tension, injury, death, growing old, falling or losing control, and in general to any weak or negative emotion including negative press, or feelings of being compelled or coerced. Enhancement refers to positively toned elements such as satisfaction of need, feelings of well-being, positive emotion or anticipation. In addition Enhancement includes such things as revenge, insight, realization, and rising (or cessation of fall). The categories were intentionally made very broad, ranging from specific physical rising or falling, to diffuse emotional shifts.

Since the concern is with direction of movement, or sequence, rather than with total occurrence, the first step in scoring is to establish an anchor point within the story which is termed the "Pivotal Incident" (PI). The PI is defined as the dramatic turning-point of the story, the central act or feeling which mediates between the past and the future.

Deprivation and Enhancement units are weighted according to their position before or after the PI. Deprivation units before the PI and Enhancement units after the PI are assigned a positive weight, while Enhancement units before the PI and Deprivation units after the PI are assigned a negative weight. The numerical weights assigned are such that a story with one Deprivation unit before the PI and one Enhancement unit after scores +2 reflecting the shift from negative to positive in the fantasy sequence. A story with the opposite pattern (one Enhancement unit before and one Deprivation unit after) will score -2 thus indicating

the shift in the fantasy sequence has been from the positive to the negative. A story with equal numbers of the same kind of units before and after the PI scores 0.

The scoring system is thus constructed that a positive score indicates the predicted female pattern of deprivation followed by enhancement, while a negative score indicates the predicted male pattern of enhancement followed by deprivation. The shift may be relative or absolute.

The following stories illustrate the use of the scoring system. The first story was written by a female and produces the expected positive shift.

"Husband and wife who've been given an opportunity in a first-class circus (E -1) after many discouraging months in carnivals. (D +1) She's discovered she's pregnant (E -1) after having had several miscarriages. (D +1) She's been warned not to indulge in strenuous physical activity. (D +1) However, knowing that this would be an opportunity for her husband, she goes ahead without his knowledge. (PI) She feels joyous, being partner to his success (E +1) and suppresses thoughts of a possible miscarriage (D -1). They're a stunning success. (E +1) They perform with discipline and artistry (E +1). She does not lose the child. (E +1)"  
(Total score = +4)

The second story was written by a male, and the sequence is from positive to negative.

"This is a husband and wife team flying through the air (E -1) before a packed house. He has just caught her (E -1) and they both feel a thrill of excitement. (E -1) He met her as a young girl and fell in love with

her (E -1) and trained her to fly with him. (E -1) He was very anxious for her at first (D +1) but now he feels a sense of pride and relief. (E -1) But too soon -- in the next pass he reaches for her hands and misses. (PI) She falls to her death. (D -1) He spends the rest of his life feeling guilty. (D -1) He loses his confidence and his ability to fly. (D -1)" (Total score = -7)

Procedure. The experiment was conducted in a small comfortable theatre with a seating capacity of 75, located in the Broadway theatre district of New York City. The purpose of using such a location was to encourage as much as possible the feeling that this was an experience to be enjoyed rather than a research task. Coming to a real theatre to see a movie should encourage the same kind of involvement that occurs in the usual going to a movie for pleasure.

As the Ss arrived for the screening each was given a pre-assembled and numbered packet of materials on a clip-board, and a pencil. The materials consisted of:

1) A face-sheet for the recording of S characteristics. The Ss were assured of anonymity as their names were not required, the code numbers serving as S identification.

2) The MF scale and the City College scale. (In reverse order for one half of the Ss.)

3) The film monitor questionnaire.

4) The written instructions for the TAT.

5) The three TAT pictures.

6) Outline-forms to be used in writing the stories.

The Ss were asked to record the pertinent data on the face-sheet and

then to immediately proceed to the completion of the two scales. This was done in an informal manner with each S filling out this portion as soon as he arrived and then being free to chat or socialize in the lobby or in the theatre. The scales seemed to take about an average of five minutes to complete. Fifteen minutes after the first S had arrived the start of the movie was announced to give the Ss who had not already done so, a chance to complete the scales and to seat themselves in the theatre. Five minutes after the announcement the film began.

As soon as the film ended, the Ss were asked to complete the film monitor questionnaire. One minute later the experimenter, asking the Ss to follow along on their copies, began to read aloud the instructions for the TAT. These instructions were the standardized ones used by May, and they emphasized the rapid production of a dramatic, psychologically insightful, and creative story.

The Ss then proceeded to look at the TAT pictures, and to the writing of the three stories. Fifteen minutes were allowed for the writing of the three stories, with the experimenter announcing every five minutes that the time allotted for one story had elapsed, and urging rapid completion, if the story had not already been completed, and moving on to the next story. At the end of the allotted fifteen minutes those who had not finished were urged to complete the stories as rapidly as possible. Most Ss completed the stories within the fifteen minutes, with about 20% requiring a moment or two more. Only four Ss took as long as twenty minutes.

For analysis, the 360 obtained stories<sup>3</sup> were placed in random order for scoring. The good reliability of the scoring system had been demonstrated not only in May's original study (see Table 1) but also in a subsequent study at Harvard<sup>4</sup> and in a pilot for the present study. Nevertheless, as a check on reliability for this study one quarter of the stories were scored separately by a second scorer who was naive as to the purposes of the study and the meaning of the scoring system. The correlations between the two scorers are presented in Table 1.

-----  
Insert Table 1 about here  
-----

The score correlations for all three pictures were significant beyond the .001 level. Since there was near unanimity in the scorers' ratings it seemed safe enough to accept the scoring of one as being reliable.

As noted above a number of stories were judged to be unscorable. The factors that make a story unscorable vary, but the following kinds of stories were placed in this category: 1) stories which lacked any instrumental action or involvement. This included those stories which were merely descriptions; 2) incomplete stories, where the author gave up; 3) incoherent stories, the meaning of which could not be deciphered; 4) stories which did not have scorable units on both sides of the PI. This includes those stories in which the Pivotal Incident came at the very beginning or at the very end of the story.

---

<sup>3</sup> Twenty-four stories proved to be unscorable, so that the actual number of stories used was 336.

<sup>4</sup> Personal communication by Robert May

Table 1  
Reliability

---

---

		Picture A	Picture B	Picture C
	N	27	27	28
Score Correlations	r	.80	.85	.74
	p	<.001	<.001	<.001

---

May (1966) Study

---

---

		Picture A	Picture B	Picture C
	N	49	41	23
Score Correlations	r	.79	.77	.42
	p	<.001	<.001	<.05

---

Note -- N varies throughout according to the number of unscorable stories.

## Results

The first analysis concerned the hypothesized sex difference in fantasy pattern. For the purpose of this analysis only the two control groups were compared since in the experimental groups there is the possibility that the sex difference would be confounded by treatment effects.

Since the most natural unit of analysis is the person, a total score was derived for each S by averaging his or her scores on the separate pictures. These total scores can be looked at in two ways, by comparing their means or by examining the proportions of Ss showing the predicted pattern. The first comparison is presented in Table 2.

-----  
Insert Table 2 about here  
-----

The sex difference hypothesis is strongly supported. The difference between the male and female means is in the predicted direction and is significant beyond the .002 level.

The second comparison using total scores investigates how many Ss reveal the predicted male (negative score) and the predicted female (positive score) patterns (see Table 3).

-----  
Insert Table 3 about here  
-----

There is considerable overlap, as is the case with virtually all psychological sex-differences (Anastasi, 1958). About 61% of the Ss

Table 2  
Pattern Differences in Total Scores  
for the Control Groups

---

---

	N	Mean	S.D.	diff.	t-ratio	p
Female	26	+1.328	1.53	1.444	3.34	<.002
Male	30	-0.116	1.51			

---

---

May (1966) Study

---

---

	N	Mean	S.D.	diff.	t-ratio	p
Female	60	+0.804	1.42	1.039	3.58	<.001
Male	42	-0.235	1.48			

---

---

Table 3  
Number of Ss in the Control Groups  
Whose Stories Achieved Positive and Negative Scores

	Positive Scores	Negative Scores
Females	19	6
Males	10	15
N = 50	$\chi^2 = 6.65$	p < .01

Note -- 1 female and 5 males had scores of 0.

score in the predicted direction, and the  $X^2$  is significant beyond the .01 level.

Thus both a comparison of male and female means and an analysis of the number of Ss showing the predicted pattern confirm the first hypothesis and substantiate May's (1966) findings.

The use of average scores alone, however, may obscure worthwhile information. In view of the fact that there is considerable evidence for specific picture effects in the TAT (Murstein, 1961; Reitman and Atkinson, 1958) a separate picture by picture analysis was performed (see Table 4). The hypothesized sex-difference in fantasy pattern is confirmed by all three pictures.

-----  
Insert Table 4 about here  
-----

While all the differences are in the predicted direction and significant beyond the .05 level, the difference for Picture C (man and woman on bench) is the most reliable, being significant beyond the .01 level. This is worthy of note in view of the fact that it was this picture, of the three, that "performed" least well (though still producing a significant sex-difference) in May's study.

The means in Table 4 show that the pictures elicit different types of stories with the baseline shifting for each picture. This is most striking for Picture C where both means shift towards the positive (or female) direction. This occurred also in May's study and is obviously due to the specific effect of this picture. Thus although the female mean is significantly greater than the male mean for this picture, both

Table 4  
 Pattern Differences by Picture  
 for the Control Groups

Picture		N	Mean	S.D.	diff.	t-ratio	p
A	Female	26	+0.769	2.30	1.355	2.18	<.05
	Male	29	-0.586	2.23			
B	Female	24	-0.500	2.24	1.464	2.23	<.05
	Male	28	-0.964	2.38			
C	Female	26	+2.692	2.54	1.655	2.85	<.01
	Male	27	+1.037	2.42			

Note -- All differences are in the predicted direction.

May (1966) Study

Picture		N	Mean	S.D.	diff.	t-ratio	p
A	Female	47	+0.787	2.30	1.501	2.73	<.01
	Male	28	-0.714	2.32			
B	Female	57	+0.009	2.44	1.644	3.04	<.01
	Male	37	-1.635	2.74			
C	Female	46	+2.859	2.11	1.163	2.51	<.02
	Male	28	+1.696	1.61			

means are positive. As May (1966) pointed out, this is understandable since the picture almost dictates the mention of some past or present deprivation. The sex difference in this picture, then, comes in how much deprivation is stated and what the outcome is.

In general these results are quite similar to those obtained by May, even up to the relative shifts in picture baseline. From a comparison of the data obtained in the present study with May's data (see Tables 2 and 4) it can be seen that the means and standard deviations from both studies are remarkably close.

The slightly lower levels of significance for the results in the present study are most probably a function of sample size. May's groups were somewhat larger than those used to test the hypothesis in this study. These results appear to represent a successful replication of May's study.

The next analysis concerned the effects of the experimental treatment. The first step was to see if the groups were equated with regard to how masculine or feminine they felt themselves to be. Accordingly, for each sex, the scores for the control group and the experimental group on the pre-administered MF scales were compared (see Table 5).

-----  
Insert Table 5 about here  
-----

The experimental and control groups were compared not only on the basis of the main measure of the scale (F minus M) called the MF score, but also on the number of times there was a deviation in the direction of femininity on the scale (F), the number of times there was a deviation

Table 5  
 Comparison of the Control and Experimental Groups  
 on the MF Scale

		Females				
Score		Mean	S.D.	diff.	t-ratio	p
MF	Control	+2.00	5.40	.26	< 1	n.s.
	Experimental	+1.74	6.89			
F	Control	8.77	3.49	.78	< 1	n.s.
	Experimental	9.55	3.99			
M	Control	6.77	4.18	1.04	< 1	n.s.
	Experimental	7.81	3.82			
TD	Control	15.54	5.51	1.82	< 1	n.s.
	Experimental	17.36	3.92			

		Males				
Score		Mean	S.D.	diff.	t-ratio	p
MF	Control	-3.63	5.50	.10	< 1	n.s.
	Experimental	-3.53	6.96			
F	Control	6.47	4.11	.66	< 1	n.s.
	Experimental	7.13	4.12			
M	Control	10.10	4.39	.57	< 1	n.s.
	Experimental	10.67	4.27			
TD	Control	16.57	6.04	1.23	< 1	n.s.
	Experimental	17.80	5.28			

in the direction of masculinity (M), and on the total number of deviations checked (TD).

As can be seen from Table 5 none of the differences is significant, and the indications are that as measured by the scale, the groups are very evenly matched with regard to how masculine or feminine they feel themselves to be. The means for both male groups are remarkably close on all the measures, and the female groups are equally similar to each other. None of the comparisons produces a difference that even remotely approaches statistical significance.

Turning to the stories, again beginning with total scores, it can be seen from Table 6 that over 80% of the Ss in the experimental groups scored in the predicted direction, as compared with 61% for the control groups (see Table 3). The difference between the two proportions (after a correction for discontinuity) is significant beyond the .05 level with a z of 2.13. Significantly more Ss scored in the predicted direction after the experimental treatment.

-----  
Insert Table 6 about here  
-----

Two analyses of variance were performed, one for the males and one for the females. A split plots design was used with treatment condition against pictures. This design permits not only an evaluation of the differences between the groups in each condition, but allows also an examination of picture effects and their possible interaction with the treatment conditions. The summaries of the two analyses of variance are presented in Table 7.

Table 6  
Number of Ss in the Experimental Groups  
Whose Stories Achieved Positive and Negative Scores

	Positive Scores	Negative Scores
Females	26	5
Males	6	23
N = 60	$\chi^2 = 24.14$	p < .001

Note -- One male had a score of 0.

The summaries reveal that the treatment produces a significant difference in the fantasy scores for both males and females. For females the difference is significant beyond the .01 level while for the males the difference between the groups is even more reliable, being significant beyond the ,001 level.

-----  
Insert Table 7 about here  
-----

As is also evident from Table 7, there is also a highly significant ( $p < .001$ ) difference between pictures which points to the presence of specific picture effects. For both males and females, however, the interaction between pictures and treatment condition is not significant. The relative constancy of the difference between pictures across both treatment conditions is illustrated by Figure 1.

-----  
Insert Figure 1 about here  
-----

The lack of an interaction effect permits greater confidence in the conclusion that the differences between groups were indeed due to the differences in treatment conditions. From an examination of the actual means (see Table 8) it is evident that all differences are in the predicted direction.

-----  
Insert Table 8 about here  
-----

Thus both an analysis of the proportions of Ss showing the predicted

Table 7  
Analysis of Variance

Females					
Source	ss	df	MS	F	p
Between Groups	65.31	1	65.31	10.87	<.01
<u>Ss</u> Within Groups	276.67	46	6.01		
Between Pictures	94.35	2	47.18	9.21	<.001
Groups X Pictures	13.23	2	6.61	1.29	n.s.
Pictures X <u>Ss</u> Within Groups	470.75	92	5.12		

Males					
Source	ss	df	MS	F	p
Between Groups	64.00	1	64.00	13.53	<.001
<u>Ss</u> Within Groups	217.56	46	4.73		
Between Pictures	118.19	2	59.09	12.26	<.001
Groups X Pictures	2.04	2	1.02	-	n.s.
Pictures X <u>Ss</u> Within Groups	443.44	92	4.82		

Note -- For each group N = 24. To equalize the n's in each cell for the purposes of the analyses of variance 21 Ss had to be dropped. Of these, 15 were Ss who had not written three stories and 6 were Ss chosen at random. The data from these Ss is, however, used in all other analyses and comparisons.

Figure 1

Interaction of Pictures With Treatments

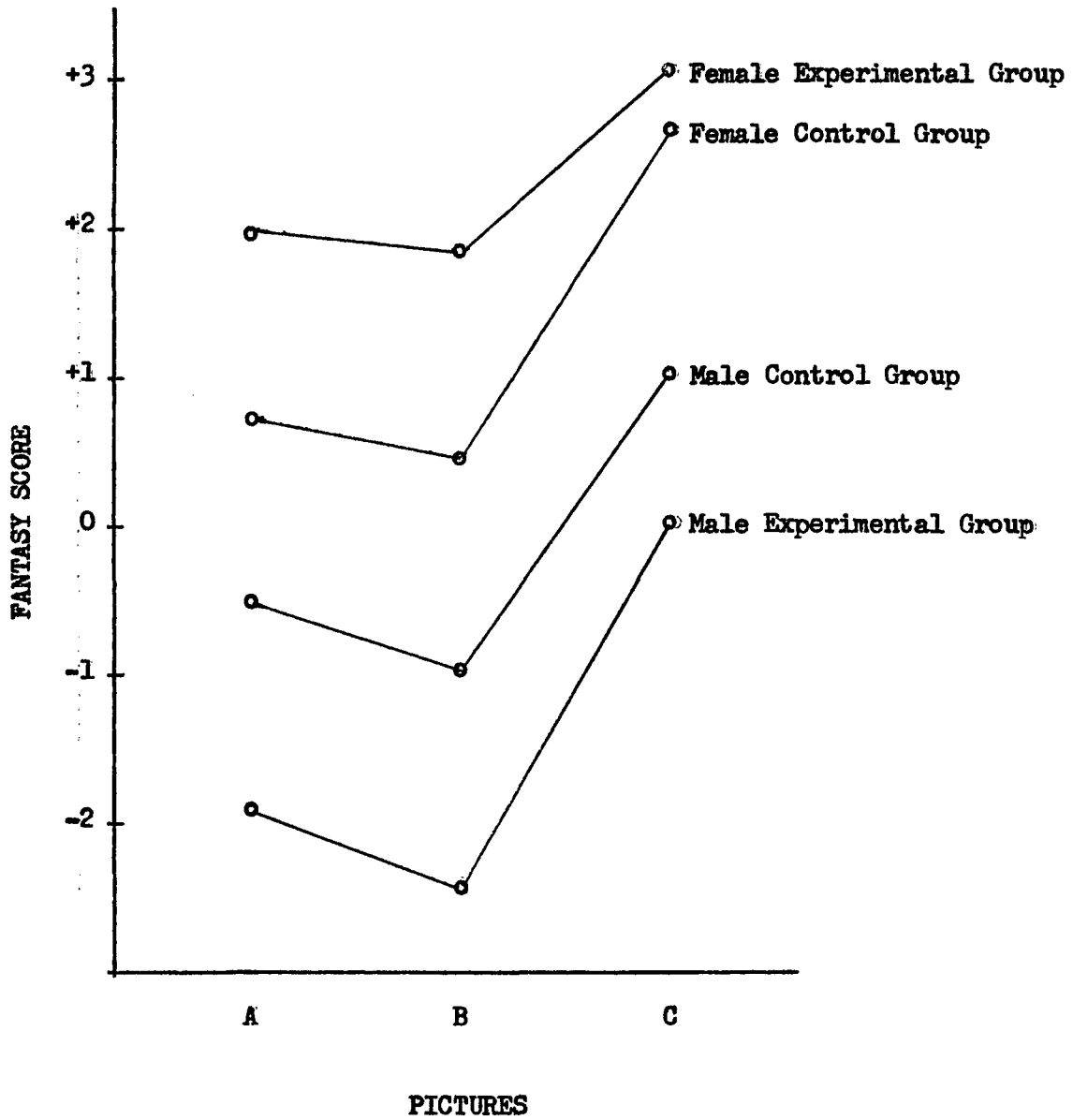


Table 8  
Pattern Differences in all Groups

Females					
Picture		N	Mean	S.D.	diff.
A	Control	26	+0.769	2.30	+1.131
	Experimental	30	+1.900	2.39	
B	Control	24	+0.500	2.24	+1.367
	Experimental	30	+1.867	2.05	
C	Control	26	+2.692	2.54	+0.308
	Experimental	31	+3.000	2.78	
All Stories:					
	Control	76	+1.342	2.54	+0.922
	Experimental	91	+2.264	2.46	
Males					
Picture		N	Mean	S.D.	diff.
A	Control	29	-0.586	2.23	-1.306
	Experimental	28	-1.892	2.36	
B	Control	28	-0.964	2.38	-1.480
	Experimental	27	-2.444	2.24	
C	Control	27	+1.037	2.43	-0.930
	Experimental	30	+0.100	2.22	
All Stories:					
	Control	84	-0.190	2.47	-1.175
	Experimental	85	-1.365	2.51	

Note -- All differences are in the predicted direction.

patterns in each condition and a comparison of treatment groups on the basis of scores on all stories confirm this second hypothesis. The fantasy pattern has been intensified for both males and females after viewing the love story. The scores for the males in the experimental group are relatively more negative as compared with the scores for the control group males, and of the two female groups the experimental group scores are relatively more positive, so that the difference between the male and female means in the experimental groups is over two and one half times the size of the difference between the two control group means. The shifting of the male and female means in opposite directions in the experimental condition is clearly seen in Figure 1.

The relative contribution of each picture to the intensification in pattern was analyzed using Duncan's new multiple range test. For each picture the test provides a comparison between the mean of the control group and the mean of the experimental group. These comparisons reveal that the difference between means for Picture B (matador) was the most reliable of the three, being significant beyond the .05 level. For Picture A (trapeze) the significance is marginal ( $p < .10$ ), while the difference for Picture C (man and woman on bench), although still in the predicted direction, is not significant. It is to be expected that a comparison of means picture by picture would not attain the higher level of significance obtained when all three pictures are combined, since the mean for each picture is based on an N of 24 while the group means are based on Ns of 72.

It is evident that the pattern for each sex has been intensified in the experimental groups. In order to get a clearer view of what

this intensification consisted of, several additional comparisons were made. One possibility was that the change might be due to an increase in Deprivation units for women or an increase in Enhancement units for men. To investigate this possibility for each sex, the control and experimental groups were compared with regard to the mean number of Deprivation and Enhancement units used per story.

For both sexes the differences were not significant for either unit. For each sex the Ss in both conditions used approximately the same number of each kind of unit per story. It is apparent, then, that the intensification of pattern is not simply a matter of increase in amount of deprivation or enhancement, but reflects a shift of emphasis within the story.

To check on this, separate means were obtained for the scores (E plus D) on each side of the Pivotal Incident in the stories. When the post-PI means were compared, the difference between the two female groups was not significant. The difference between the pre-PI means, however, was highly significant ( $t = 9.78, p < .001$ ). That is, for the females the intensification of the pattern consisted of an increase in relative deprivation before the turning point of the story.

For the males, the difference between the pre-PI means was not significant, while the difference between the two post-PI means was significant beyond the .02 level ( $t = 2.35$ ). In the case of the males, then, as contrasted with the females, the intensification of the pattern was due to an increase in relative deprivation after the turning point of the fantasy.

The next question concerned the relation of the fantasy pattern to

the MF scale. How did the Ss relatively conscious appraisal of how masculine or feminine they felt relate to the fantasy pattern? To investigate this, correlations were computed between the Ss total scores on the stories and each of the measures on the MF scale. (see Table 9)

-----  
Insert Table 9 about here  
-----

While only one of the 16 correlations is significant, and only two more approach marginal significance, some striking differences emerge in the males' and females' responses to the treatment as related to their responses on the MF scale.

For the females there is no correlation between the fantasy pattern and the MF scale scores. In both the control and experimental conditions the correlation between fantasy score and scale score approaches zero for all scale measures. It is apparent that the women's conscious conception of how feminine they were was not related to the fantasy pattern nor did it affect their response to the treatment.

For the males in the experimental group there is a small but positive (.23) correlation between fantasy pattern and the MF score. Since in both systems "masculinity" is indicated by negative scores and "femininity" by positive scores, the fact that the correlation is positive, albeit small, would tend to suggest a possible tendency for men who see themselves as being more masculine on the scale to write stories that are more masculine in pattern. The correlation is not significant but is suggestive of some relationship.

Table 9  
Correlations Between Fantasy Scores and MF Scale Scores

Females					
Scale Score	MF		F	M	TD
Control	+ .03		+ .02	- .02	- .01
Experimental	- .01		.00	+ .04	+ .03

Males					
Scale Score	MF		F	M	TD
Control	+ .23		+ .09	- .32 <sup>***</sup>	- .17
Experimental	- .35 <sup>***</sup>	$z=2.20^{**}$	+ .02	+ .56 <sup>*</sup>	.00
				$z=3.29^*$	

\* p < .001                      \*\* p < .01                      \*\*\* p < .10

The males in the experimental group provide a surprising reversal. Instead of the small positive correlation with the MF score that was observed in the male control group, there is for the experimental group males a negative correlation of  $-.35$  ( $p < .10$ ). The difference between the two correlation coefficients is significant beyond the  $.01$  level (see Table 9). It is apparent that for the males, after the experimental treatment there tends to be an inverse relationship between the masculinity of the fantasy pattern and the masculinity of the self-concept as measured by the MF score.

This trend towards reversal becomes more apparent when the M score (number of deviations towards the masculine on the scale) is considered. Since this score can only be positive (being a frequency count) and the fantasy pattern expected for males produces a negative score, correspondence between the two should produce a negative correlation. This is indeed the case for the males in the control group, where the correlation between the fantasy score and the M score is  $-.32$  ( $p < .10$ ). This would indicate that the more M items checked on the scale, the more negative (or masculine) the fantasy score.

For the experimental group males, however, this correlation is positive and significant ( $.56$ ,  $p < .01$ ). There is now additional evidence that after the experimental treatment the men who tended to see themselves as more feminine on the scale wrote the more masculine stories, and vice versa. The difference between the  $r$  for the control group males and the  $r$  for the experimental group males for the M score is highly significant ( $p < .001$ ) and supports more firmly the conclusion that for the males, the experimental treatment resulted in a greater

distance between the masculine self concept as consciously expressed on the MF scale and the fantasy pattern.

When only the Ss at the extremes are considered, that is the Ss in the highest and lowest quartiles with regard to fantasy score for each group, the effects described above are, for the most part, considerably emphasized (see Table 10).

-----  
Insert Table 10 about here  
-----

Again, for the males in the control condition there is a positive correlation between the fantasy score and the scale MF score, and it is higher (.40) for the males at the extremes than it is for the group as a whole. Owing to the small size of the extremes group, however, the correlation does not reach statistical significance. For the females at the extremes of the control group the correlation is again negligible (.09) as it was in the group as a whole.

For males in the experimental group extremes the reversal effect is in evidence, and to a greater degree than for the group as a whole. The correlation between fantasy score and MF score is  $-.60$  ( $p < .05$ ) which is significantly different ( $p < .01$ ) from the  $+.40$  for the male extremes in the control condition. With regard to the M score, the correlations in the extreme groups are  $-.35$  in the control condition, and  $+.72$  in the experimental condition. The difference between the two correlations is highly significant ( $p < .003$ ). It is apparent that for the males, the Ss at the extremes reveal the same reactions to the experimental treatment as do the Ss in the group as a whole, but in a more emphasized form.

Table 10  
 Correlations Between Fantasy Pattern and MF Scale Scores  
 For Ss in the Highest and Lowest Quartiles

Females		Males	
Scale Score	MF	MF	M
Control	+ .09	+ .40	- .35
Experimental	+ .05	- .60 <sup>***</sup>	+ .72 <sup>**</sup>

$z=2.62^{**}$

$z=2.96^*$

\*  $p < .003$

\*\*  $p < .01$

\*\*\*  $p < .05$

The female extremes in the experimental condition reveal the same lack of correlation between fantasy score and MF score that is revealed by the group as a whole. It would appear that although the experimental treatment resulted in an intensification of the fantasy pattern for females, the degree of intensification was unrelated to the feminine self-concept as measured by the MF scale. An examination of the actual scores showed that stories at each extreme were written by Ss with MF scores from both extremes.

The inverse relationship between the MF scale and the fantasy pattern that the males revealed after the experimental treatment suggests that the males might actually be dividible into sub-groups with differing reactions to the treatment. To investigate this possibility, the males in each condition were divided according to their position above or below the mean on the MF scale, into a high-feminine sub-group and a high-masculine sub-group. Comparisons between conditions were made for each of the two sub-groups (see Table 11).

-----  
Insert Table 11 about here  
-----

As can be seen from Table 11, while the pattern has been intensified for all males after the experimental treatment, the greatest intensification is revealed by the men who are most "feminine" as measured by the scale. For the high-feminine males the difference between the fantasy pattern means of the control and experimental groups is significant beyond the .001 level. For the high-masculine males, the difference, while still in the predicted direction, is not significant. It is apparent that it is mainly the reaction of the high-feminine males that produces the reversal.

Table 11

Comparison of Male Control and Experimental Group Fantasy Pattern Means for Ss Who Achieved High-Feminine Scores on the MF Scale and Ss Who Achieved High-Masculine Scores on the MF Scale

High-Feminine Males						
	N	Mean	S.D.	diff.	t-ratio	p
Control	13	+0.38	1.36			
Experimental	11	-1.98	1.20	2.36	4.52	<.001

High-Masculine Males						
	N	Mean	S.D.	diff.	t-ratio	p
Control	17	-0.50	1.65			
Experimental	19	-0.97	1.64	0.47	< 1	n.s.

To sum up the vicissitudes of the correlation, for the females there was no relationship between the fantasy score and the MF scale scores. For the males, there was a small positive relationship between fantasy score and MF score in the control group. After the experimental treatment, this relationship was markedly reversed becoming an inverse relationship. For males at the extremes of the group the reversal effect was heightened. For females at the extremes there was the same lack of correlation that was revealed by the group as a whole.

Both of the hypotheses tested in this study are strongly supported by the results. The men revealed a characteristic fantasy pattern of relative enhancement followed by relative deprivation, and the women's fantasy pattern was one of relative deprivation followed by relative enhancement. The difference between the male and female patterns was statistically significant in all comparisons.

The second hypothesis, that the fantasy pattern characteristic for each sex would be intensified by the viewing of a filmed love story, is also strongly supported. After the experimental treatment the women's fantasy pattern scores were significantly more positive and the men's scores were significantly more negative. The intensification was found to consist of a relatively greater emphasis on deprivation in the early part of the fantasy for women, and of a relatively greater emphasis on deprivation in the latter portion of the fantasy for men. For females the degree of intensification was found to be unrelated to how feminine the self-concept was as measured by the MF scale. For males the degree of intensification seemed to be inversely related to how masculine the self-concept was as measured by the scale.

### Discussion

As in May's group the men in this study tended to see any decline or fall as abrupt, total, and final, while implicit in the female pattern were the possibilities of resurgence or of a second chance. May suggested that one of the important meanings of the pattern may be that women "can lose (or give up) control without panic -- they are confident of recovery in the face of failure or suffering", (May, 1966, p. 581) while males are more likely to see any loss of conscious ego control as total and absolute. It would seem likely that such a difference would have its roots in the different ways males and females are confronted by the early crises of development and in the different choices available or permitted to them. This can probably be looked at more clearly if the male and female patterns are considered separately.

Turning first to the female pattern, the results of this study would appear to strongly support May's suggestion. The females responded to the treatment with feelings that seem to suggest an increased giving up of control. There was an increase in vulnerability which suggests the letting down of barriers in the fantasy. Erikson (1951) noted in the play constructions of pre-adolescent girls a similar elimination of walls or boundaries and a willingness to relinquish control over the environment.

It would seem that women's boundaries are more flexible or less solid structures than are those maintained by men, or at least they are more permeable. Some of the reasons for this may lie in the particular ways in which females have to resolve each psychosexual stage, especially in the necessities and blocks with which the female is faced

in her struggles for separation, individuation, and the establishment of relationship to others.

While for both sexes the earliest years are marked by an initial fusion with the mother and then a gradually loosening symbiosis, until there is an assertive push for separation, the establishment of the self as a separate and autonomous being would appear to be a more difficult task for the female than it is for the male.

There are a number of reasons for this. First of all, the attempt to change from an incorporative mode of relating (see Erikson, 1950) to a more aggressive intrusive mode is only briefly tolerated and is opposed not only by social pressure but also by the lack of a penis to which symbolic value becomes attached. The little girl must, perforce, retreat to a version of the earlier mode as a means of survival. Furthermore, while the boy's permitted identification with the father buttresses his separation from the mother, the girl must return to an identification with her. This return apparently often takes on the character of a defeat for the girl although, of course, it need not do so in the presence of affirmative support for her femininity.

Thus, although there has been an attempt to adopt a new mode, after all her struggles the girl's (and the woman's) mode of relation to the world remains essentially unchanged. Erikson (1950) has pointed out that the closeness of the woman's genital modes of inception and inclusion to the oral mode of incorporation leaves her more generally vulnerable. Another likely result of these events may be that for women the separation from the mother is not as complete as it is for men, or at least it is apt to be more often, and to a greater degree, colored by

unresolved symbiotic needs and wishes.

This is reflected in the female fantasy pattern not only in the willingness to give in, or to give up conscious ego control but in the apparent expectation that this will be beneficial or rewarding. This suggests a tolerance and a capacity for merger with the environment which seems to be based on a continuing belief and the more or less confident expectation that there will always be a protective "other" upon whom one can rely, with of course, some fear in the background of displeasing or losing the "other". An examination of the content suggested that the pleasure most often anticipated or achieved in the females' fantasies was being loved or valued by someone else. Correspondingly, what appeared to be the most frequent fears were loss of love or abandonment by someone else.

While these expectations may be rooted in the early mother-daughter relationship, it is quite apparent that in a more developed form they also refer to the father. Since the girl's infantile relationship to the father is in all probability marked by a transfer of many of the receptive longings, fears, and expectations that were experienced in relation to the mother, and since there are also sexual feelings towards him, it is understandable that these longings and fears, and the suffering connected with them might become libidinized as a result of being experienced simultaneously with positive feelings and with gratification from the father's loving and accepting responses. It is only a chort step from this state of affairs to the coloring of any feared or exciting situation with pleasurable or sexual feeling. McClelland (1963) has remarked on the seductive connotations which death, for instance, may

have for many women, and Greenberger (1965, 1966) has also noted the frequent fantasy of "death as a lover" in critically ill women.

Why is all this "masochism"? The fantasies collected from the women in this study do not appear to express any wish to be hurt. As Deutsch has pointed out, however, what is called feminine masochism "lacks the cruelty, destructive drive, suffering, and pain by which masochism manifests itself in perversions and neuroses". (Deutsch, 1944, v. 1, p. 191) The masochistic element in the women's stories appears to be largely the result of the necessity to depend upon, and to protect a powerful and idealized "other" all too often, it would seem, at the expense of one's own genuine autonomy. A number of writers have expressed the opinion that this may be a basic dynamic in masochism. Berliner (1942) has advanced the idea that masochism represents a "defense of the object", while Horney (1937) has stated that masochism is often related to an oceanic longing for being united with a great unity. For women, more than for men, the mother probably represents the more frustrating figure, and the more hated as well as loved and needed object. This situation, in combination with the fact that aggressive overtures to the father, and in general, were discouraged contributes to the inhibition of outwardly directed aggression and an increased necessity to protect the needed objects.

The point is that the exigencies of development for the female are likely to result in less complete separation from the original love objects than is achieved by males, and more feelings of dependency. These factors in combination with the necessity to retain a receptive mode result in feelings of vulnerability and a need to be given to by others in order to be fulfilled. These, at any rate, are the things that seem to be expressed in the female fantasy pattern.

While the limitations imposed by this pattern of expectations, wishes, and fears seem quite apparent, the adaptive and positive aspects of the female pattern of behavior, implicit in the fantasy pattern, may largely counterbalance the seeming disadvantages. For one thing, women are not only free to enjoy passivity in a way that is not permissible for men, but they also retain a greater capacity for identification including the ability to identify with men and to vicariously enjoy masculinity. Although this may be an inadequate substitute for the inhibited active strivings, it does represent at least a fantasy extension of the self which is not permitted to men in that vicarious enjoyment of femininity is not allowed. Furthermore, the relative acceptance of merger may result in a greater capacity for empathy and may be the basis of women's intuitive grasp of relationships. Last, but not least, the need for symbiosis and the capacity to tolerate it are obviously important assets when the woman comes to have a child of her own and is faced with the necessity to enter into the symbiosis the child needs to develop into a person.

In contrast to the female's apparent belief that shifts away from modes of conscious ego control are beneficial, the male fantasy pattern suggests that for males any giving up, or loss, of control has overtones of finality. Furthermore, it would seem that achievement or success may increase the fear of falling or of loss of control. Not only actual accomplishment, but opportunity, may be interpreted by the male as a new test of his capacity to maintain ascendancy over the environment.

This is clearly illustrated by the manner in which the male fantasy pattern was intensified after a film which was about sexual love.

The first part of the fantasy was not affected, but there was an increase in relative "deprivation" in the latter portion suggesting that in response to the arousal of sexual fantasy there was increased anxiety about the ultimate outcome.

Perhaps, on one level, these expectations and fears represent the opposite side of the coin which is the female pattern. Murray (1965) cites the desire for immortality as part of the Icarian syndrome so that it may be that for men death might be seen as the ultimate failure. That is, while for women death may be seen frequently as the "lover" for men it may be more characteristically seen as the defeater.

Continuing with the line of reasoning developed in discussing the female pattern, the sources must be sought in the particular exigencies with which the male must cope in the forging of sexual identity. It would seem likely that the male necessity to maintain ego control might reflect, on one level, the fear of losing the hard-earned separation from the mother. That is, while for the female the pattern appears to reflect the relative acceptance of symbiotic needs and wishes, for the male the pattern may reflect the struggle to fend off these needs and wishes. This becomes especially clear if one considers that giving up ego control has two implications, first that one will be overwhelmed by internal needs and wishes, and secondly that the control will be in the hands of others, i.e., a dependent position will ensue.

These fears, of course, are the more infantile precursors of what is called castration anxiety. The concept, as used here, is broadly interpreted to include the fear of any loss of strength or independence, a reaction to any threat to the male intrusive mode (Erikson, 1950) which has

brought about and maintains the male's sense of individuation and autonomy. It is understandable, that for the male, this strength and all it implies should be symbolized by the penis as the primitive instrument of the intrusive mode. Castration anxiety, then, in the sense that we use it need not refer to a specific fear of losing the penis, but to a more general fear of losing what is symbolized by the penis.

That the possibility of such loss remains alive and threatening for the male is a reflection of the fact that although infantile stages may be surmounted in the course of development, they do not disappear but are only brought under control by the development of more mature strivings and structures.

As in the case of females, many of the expectations and wishes felt earlier in relation to the mother may be transferred to the father by the boy. These include not only the active intrusive strivings newly-born out of the push for separation, but the more passive symbiotic longings. Whereas for the girl external pressures join forces with the remnants of the regressive symbiotic wishes in pushing her back to an identification with her mother, with the final decisive push being provided by the fact that her genital organ does not permit the further pursuit of the intrusive mode, the situation is different for the boy.

For the male external pressures join forces with the internal active strivings against the remnants of the regressive symbiotic wishes, with again the deciding factor being that his genital organ discourages the retention of a receptive mode and permits the continuance of the intrusive mode. One of the difficulties faced by the male is the fact that the mode is indeed intrusive, that is the push for assertion includes aggressive

and potentially destructive elements which must be controlled, so that the boy faces twin threats. To assert himself may come to mean aggressive (possibly hostile) competition with the father which brings the threat of retaliation in the form of being deprived of his new-found power. On the other hand, a retreat implies either a return to the symbiotic relationship with the mother or a submission to the father which might represent passive homosexual submission. Thus both alternatives to assertion would certainly bring about castration, while the continuance of the intrusive mode reduces castration to a possibility rather than a certainty.

This is apparently the solution arrived at by most males, that is, the continuance of the push for separation and ascendance (as opposed to submission), in the face of both external and internal threats. It appears, however, that for men the possibility that this strength and independence could be lost remains a potent fear. It is thus understandable that the maintenance of control should be of such paramount importance to males and that any loss of control would loom as the final catastrophe.

For the males, the pleasure achieved or anticipated in the fantasies was most frequently achievement, the winning of a struggle, or more generally, the maintenance of ascendancy over inner fears and the environment, (See Appendix B for some typical examples.) The most frequent fears had to do with loss of control or power, personal failure, or impotence in the face of adversity. The important thing is the the fears seem to concern loss of control over one's own power or resources rather than loss of love or of supplies from the outside.

This concern with the maintenance of boundaries and with the decline

of powers or loss of control is central in the male pattern. The intensity of the pattern seems to be directly related to the level of castration anxiety. The pattern reflects not masculinity in the sense of assertiveness or drive, so much as it reflects the characteristic male fear of having these fail.

The relation of the fantasy pattern to the MF Scale after the treatment film illustrates this. The inverse relationship which was evident is understandable in view of the fact that while castration anxiety, to some degree, appears to be a universal male characteristic, those males for whom it is most intense would be more apt to deny or to cover their masculine strivings and to consciously present themselves as being less masculine. For these men the fears covered by the term castration anxiety appear to be so great that a definite assertion of masculinity produces too severe a test or threat, so that a relatively "feminine" facade (in the sense of inhibition of overt aggressive striving) serves the purpose of protecting their masculinity (in that a sense of separateness and of a potential for active striving remain preserved).

After the the film which was sexually provocative, those males whose self-concept seemed least masculine on the MF scale responded to the feelings aroused with the greatest intensification of the fantasy pattern -- a greatly increased fear of falling down or of failing. Those males, on the other hand, who presented themselves as feeling most masculine on the scale responded with a considerably lesser increase of such fear.

These results are consonant with the assumption that the effect of the treatment film was to heighten the sense of sexual identity. What is suggested is that the more "feminine" men, reacting to the film in

passive-receptive manner, allowed themselves to give in to the feelings aroused and allowed themselves to experience their more or less submerged masculine longings and strivings. For these men, however, the acute awareness of sexual identity brings in tow intense castration anxiety which is more usually defended against by the maintenance of the passive facade. Thus for many men an increased sense of sexual identity accompanied by increased striving to achieve seemingly pleasureable goals may inevitably be a cue for heightened castration anxiety.

An important point here is that the film was an invitation to sexual fantasy and that one of the things that sexual intercourse may represent is an opportunity for and a temptation towards merger, so that the sexual act confronts the male with the arousal of fears on a number of levels. It is possible that the male fear of merger may be an important factor in the not uncommon split between sexuality and love which is implicit in the "double standard". That is, not only Oedipal fears in the form of castration anxiety but a necessity to defend against regressive symbiotic longings may combine in the act of sexual intercourse in a way that is characteristic of no other human activity or striving.

The importance of castration anxiety as a factor is supported by some additional evidence from the MF scale. Of the seven most masculine stories, six were written by men who had checked both of the two items on the scale that directly indicate high castration anxiety, while the seventh had checked one of these items. On the other hand, five of the seven least masculine stories were written by men who had checked both of the two items that indicate low castration anxiety, a sixth had checked one of these items, and the seventh was neutral.

The male mode appears to be born of the necessity to protect autonomous strivings and active strivings (or the potential for them) and a sense of separateness in the face of both internal pressures to relinquish these and external tests that threaten to undermine them. It is apparent that the extent to which these pressures and fears are experienced may affect behavior in a number of ways. One of the ways is the overcompensatory increase in aggressive striving, including the accumulation of achievements and the tendency to engage in power struggles which is the mark of men who are regarded as being most "masculine" in our society.

Another way in which the pressures on the male may be reflected in overt behavior is the relative inhibition of striving and the development of a seemingly more "passive" facade. One of the things that becomes clear in the present study, however, is that this inhibition of aggression in males may be quite different from the passivity of women. It appears to be the result of different expectations and fears and to have a different dynamic basis. The fantasy patterns of the most "feminine" men, as measured by the scale, are the ones that show the greatest difference from the female pattern. Whereas for women there seems to be a genuine acceptance of need for others, and of their own receptivity along with a relative renunciation of outwardly directed aggression, for men the seeming "passivity" appears to have the character of a defense against such acceptance and such renunciation. The inhibition of striving in many men serves to guard their masculinity by an avoidance of putting it to the test in competition. That the assertive wishes, along with the anxiety connected with them, are not given up is very apparent in the very "masculine" fantasy pattern of the men who, on the scale, saw themselves as being relatively

less masculine than other men.

It would seem that both males and females pay a price for the kind of sexual differentiation that is demanded, at least in our society. While it is evident that differences in physical structure and the necessities of child bearing and rearing may require the development of some correspondingly differing psychological structures and modes, the question arises as to whether the sacrifice of inner potential, to the degree suggested by both the male and female patterns, might not be beyond what is required by the necessities of the body or the genuine needs of the society. That the traditional sex-role requirements are more and more being experienced as unduly restrictive is evidenced by the current rebellion of young people against them, and the attempt to develop a "uni-sex" ideal in everything from fashions to sexual behavior.

The results of the present study suggest that while the male and female modes may basically be rooted in physical differences, and represent the two sides of an adaptive and complementary division of function, they may also reflect a pathological exaggeration of these differences in response to social pressures.

The existence of "feminine masochism" is supported by the results, but it also seems evident that "castration anxiety" and "penis-envy" are essentially masculine concepts and (although these concerns are certainly apparent in the psychological functioning of some women) not generally important factors in the psychic life of women.

What has been suggested here is that the typical female pattern revolves around a core of separation anxiety, while castration anxiety and the fear of merger are more typical male concerns. The degree to

which fear of aloneness and the fear of loss of autonomy or power are divided between the sexes would seem to reflect the differential treatment accorded children of each sex. There is no evidence that such a division is biologically necessary or socially inevitable. There may be, rather, for many persons, considerable incompatibility between the sense of identity as a person and the sense of identity as a sexual being. The traditional definition of sexual identity reflected in the male and female fantasy patterns would appear to limit the development of one's assets and potential as a person.

**APPENDIX A**

**Materials Used In This Study**

SEX: MALE \_\_\_ FEMALE \_\_\_

AGE: \_\_\_\_\_

List your brothers and sisters in order, by age, indicating your position by writing ME. For example: 1) brother, 23; 2) Me; 3) sister, 16.

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

4) \_\_\_\_\_

5) \_\_\_\_\_

6) \_\_\_\_\_

7) \_\_\_\_\_

8) \_\_\_\_\_

What is your favorite school subject? \_\_\_\_\_

Of these two, which one do you prefer?

MATHEMATICS \_\_\_\_\_

ENGLISH \_\_\_\_\_

Each woman develops her own idea of what the usual woman is like. In the following items you are asked to compare yourself as you are, with your idea of the usual woman

For each item check 1 of the 3 boxes. Do not skip any. Where you have some doubt check the box that you think most fits you, whether or not you are sure. REMEMBER YOU ARE NOT COMPARING YOURSELF WITH OTHER WOMEN. YOU ARE COMPARING YOURSELF WITH YOUR OWN IDEA OF THE USUAL WOMAN.

1) As compared with my idea of the usual woman:

- Becoming a professional success is more important to me.
- Becoming a professional success is less important to me.
- Becoming a professional success is as important to me.

2) As compared with my idea of the usual woman:

- I am less intellectually oriented.
- I am as intellectually oriented.
- I am more intellectually oriented.

3) As compared with my idea of the usual woman:

- I am as aggressive.
- I am more aggressive.
- I am less aggressive.

4) As compared with my idea of the usual woman:

- I am less ambitious.
- I am as ambitious.
- I am more ambitious.

5) As compared with my idea of the usual woman:

- I think having children is more important.
- I think having children is less important.
- I think having children is as important.

6) As compared with my idea of the usual woman:

- I am as competitive with other women.
- I am more competitive with other women.
- I am less competitive with other women.

7) As compared with my idea of the usual woman:

- I am less satisfied with being a woman.
- I am as satisfied with being a woman.
- I am more satisfied with being a woman.

8) As compared with my idea of the usual woman:

- I am more envious of men.
- I am less envious of men.
- I am as envious of men.

9) As compared with my idea of the usual woman:

- I engage in sports as much.
- I engage in sports more.
- I engage in sports less.

- 10) As compared with my idea of the usual woman:  
\_\_\_ I am less logical.  
\_\_\_ I am as logical.  
\_\_\_ I am more logical.
- 11) As compared with my idea of the usual woman:  
\_\_\_ I am more bothered by the possibility of a fight.  
\_\_\_ I am less bothered by the possibility of a fight.  
\_\_\_ I am as bothered by the possibility of a fight.
- 12) As compared with my idea of the usual woman:  
\_\_\_ My feelings are as easily hurt.  
\_\_\_ My feelings are more easily hurt.  
\_\_\_ My feelings are less easily hurt.
- 13) As compared with my idea of the usual woman:  
\_\_\_ I vent my feelings less directly.  
\_\_\_ I vent my feelings as directly.  
\_\_\_ I vent my feelings more directly.
- 14) As compared with my idea of the usual woman:  
\_\_\_ I am more sexually curious.  
\_\_\_ I am less sexually curious.  
\_\_\_ I am as sexually curious.
- 15) As compared with my idea of the usual woman:  
\_\_\_ I feel as feminine.  
\_\_\_ I feel more feminine.  
\_\_\_ I feel less feminine.
- 16) As compared with my idea of the usual woman:  
\_\_\_ I am less afraid of bugs.  
\_\_\_ I am as afraid of bugs.  
\_\_\_ I am more afraid of bugs.
- 17) As compared with my idea of the usual woman:  
\_\_\_ I would enjoy high-speed driving more.  
\_\_\_ I would enjoy high-speed driving less.  
\_\_\_ I would enjoy high-speed driving as much.
- 18) As compared with my idea of the usual woman:  
\_\_\_ I tend to cry as much.  
\_\_\_ I tend to cry more.  
\_\_\_ I tend to cry less.
- 19) As compared with my idea of the usual woman:  
\_\_\_ I am less physically active.  
\_\_\_ I am more physically active.  
\_\_\_ I am as physically active.
- 20) As compared with my idea of the usual woman:  
\_\_\_ My looks are as important to me.  
\_\_\_ My looks are less important to me.  
\_\_\_ My looks are more important to me.

- 21) As compared with my idea of the usual woman:  
\_\_\_ I am more extroverted.  
\_\_\_ I am as extroverted.  
\_\_\_ I am less extroverted.
- 22) As compared with my idea of the usual woman:  
\_\_\_ I have less often wished I were a boy.  
\_\_\_ I have more often wished I were a boy.  
\_\_\_ I have as often wished I were a boy.
- 23) As compared with my idea of the usual woman:  
\_\_\_ I am as envious of other women.  
\_\_\_ I am less envious of other women.  
\_\_\_ I am more envious of other women.
- 24) As compared with my idea of the usual woman:  
\_\_\_ I actively protest more.  
\_\_\_ I actively protest as much.  
\_\_\_ I actively protest less.
- 25) As compared with my idea of the usual woman:  
\_\_\_ I understand men less.  
\_\_\_ I understand men more.  
\_\_\_ I understand men as much.
- 26) As compared with my idea of the usual woman:  
\_\_\_ My maternal feelings would be as strong.  
\_\_\_ My maternal feelings would be less strong.  
\_\_\_ My maternal feelings would be stronger.
- 27) As compared with my idea of the usual woman:  
\_\_\_ I am more bothered by menstruation.  
\_\_\_ I am as bothered by menstruation.  
\_\_\_ I am less bothered by menstruation.
- 28) As compared with my idea of the usual woman:  
\_\_\_ Clothes are less important to me.  
\_\_\_ Clothes are more important to me.  
\_\_\_ Clothes are as important to me.
- 29) As compared with my idea of the usual woman:  
\_\_\_ I want marriage as much.  
\_\_\_ I want marriage less.  
\_\_\_ I want marriage more.
- 30) As compared with my idea of the usual woman:  
\_\_\_ I feel more capable of loving deeply.  
\_\_\_ I feel as capable of loving deeply.  
\_\_\_ I feel less capable of loving deeply.

What are your feelings with regard to the following:

- A.  I feel I am more active than I should be.  
 I feel I am less active than I should be.  
 I feel I am as active as I should be.
- B.  I feel I am as passive as I should be.  
 I feel I am more passive than I should be.  
 I feel I am less passive than I should be.
- C. In responding to this questionnaire, what was your idea of the usual woman mostly influenced by?  
 It was based mostly on what I think a woman should ideally be.  
 It was based mostly on what I have observed of other women.  
 It was based mostly on what I think the average woman is like.
- D. How much difference do you feel between you, as you are, and the woman you would ideally like to be?  
 I feel very much like the woman I'd like to be  
 I feel I'm not quite the woman I'd like to be  
 I feel I fall far short of the woman I'd like to be.

Very briefly, in a sentence or two, describe the kind of woman you would ideally like to be -- the kind of woman you would strive to become:

---

---

---

---

---

---

- E. How close do you think you will eventually come to being the kind of woman you feel you should be or want to be?

- Fairly close.  
 Part of the way.  
 Not too close.

Each man develops his own idea of what the usual man is like. In the following items you are asked to compare yourself, as you are, with your idea of the usual man.

For each item check 1 of the 3 boxes. Do not skip any. Where you have some doubt check the box you think most fits you, whether or not you are sure. REMEMBER YOU ARE NOT COMPARING YOURSELF WITH OTHER MEN. YOU ARE COMPARING YOURSELF WITH YOUR OWN IDEA OF THE USUAL MAN.

- 1) As compared with my idea of the usual man:
  - Becoming a professional success is more important to me.
  - Becoming a professional success is less important to me.
  - Becoming a professional success is as important to me.
  
- 2) As compared with my idea of the usual man:
  - I am as intellectually oriented.
  - I am more intellectually oriented.
  - I am less intellectually oriented.
  
- 3) As compared with my idea of the usual man:
  - I am less aggressive.
  - I am as aggressive.
  - I am more aggressive.
  
- 4) As compared with my idea of the usual man:
  - I am more ambitious.
  - I am less ambitious.
  - I am as ambitious.
  
- 5) As compared with my idea of the usual man:
  - I think having children is as important.
  - I think having children is more important.
  - I think having children is less important.
  
- 6) As compared with my idea of the usual man:
  - I am less competitive with other men.
  - I am as competitive with other men.
  - I am more competitive with other men.
  
- 7) As compared with my idea of the usual man:
  - I am more satisfied with being a man.
  - I am less satisfied with being a man.
  - I am as satisfied with being a man.
  
- 8) As compared with my idea of the usual man:
  - I am as envious of women.
  - I am more envious of women.
  - I am less envious of women.
  
- 9) As compared with my idea of the usual man:
  - I engage in sports less.
  - I engage in sports as much.
  - I engage in sports more.

- 10) As compared with my idea of the usual man:  
 I am more logical.  
 I am less logical.  
 I am as logical.
- 11) As compared with my idea of the usual man:  
 I am as bothered by the possibility of a fight.  
 I am more bothered by the possibility of a fight.  
 I am less bothered by the possibility of a fight.
- 12) As compared with my idea of the usual man:  
 My feelings are less easily hurt.  
 My feelings are as easily hurt.  
 My feelings are more easily hurt.
- 13) As compared with my idea of the usual man:  
 I vent my feelings more directly.  
 I vent my feelings less directly.  
 I vent my feelings as directly.
- 14) As compared with my idea of the usual man:  
 I am as sexually curious.  
 I am more sexually curious.  
 I am less sexually curious.
- 15) As compared with my idea of the usual man:  
 I feel less masculine.  
 I feel as masculine.  
 I feel more masculine.
- 16) As compared with my idea of the usual man:  
 I am more afraid of bugs.  
 I am less afraid of bugs.  
 I am as afraid of bugs.
- 17) As compared with my idea of the usual man:  
 I would enjoy high-speed driving as much.  
 I would enjoy high-speed driving more.  
 I would enjoy high-speed driving less.
- 18) As compared with my idea of the usual man:  
 I tend to cry less.  
 I tend to cry as much.  
 I tend to cry more.
- 19) As compared with my idea of the usual man:  
 I am more physically active.  
 I am less physically active.  
 I am as physically active.
- 20) As compared with my idea of the usual man:  
 My size and build are as important to me.  
 My size and build are more important to me.  
 My size and build are less important to me.

- 21) As compared with my idea of the usual man:  
\_\_\_ I am less extroverted.  
\_\_\_ I am as extroverted.  
\_\_\_ I am more extroverted.
- 22) As compared with my idea of the usual man:  
\_\_\_ I have more often wished I were a girl.  
\_\_\_ I have less often wished I were a girl.  
\_\_\_ I have as often wished I were a girl.
- 23) As compared with my idea of the usual man:  
\_\_\_ I am as envious of other men.  
\_\_\_ I am more envious of other men.  
\_\_\_ I am less envious of other men.
- 24) As compared with my idea of the usual man:  
\_\_\_ I actively protest less.  
\_\_\_ I actively protest as much.  
\_\_\_ I actively protest more.
- 25) As compared with my idea of the usual man:  
\_\_\_ I understand women more.  
\_\_\_ I understand women less.  
\_\_\_ I understand women as much.
- 26) As compared with my idea of the usual man:  
\_\_\_ I am as optimistic.  
\_\_\_ I am more optimistic.  
\_\_\_ I am less optimistic.
- 27) As compared with my idea of the usual man:  
\_\_\_ I am less afraid of being physically injured.  
\_\_\_ I am as afraid of being physically injured.  
\_\_\_ I am more afraid of being physically injured.
- 28) As compared with my idea of the usual man:  
\_\_\_ I worry more about my capabilities.  
\_\_\_ I worry less about my capabilities.  
\_\_\_ I worry as much about my capabilities.
- 29) As compared with my idea of the usual man:  
\_\_\_ I want marriage as much.  
\_\_\_ I want marriage more.  
\_\_\_ I want marriage less.
- 30) As compared with my idea of the usual man:  
\_\_\_ I feel I am less capable of loving deeply.  
\_\_\_ I feel I am as capable of loving deeply.  
\_\_\_ I feel I am more capable of loving deeply.

What are your feelings with regard to the following:

- A.  I feel I am more active than I should be.  
 I feel I am less active than I should be.  
 I feel I am as active as I should be.
  
- B.  I feel I am as passive as I should be.  
 I feel I am more passive than I should be.  
 I feel I am less passive than I should be.
  
- C. In responding to this questionnaire, what was your idea of the usual man mostly influenced by?  
 It was based mostly on what I think a man should ideally be.  
 It was based mostly on my observations of other men.  
 It was based mostly on what I think the average man is like.
  
- D. How much difference do you feel between you, as you are, and the man you would ideally like to be?  
 I feel very much like the man I'd like to be.  
 I feel I'm not quite the man I'd like to be.  
 I feel I fall far short of the man I'd like to be.

Very briefly, in a sentence or two, describe the kind of man you'd ideally like to be -- the kind of man you would strive to become:

---

---

---

---

---

- E. How close do you think you will eventually get to being the kind of man you feel you should be or want to be?  
 Fairly close.  
 Part of the way.  
 Not too close.

We are interested in your reaction to the film you have just seen. Answer all of the following questions to the best of your ability. Do not omit any questions and answer them as quickly as possible. We are interested in your immediate intuitive replies. Check off, or write where indicated the first thing that comes into your mind.

1) How involved did you feel in the film?

- Very involved.
- Somewhat involved.
- Not involved.

2) Did the feelings of the people in the film at any point remind you of feelings you may have had at some time?

- Yes
- No

3) Which one of the people was most like you as a person?

---

4) Which person in the film would you like to be if you had to be one of them?

---

5) Were you moved by the film?

- Yes
- No
- Somewhat

### Test of Imagination

#### INSTRUCTIONS \*\* READ CAREFULLY BEFORE TURNING THE PAGE

Imagination and creativity are important and valuable assets in virtually any activity. This test gives you an opportunity to use your imagination, to show how you can create ideas and situations by yourself. In other words, instead of presenting you with answers all ready made up, from which you have to pick one, it gives you a chance to show how you can think things up on your own.

On the following pages you are to write out brief stories that you make up on your own. In order to help you get started there are a series of pictures that you can look at and build your stories around. When you have finished reading these instructions, you are to turn the page, look at the first picture briefly, then turn the page again and write a story suggested by the picture. To help you cover all the elements of a story plot in the time allowed, you will find four questions spaced out over the page. They are:

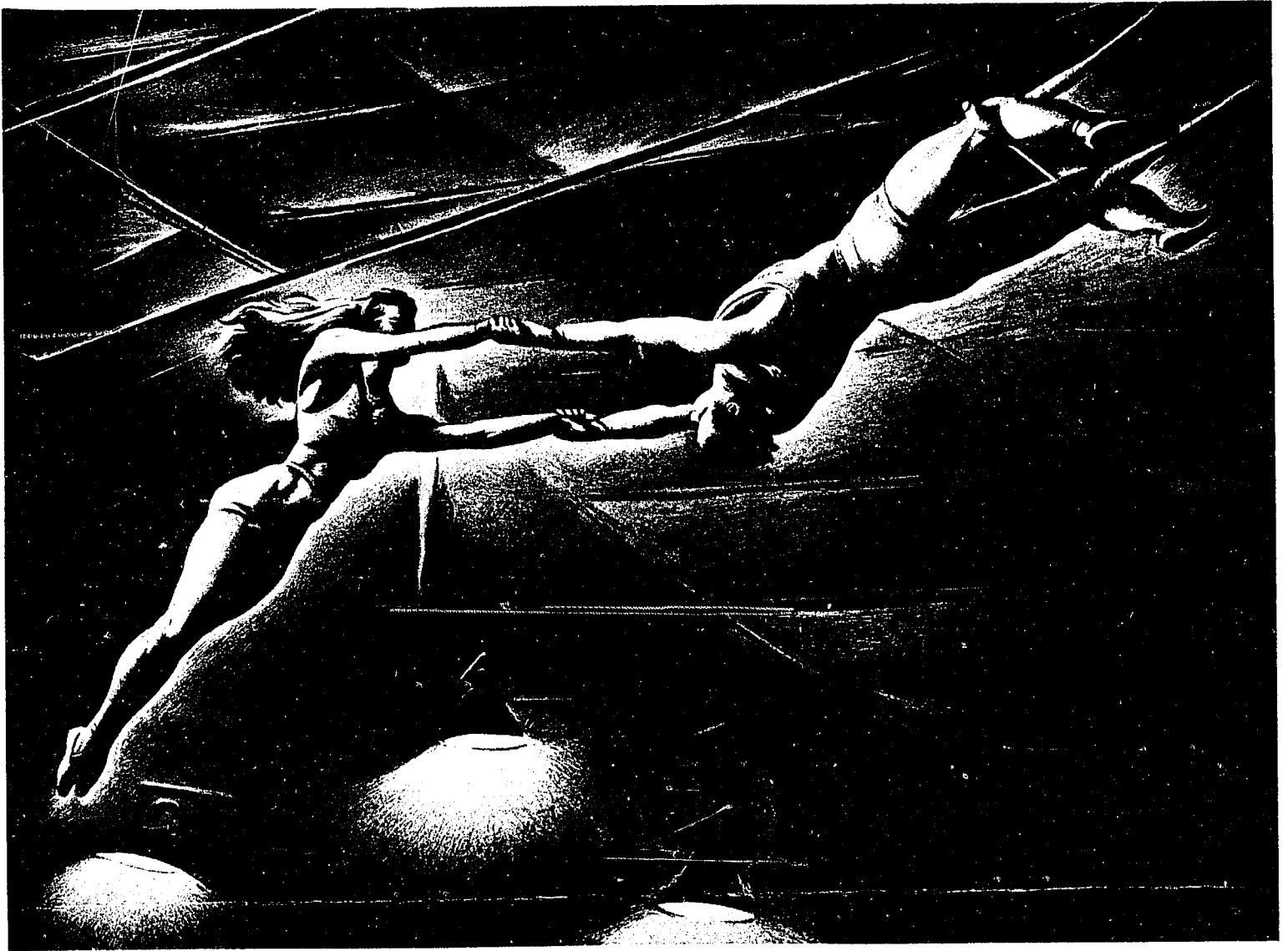
- 1) What is happening? Who are the people?
- 2) What has led up to this situation? That is, what has happened in the past?
- 3) What is being thought? What is wanted? By whom?
- 4) What will happen? What will be done?

Your over-all time for each story is only 5 minutes. So plan to spend only about a minute on each of these questions, but remember that the questions are only guides for your thinking and need not be answered specifically in so many words. That is, the story should be continuous, not a set of answers to questions. Do not take over 5 minutes per story.

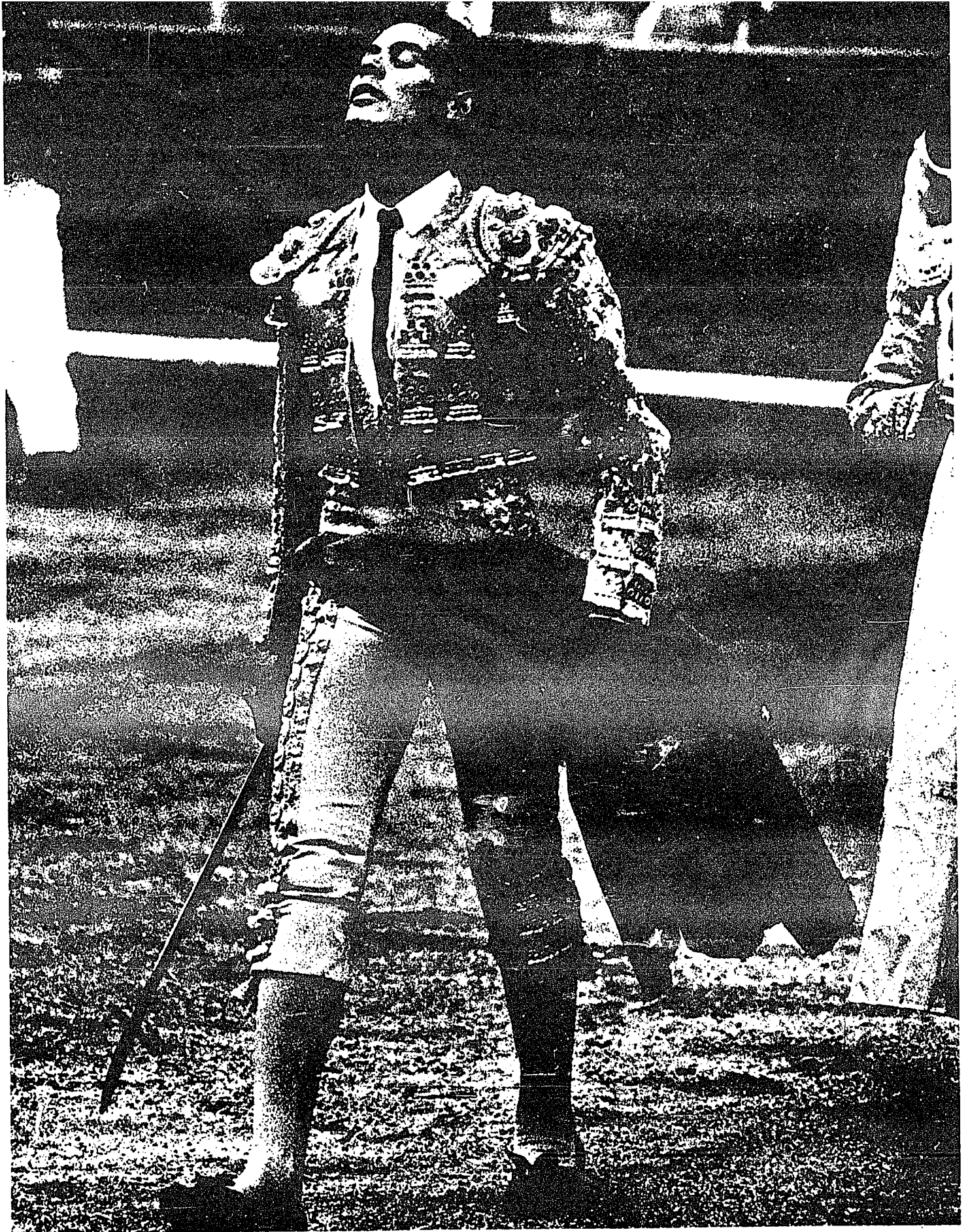
Do not worry about whether there are right or wrong kinds of stories to write because in fact any kind of story is all right. What you have a chance to show here is how you think on your feet, how quickly you can imagine a situation and write out a story about it. What story you write doesn't matter. So don't try to figure out what is going on in the pictures. They are vague and suggestive of many things on purpose. Don't describe them. They are just to help give you an idea to write about.

Make your stories interesting and dramatic. Show that you have an understanding of human nature and can make up interesting stories about people and human relationships.

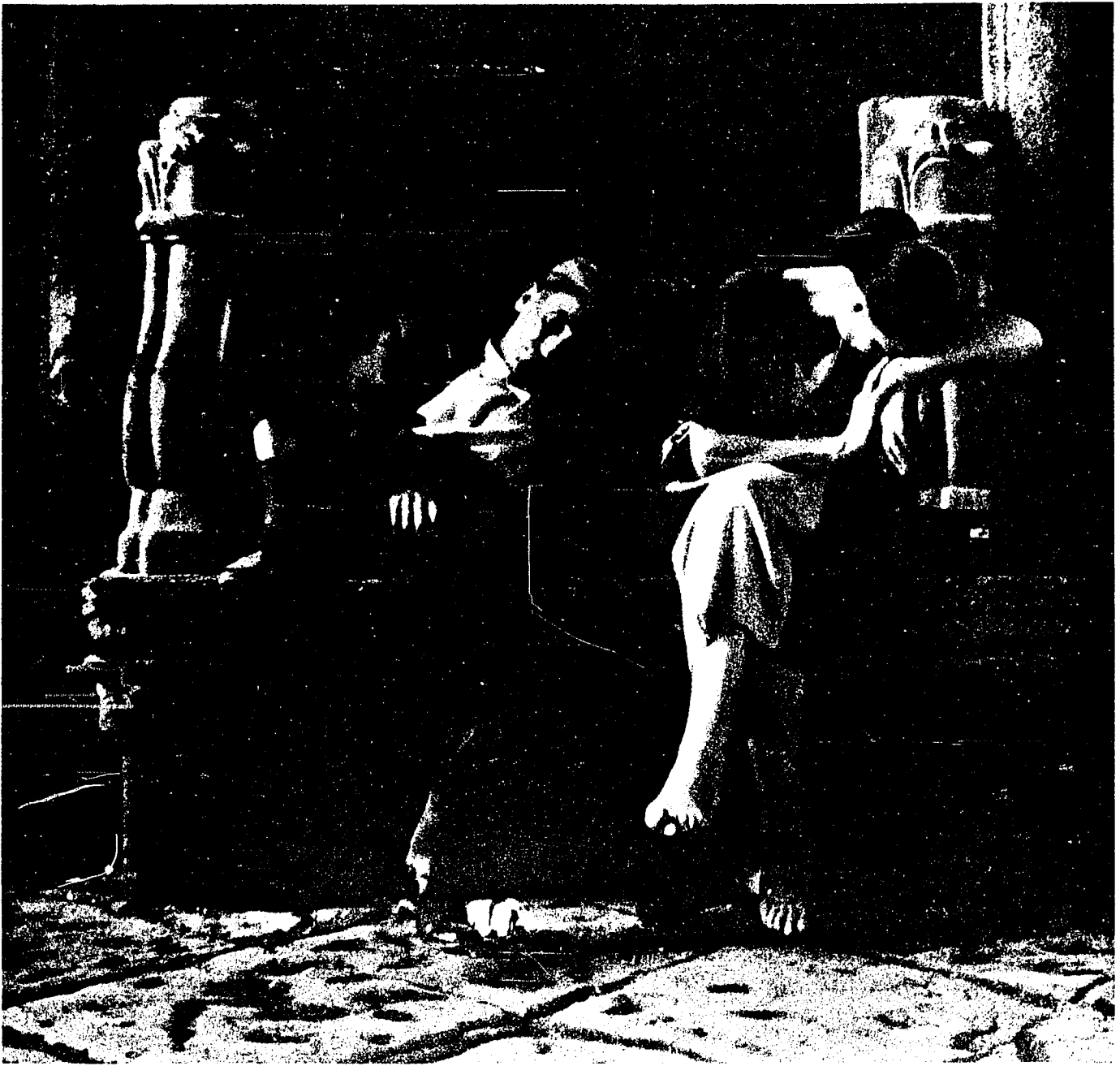
If you have read these instructions carefully and understood them, turn the page, look at the picture briefly, then turn the page again and write the story suggested to you by the picture. Don't take more than 5 minutes. Then turn the page, look at the next picture briefly, write out the story it suggests, and then do the same with the third picture.



Just look at the picture briefly (10-15 seconds), turn the page and write out the story it suggests.



Just look at the picture briefly (10-15 seconds), turn the page and write out the story it suggests.



Just look at the picture briefly (10-15 seconds), turn the page and write out the story it suggests.



Each college student develops his own idea of what the usual student in his college is like. In the following items you are asked to compare yourself, as you are, with your idea of the usual City College student.

REMEMBER YOU ARE COMPARING YOURSELF WITH YOUR OWN IDEA OF THE USUAL CITY COLLEGE STUDENT. YOU ARE NOT COMPARING YOURSELF WITH THE IDEAL STUDENT.

- 1) As compared with my idea of the usual City student:
  - Becoming a professional success is more important to me.
  - Becoming a professional success is less important to me.
  - Becoming a professional success is as important to me.
  
- 2) As compared with my idea of the usual City student:
  - I am as intellectually oriented.
  - I am more intellectually oriented.
  - I am less intellectually oriented.
  
- 3) As compared with my idea of the usual City student:
  - I am less interested in social issues.
  - I am as interested in social issues.
  - I am more interested in social issues.
  
- 4) As compared with my idea of the usual City student:
  - I am more aggressive.
  - I am less aggressive.
  - I am as aggressive.
  
- 5) As compared with my idea of the usual City student:
  - I am as dissatisfied with the faculty.
  - I am more dissatisfied with the faculty.
  - I am less dissatisfied with the faculty.
  
- 6) As compared with my idea of the usual City student:
  - I am less competitive.
  - I am as competitive.
  - I am more competitive.
  
- 7) As compared with my idea of the usual City student:
  - I want more student-say in college government.
  - I want less student-say in college government.
  - I want as much student-say in college government.
  
- 8) As compared with my idea of the usual City student:
  - I believe as much in equality for both sexes.
  - I believe more in equality for both sexes.
  - I believe less in equality for both sexes.
  
- 9) As compared with my idea of the usual City student:
  - I am less verbal.
  - I am as verbal.
  - I am more verbal.

- 10) As compared with my idea of the usual City student:  
 I spend more time studying.  
 I spend less time studying.  
 I spend as much time studying.
- 11) As compared with my idea of the usual City student:  
 I believe as much in racial equality.  
 I believe more in racial equality.  
 I believe less in racial equality.
- 12) As compared with my idea of the usual City student:  
 I am less in favor of pre-marital sexual relations.  
 I am as much in favor of pre-marital sexual relations.  
 I am more in favor of pre-marital sexual relations.
- 13) As compared with my idea of the usual City student:  
 I would be more supportive of student strikes.  
 I would be less supportive of student strikes.  
 I would be as supportive of student strikes.
- 14) As compared with my idea of the usual City student:  
 I am as opposed to the military draft.  
 I am more opposed to the military draft.  
 I am less opposed to the military draft.
- 15) As compared with my idea of the usual City student:  
 I believe less that the voting age should be lowered.  
 I believe as much that the voting age should be lowered.  
 I believe more that the voting age should be lowered.
- 16) As compared with my idea of the usual City student:  
 I believe more that I have freedom of choice.  
 I believe less that I have freedom of choice.  
 I believe as much that I have freedom of choice.
- 17) As compared with my idea of the usual City student:  
 I am as extroverted.  
 I am more extroverted.  
 I am less extroverted.
- 18) As compared with my idea of the usual City student:  
 I am less interested in going on to graduate school.  
 I am as interested in going on to graduate school.  
 I am more interested in going on to graduate school.
- 19) As compared with my idea of the usual City student:  
 I am more prone to anxiety.  
 I am less prone to anxiety.  
 I am as prone to anxiety.
- 20) As compared with my idea of the usual City student:  
 I am as confident of success in life.  
 I am more confident of success in life.  
 I am less confident of success in life.

**APPENDIX B**

**Examples of Typical Stories**

### Females' Stories

The story takes place under the big top. The people involved are Ellen, who is a beautiful and graceful trapeze artist and her partner, Peter, who has been in the troupe with Ellen and her family for the past 2 or 3 years. The story opens on the eve of their first venture into the world of big time entertainment, having previously played only small carnivals and circuses. Ellen and Peter over the past two years have become very close although he is rather older than she. They wish to be married. However the family is strongly imbued with the circus tradition and is opposed to any relationship between the two because of Peter's desire to give up his promising career as a trapeze artist to venture into business. The family does not think that Ellen would be happy away from the circus. The clash has made her highly nervous and irritable, and as a result the act is messed up -- they do not make the big time. Peter leaves to start a business career and Ellen follows later to be with him.

The man and the woman are lovers. They plan to marry soon, so their love and anticipation are at their height, and they have a keen awareness of each other. When they were younger, working at a circus of course, they didn't really notice each other. Then they dated casually, broke up, and forgot each other. They met accidentally abroad when they felt alienated as foreigners and really hit it off. They both want each other and their love is shown in their eyes and movements. We should leave them at the height of their love, but since they're not Romeo and Juliet they'll marry and get used to each other.

This is the first time that Louisa has ever been on a trapeze. Her partner is also her fiance and he has taught her how to perform. The man had been engaged before to another performer --- many years ago. But she died of faulty mechanisms. Louisa is really very fearful -- not of her own life but of her fiance's feelings. She does not want anything to go wrong with the performance. Her fiance will blame himself. The performance was a success and her fiance's feelings of guilt will vanish. They will marry soon after they leave the circus and run an acrobatic school.

They are a very famous man and wife trapeze act. They have been unable to perform on the high wire because of certain marital conflicts. They have tried many times to regain their previous skills, but each time they are in the air, ready to catch one another, either the husband or the wife realizes something about himself or his wife and finds themselves unable to reach out for the other. They have tried desperately to come to some sort of answer, and tonight they feel they've reached it. But they both wonder if they will be able to reach each other, and by clasping hands, become again man and wife. They reach each other and eventually learn to communicate and enjoy one another.

This is a trapeze act -- a man and a woman. The man and the woman have worked together for a long time to perfect their act. They want to be able to complete the act without failure. The most important thing is the togetherness of both the partners. They will soon become partners in a closer way, not only in this act but in a loving sexual act. They'll have a close relationship.

The matador, young, noble, and beautiful to his Spain. He knows his sport well. His father brought him up in the Andalusian culture to suit the whole city. He is happy with it. Does he not get all the señoritas' flowers when they are thrown to him? The fight is over and he is walking off the bull ring reflecting on his accomplished act. "Oh the poor toro," he thinks. "But it was not I who killed him. It was I who merely put him out of his misery. It was the picadores who put him into it." And when he gets off the field he is congratulated, applauded by the manager, and again feels self assured.

The matador is about to face the bull. He is confident but thinking of other things. He has had many successful fights in the arena. He is thinking that he would like to be a singer. He is also thinking of his lady love in the stands. He wants to please her and he knows he will. He will kill the bull, sing to his love, and she will praise him. For the time being he will continue to fight bulls.

A very proud man, Joseph has been an unsuccessful lover. He can handle the bulls, and be brave in the arena, but he can't cope with a normal man-woman relationship. He has been jilted many times and been used by women. No one has taken him seriously. They know of his strength and courage in the arena but feel no sympathy for him in his inadequacy with women. Joseph is thinking that he can conquer the bulls. He knows he is not a coward, so why is he not getting anywhere? He wants so much to love and be loved. He will be killed because he no longer has the desire to live. He has won so much fame as a bullfighter, but this is not his desire. He wants to be loved.

The bullfighter has just killed his first bull. Before entering the ring he was afraid that he was not a good bullfighter. He is feeling very proud of himself. He wants most of all to share this great feeling with someone. After leaving the ring he will go to his girl and share his great moment with her. This joyous state that they are in will lead to a new relationship.

This is Pablo Rodriguez the famous Spanish bullfighter. Senor Rodriguez has just gored the bull. However he does not feel a sense of being triumphant. During the past year Senor Rodriguez has become more sensitive to the feelings of others. After a long affair with someone ten years younger than he, Senor Rodriguez knows that life has a special meaning for him. He is thinking, "Why did I gore the bull? How long can I continue in this profession? My goring the bull is like destroying the lives of the women I've had." He will return to his lover and find warmth in her arms. He will eventually give up his profession.

A matador is going to face his first bull fight. He has grown up in a family where the bull fight is a tradition. He has studied for this moment and thinks back on his past -- how his father and grandfather told him tales of great fighters -- how he hurried home from school to look at pictures of bull fights, to practice in the yard. Now he thinks of the bull and how he will soon kill him -- or be killed by him. But his sorrow for the bull is only a fleeting thought. He thinks of the people who love him. He thinks of his wife watching from the grandstand and remembers how pretty she looked at breakfast. He goes to the ring joyed at the good life he leads and he fights a good fight. He wins.

She's crying and he's looking bored. Well someone always seems to be unhappy. Why are there always tears? Why is there no compassion? She loved him and he loved her but he doesn't want to get tied down. She asks if they will perhaps wed. He says he's married. She thinks, "Does love end at the end of passion? Is love emotion only exciting when it's new?" He thinks, "She's like the rest -- she wants permanency." He'll leave, she'll cry. Both will be unhappy, and life goes on.

Two lovers who have just had a quarrel that led to their separation. He demanded too much of her and she was not willing to give in to his whims. She then gives herself and feels a tremendous sense of guilt. She feels he is using her only for her body and is convinced of this. This is proved true by his neglect of her when he gets what he wants. She realizes his tendencies and cries over her foolishness. He very nonchalantly leaves her -- caring not at all.

Two destitute people are sitting on the steps of a museum. They are father and daughter. The father drinks a lot and the daughter is tired of giving all her hard-earned money to him. He just drinks it away. She would love to leave him but she loves him for all his faults. He is her father. She will probably spend the rest of her life trying to solve the problem. She will take care of him. Families are hard to give up.

Here we see a married couple who can no longer communicate with each other. They were probably very close at one time but after their children he began to lose his masculinity. He now cares very little about sex. She is probably trying to think where she has failed him. She wants to find

some explanation for their lives. They will go on their way like they've been doing for years, hanging on to each other, searching for an answer and never finding it.

Thomas and Maureen have been married for many years. Thomas has not been the best husband. He has many problems. Sometimes he has abused and neglected Maureen. Now they have decided to part. Maureen, in the beginning tried to help and understand Thomas's weaknesses. She cannot cope with him any longer. He has refused help. Maureen is regretting that they have to part, but Thomas is in a drunken stupor and knows nothing. Maureen does love him and he loves her and he feels this is the important thing. They will part, and both will go downhill because without each other and their love they cannot survive.

The man and the woman are sad. They have just had a fight. The man has disappointed the woman by cheating on her with a prostitute. The man and woman were separated for a while. There was never any question as to their faithfulness -- they loved each other deeply. The girl could never hope to make love with anyone else and thought her lover felt the same -- at least he always said he did. She feels quite hurt. She can't believe that her world has just caved in. She feels she's been made a fool of. He feels unbelievably bad that he hurt her and that she found out about that one night with the prostitute. He didn't even have a good time -- he'd been stoned and with a group in Europe -- he couldn't look bad in front of his friends -- everyone got laid by her -- he had to go in too. But she loves him deeply and the only thing to do is to forgive and try to forget.

### Males' Stories

These are two acrobats performing on the swings, the male just having caught the female. It appears that the pair are skillful acrobats. It is a very important event this day, something they have been working on. The two acrobats are hoping that they will be a success. He is pre-occupied by his thoughts of timing, it must be perfect. If his skill fails she could slip out of his hands and kill herself. The jump is a success. The lights brighten all over the tent. They have made it.

The flying Fugasies were a young married couple -- a circus team -- very experienced -- anyone who can work the trapeze as long as they did was certainly skilled. They had both been brought up under the big top but had not met until seven falls ago. They both happened to apply to my circus on the same day, alone. I needed a team and if they had not come at the same time they wouldn't have been hired. As all artists who deal in danger know you must divorce all emotion except concentration on the act. Their marriage is on the rocks and so he missed one catch. It only takes one miss. They fell to their deaths without the precaution of the net.

This is a story of two people who do a trapeze act. They are now finishing the basic part of their act and are getting ready to do the last part which is known as the death act. The net has been taken away and if they were to slip they would fall to a terrible death. They are very tense now and waiting for the right moment. Now they go! ---- and ----they miss and go straight down.

Sam gripped Martha's wrists, tensed, and flipped her into the air. She turned in the air much as a leaf turning during that second in which it hangs suspended upon the wind. The audience was silent except for scattered gasps and an occasional licking of lips. Again Sam caught her by the wrists, thrilling to the sensation of strength which violently surged from his arms into hers. Sweat formed in glistening beads upon the bulging sinews of his thickly corded arms. "Sam I love you," sighed Martha. "And I you," said Sam, releasing her wrists with the steel-trap reflexes for which he was famous, watching her fall towards the upturned faces.

The man and the woman are a husband and wife team. They are trapeze artists and have been working at perfecting their act for the past several months. The woman is nervous, but she has learned to have implicit faith in her husband. At the moment they grasp wrists and she is assured that her trust was correct, and he knows that he has not, nor will he ever fail in his mastery as they fly through the air. He can feel her hanging tightly and she knows she is secure. At the end of the swing, she returns to the platform and he joins her. Arms around each other, they take a bow.

The people are husband and wife. They were attracted to each other primarily for physical reasons. They are performing together. The husband is an artist on the high wire whose artistry is the most important thing in the world to him. When he met the girl he thought that she had possibilities in the act (he was originally working alone). They've been training together. He is very critical of her and somehow feels that she is inadequate. He wants her to succeed but at the same time is worried about his individual identity. He will drop her and she will die.

A man taking in the exultation of praises for his work. There have been many years of work and injuries and failures but today he has made it. He is thinking only of the moment, for it is his life's moment. Hopefully for him there will be many more great moments, however this is his greatest moment ever, even for the future.

The person is El Pacheca, a rising matador. Pacheca has just performed excellently in his first appearance. He is basking in the lime-light -- digging the applause. He is thinking of the day when he will be acclaimed the greatest matador that ever lived. Pacheca will become famous but his own foolhardiness will eventually undo him.

His life is in danger. He is faced with a head-on problem to which there is only one safe solution. He has been looking all of his life for just this situation, and now that he is faced with it, he falters. He wants to kill. He wants fame and glory, but he thinks now that it is not right to kill. He will kill, and then he will kill himself.

Juan P. is about to perform as a matador in the ring at Barcelona, and while he gives the air of bravado expected of any matador, the butterflies are rising in his stomach, and his blood pounds through his veins. The challenge is keenly felt and the crowd sits in waiting. Juan has worked his way up in the competition, finally winning the honor to do the chief honors of the day. He desperately wants to pull off a coup, and he knows his name could be made in the next hour. The bull enters the ring, he whirls, and the first charge ensues. With a brilliant pirouette he feints and passes as the bull rushes by. He goes on to win the day but his excitement is somehow less than he expected.

I have just killed my one hundredth bull and I'm listening to the crowd cheer for me. I've always taken on challenges. I've never feared anyone or anything. Bull fighting gave me a chance to challenge the beast. I feel proud of what I've accomplished through lots of practice and I've been able to get where I am through my courage and skill. I want to be remembered as a brave person by all. I will have to give up the one thing I've loved because I'll grow old, but I'll help train others who want to be like me.

There comes a day when a boy becomes a man. The person in the picture is the boy becoming the man. We can see this by his posture and his look of sureness. There have been many roadblocks in this man's life and people of his age have passed him by. They have accomplished the things which he is now accomplishing. He is thinking that now is his turn to grab onto life. If he can now walk away from fear --- He wants what he has worked for, for so long. He will take his place in the world and become an asset for humanity and he can now really love for the first time.

A character in despair and dejection, castigated by society. He has lost his last plunge for social fame. He is thinking only of his pain and anguish. He wanted acceptance and didn't have the skill to get it. He will go home, eat a roast pig, quietly slash his wrists and die.

This is a scene of the Bowery (French Style). The characters are Amy and Sam. They have been evicted from their house for not paying the rent. Sam became a drunkard and was fired. He became three months behind in the rent and they were thrown out. They now habitate in the streets of

Paris. They came up with a plan to receive room and board. They decided to get arrested and live their life in jail. Never before has anyone been given the death penalty for killing someone. So they killed the first one to come along. When the trial came they pleaded guilty and were sentenced to death. Therefore their wish did not come true and they were forced to end their misery.

A husband and wife have just been thrown out of their house for lack of rent. The husband has been unsuccessful in his attempts at various jobs. He married his wife not for love but for her money. The father disinherited her for marrying such a bum but she knew she would be happy without money. He is sorry for marrying her and she realized now that she cannot live below the class which she was brought up with. After their divorce the husband will wind up on the Bowery and she will return to her father, marry her father's V.P. and be just as unhappy.

A husband and wife. They are very poor and the husband is dejected and drunk at the moment, and the wife is very upset. The husband has been working hard at his job but he was fired for something he was not responsible for and he was not able to hold a job since then. So he started to drink. The husband feels rejected by society and the wife is sad for her husband and for herself. The woman wants her husband to succeed in the future so that they can live happily together. He will eventually get a break and receive a small insignificant job and he will work his way up and become a man again.

The party was really great. He had picked the chick up and they got stoned together. At 4 a.m. they were kicked out of the home. He wanted to take her home. He felt old. It was the first time he had ever felt too old and too tired to screw. She wanted to go home. Of course that was impossible. They both lived 500 miles away and there were no rooms available. They slept in the park and were arrested for vagrancy.

A father and a daughter have just done something which they are ashamed of. They have had incest. They did not want it to happen and it never even crossed their minds. They started to drink and became completely inebriated. The father touched the daughter and she responded sexually. Neither of them were in their right minds and did not realize what they were doing. All they can do now is go on living and try to accept what they have done. They each want forgiveness from each other since they knew not what they were doing. Eventually it will be accepted into the background and forgotten. Life will drag on.

Refugees of the invasion wait for the train that no longer comes. They sit, sleep, and function in one room of the depot, for "where to go" and "why to go" are questions beyond the grasp of their minds. The invasion has bled their wills, and they never had a surplus. Their past lives were no more than the present and thoughts of green and blue and food and cities flit through grey sensations that have no life. They want rest and feel in despair of finding it. They sit till dawn; night comes and they sit through it. There never comes a day when brighter lights than their eyes grace the world.

References

- Albert, R.S. The role of mass media and the effects of aggressive film content upon children's aggressive responses and identification choices. Genetic Psychology Monograph, 1957, 55, 221-285.
- Anastasi, A. Differential Psychology. Macmillan, New York, 1958.
- Bakwin, H. Sex factor in infant mortality. Human Biology, 1929, 1, 90-116.
- Barry, H., Bacon, M., Child, I.A. Cross-cultural survey of some sex differences in socialization. Journal of Abnormal and Social Psychology, 1957, 55, 327-332.
- Beach, F.A. Hormones and Behavior. Hoeber, New York, 1948.
- Berliner, B. The Concept of Masochism. Psychoanalytic Review, 1942, 29, 386-400.
- Brower, D. The role of incentive in psychological research. Journal of General Psychology, 1942, 16, 259-294.
- Cohen, M.B. Personal identity and sexual identity. Psychiatry, 1966, 29 (1), 1-14.
- Cronbach, L.J. The two disciplines of scientific psychology. American Psychologist, 1957, 12.
- Deutsch, H. The significance of masochism in the mental life of women. International Journal of Psychoanalysis, 1930, 11.
- Deutsch, H. The Psychology of Women, vols. 1 & 2. Grune and Stratton, New York, 1944.
- Erikson, E. Dramatic productions test, in H.A. Murray (ed.) Explorations In Personality, Oxford Universities Press, New York, 1938.
- Erikson, E. Childhood and Society. Norton, New York, 1950.
- Erikson, E. Sex-differences in play-configurations of pre-adolescents. American Journal of Orthopsychiatry, 1951, 21, 667-692.
- Erikson, E. Inner and outer space: reflections on womanhood. Daedalus, Spring, 1964, 582-606.
- Erikson, E. Identity, Youth and Crisis. Norton, New York, 1967.
- Federn, P. Dreams of flying, in Fliess (ed.) The Psychoanalytic Reader. International Universities Press, 1948, 352-356.

- Freud, S. Jokes and their relation to the unconscious. The Standard Edition of the Complete Psychological Works of Sigmund Freud, v. 8, Hogarth Press, London, 1960 (1905), whole volume.
- Freud, S. The dissolution of the Oedipus-complex. Standard Edition, v. 19, 1961 (1924), 173-182.
- Freud, S. The economic problem in masochism. Standard Edition, v. 19, 1961 (1924a), 159-170.
- Freud, S. Some psychological consequences of the anatomical differences between the sexes. Standard Edition, v. 19, 1961 (1925), 248-258.
- Freud, S. Female sexuality. Standard Edition, v. 21, 1961 (1931), 225-246.
- Freud, S. The psychology of women. Standard Edition, v. 22, 1964 (1933), 112-135.
- Fromm, E. Sex and character. Psychiatry, 1943, 6, 21-31.
- Gatewood, M.C., Weiss, A.P. Race and sex differences in new born infants. Journal of Genetic Psychology, 1930, 38, 31-49.
- Goodenough, F.L. Interrelationships in the behavior of young children. Child Development, 1930, 1, 29-47.
- Goodenough, F.L. Anger in young children. Inst. Child Welfare Monograph Series, 1931, 9, University of Minnesota Press.
- Greenberger, E. Fantasies of women confronting death. Journal of Consulting Psychology, 1965, 29 (3), 252-260.
- Greenberger, E. Flirting with death; fantasies of a critically ill woman. Journal of Projective Techniques and Personality Assessment, 1966, 30 (2), 197-204.
- Hertz, M.R. Personality patterns in adolescence as portrayed in the Rorschach ink-blot method: I the movement factors. Journal of Genetic Psychology, 1942, 27, 119-188.
- Hertz, M.R., Baker, E. Personality patterns in adolescence as portrayed in the Rorschach ink-blot method: II the color factors. Journal of Genetic Psychology, 1943, 28, 3-61.
- Horney, K. The flight from womanhood. International Journal of Psychoanalysis, 1926, 5.
- Horney, K. The Neurotic Personality of our Times. Norton, New York, 1937.

- Johnson, W., Terman, L. Some highlights in the literature of psychological sex differences published since 1920. Journal of Psychology, 1940, 9, 327-336.
- Kagan, J., Moss, H. Birth to Maturity. Wiley, New York, 1962.
- Kinsey, A.C., et al. Sexual Behavior in the Human Male. W.B. Saunders, Philadelphia, 1948.
- Kinsey, A.C., et al. Sexual Behavior in the Human Female. W.B. Saunders, Philadelphia, 1953.
- LaGrone, C.W. Sex and personality differences in relation to fantasy. Journal of Consulting Psychology, 1963, 27 (3), 270-272.
- Lasagna, L., von Felsinger, J.M. The volunteer subject in research. Science, 1954, 120, 359-361.
- Maccoby, E., Wilson, W.C., Burton, R.V. Differential movie-viewing behavior of male and female viewers. Journal of Personality, 1958, 26, 259-267.
- Maccoby, E., Wilson, W.C. Identification and observational learning from films. Journal of Abnormal Psychology, 1957, 55, 76-87.
- Maslow, A.H. Self-esteem (dominance feeling) and sexuality in women. Journal of Social Psychology, 1942, 16, 259-294.
- Maslow, A.H., Sakoda, J.M. Volunteer error in the Kinsey study. Journal of Abnormal and Social Psychology, 1952, 47, 259-262.
- May, R. Sex differences in fantasy patterns. Journal of Projective Techniques and Personality Assessment, 1966, 30, 576-586.
- McClelland, D. The harlequin complex, in White (ed.) The Study of Lives. Atherton, New York, 1963.
- McClelland, D. Wanted: a new self-image for women, in R.J. Lifton (ed.) The Woman in America. Houghton Mifflin, Boston, 1965.
- McFate, M.Q., Orr, F.G. Through adolescence with the Rorschach. Rorschach Research Exchange, 1949, 13, 302-319.
- Mead, M. Sex and Temperament in Three Primitive Societies. Morrow, New York, 1935.
- Mead, M. Male and Female. Morrow, New York, 1949.
- Murray, H.A. American Icarus, in Burton and Harris (eds.) Clinical Studies of Personality. Harper, New York, 1955, 615-641.

- Murstein, B. Theory and Research in Projective Techniques. Wiley, New York, 1963.
- Murstein, B. The role of the stimulus in the manifestation of fantasy, in Contemporary Issues in Thematic Apperception Methods, Charles C. Thomas, Springfield, Ill., 1961, 229-273.
- Prados, M. The use of pictorial images in group therapy. American Journal of Psychotherapy, 1951, 5, 196-214.
- Pratt, K. The neonate, in L. Carmichael (ed.) Manual of Child Psychology, Wiley, New York, 1954.
- Rabban, M. Sex-role identification in young children in two diverse groups. Genetic Psychology Monographs, 1950, 41, 81-158.
- Reitman, W., Atkinson, J. Some methodological problems in the use of thematic apperception measures of human motives, in Atkinson (ed.) Motives in Fantasy, Action, and Society, D. Van Nostrand, Princeton, 1958, 664-683.
- Seward, G.H. Sex and the Social Order. New York, McGraw Hill, 1946.
- Singer, J.L. Exploring man's fantasy world. Teachers' College Record, 1964, 65, 165-179.
- Singer, J.L. The importance of daydreaming. Psychology Today, 1968, 1, 19-26.
- Stein, E.M. The influence of the sex variable in the perception of two mental health motion pictures. Unpublished Master's Thesis, The Pennsylvania State College, 1952.
- Terman, L.M., Miles, C. Sex and Personality; Studies in Masculinity and Femininity, McGraw Hill, New York, 1936.
- Terman, L.M., Tyler, L. Psychological sex differences, in Carmichael (ed.) Manual of Child Psychology, Wiley, New York, 1954.
- Tyler, L. The Psychology of Human Differences. Appleton Century Crofts, New York, 1956.
- Veroff, J. Thematic apperception in a nation-wide sample survey, in Kagan & Lesser (eds.) Contemporary Issues in Thematic Apperception Methods. Charles C. Thomas, Springfield, Ill., 1961, 83-111.
- Wagman, M. Sex differences in types of daydreams. Journal of Personality and Social Psychology, 1967, 7, 329-332.
- Wagman, M. University achievement and frequency of daydreaming. Journal of Consulting Psychology, 1968, 15, 196-198.