

THE ART AND SUFFERING OF FRIDA KAHLO 1907-1954)

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The life of the Mexican artist Frida Kahlo was suffused with suffering. Frida contracted polio when but six years of age, had a near fatal traffic accident at the age of eighteen, and experienced a traumatic spontaneous abortion when 25 years old. Three years later, she felt betrayed and hurt when her mentor/husband Diego Rivera had an affair with her sister. Divorced from Diego at the age of 32 and remarried to him two years later, Frida submerged herself in a conflicted marriage. In the last ten years of her life, Frida Kahlo experienced increased pain in her right foot and her bone-deteriorating right leg, which were eventually amputated in 1953. During her life she underwent a total of 35 surgeries, including bone grafts, and became addicted to pain killers and alcohol.

Frida Kahlo may be an example of a Borderline personality (Chessick, 1977) where fragmentation-proneness arises from a deep sense of despair, emptiness and disconnectedness. Here we view her suffering and art through a broadly conceived self-psychology perspective. After (1) ascertaining the extent of her suffering, we (2) examine her efforts to remain cohesive, (3) view

her art as a search for a self-selfobject relationship and (4) see her fragmented self as her own art subject.

1. Kahlo's suffering.

Frida Kahlo's suffering began during her childhood. At the age of 6 she was diagnosed as having Poliomyelitis that permanently restricted the use of her right leg. In 1925, when 18 years of age, Frida was so gravely injured when the bus in which she was traveling collided with a streetcar, she was not expected to live. "They had to put her back together in sections as if they were making a photomontage" (Herrera, 1983b, p.50), said a friend. So great were her parents' shock and grief that neither visited her in hospital for over a week.

Frida's survival was a miracle. Both Frida's spinal column and pelvis were fractured in three places. In addition, her collar-bone and two ribs were broken, her left shoulder dislocated, her right leg fractured in eleven places, and her right foot was crushed. A steel handrail had literally skewered her body in the abdomen and out the vagina. Of this wound, Frida would comment wryly, "I lost my virginity" (Herrera, 1983b, p.50). Hereafter, she never had a day without pain because these severe injuries never fully healed.

Kahlo's health problems continued over her lifetime. The sufferings of her middle years were exacerbated by a stormy marriage to the famous Mexican muralist and painter Diego Rivera. In 1932, while living in Detroit, Frida hemorrhaged, spontaneously aborted a fetus, and then became chronically depressed upon realizing she could not bear a child as a means of minimizing Rivera's womanizing. After 1944, Frida wore 28 different orthopedic corsets as a means of compensating for spinal problems that eventually necessitated nine operations and extensive hospitalizations in

1950. In 1953 her right leg was amputated because of gangrene. By the end of her life, Frida Kahlo's physical condition was so complicated by an addiction to pain killers and alcohol that, although her death certificate listed the cause of death as a Pulmonary Embolism, it was more likely a suicidal drug overdose.

2. Kahlo's efforts to maintain her sense of cohesiveness.

During her entire life Frida struggled to prevent chronic feelings of fragmentation (Grimberg, 1993/94, p.49) by resorting to "cohesive functions," various personal strategies to feel more cohesive. For example, she concretized her experience of medical interventions by painting Retablos, small altar paintings that were a customary Mexican way to depict accidents, illness or death. As Frida interprets it, "a Retablo is a closing of a critical event and [a] continuing with life" (Drucker, 1991, p.68). These Retablos externalized her internal suffering and the tangible focus made her feel more cohesive.

Frida's identification with the Mexican revolution also helped give her life meaning and prevent fragmentation. Entering elementary school, Frida gave her birth date as July 6, 1910, because, being older than her classmates, thanks to the polio, she wanted to appear to be their age; she also wanted to be born in the year of the outbreak of the Mexican revolution (Herrera, 1983b, p.11). (Later in life she gave a July 6, 1907 birth date). Frida also gained strength by being identified with her Mexican heritage, with the peasant movement, and with the Communist Party that she joined.

Another source of Frida's self-cohesion was her relationship with her father, Guillermo Kahlo who was a German of Austro-Hungarian descent. Jewish by birth, atheist by persuasion and an Epileptic, he was a professional photographer when photography was struggling to gain acceptance

as an art form. The children of Guillermo's first marriage were given away. Frida, the third daughter of the second marriage, was obsessed by the fear of abandonment. Frida's powerful intelligence particularly endeared "Lieber Frida" to her father and his tender attachment intensified when she was stricken with polio. Grimberg (1993/94) comments:

As [Guillermo] cared for or in fact doted on Frida during her illness and convalescence...her thinned leg became the outward symbol of her handicapped self [p.45].

There is evidence that Kahlo did not have a nourishing relationship with her mother, Maltilde Calderon, who was a devout Catholic of mixed Spanish and Indian extraction. Grimberg (1989) believes that "the emotional hunger Frida experienced throughout her life can be seen in the earliest known self-portrait, a small pencil drawing on a piece of notebook paper, made for a schoolmate at about age 12" (p.40). Over her head the message reads, "I am sending you my picture so you will remember me" (p.8).

The attention Frida received from her clothes, the drama of her art, and as a patient, served to make her feel more cohesive. Frida had learned well that illnesses could work in her favor because she wrote in her diary, "we like being ill to protect ourselves" (Grimberg, 1989, p.40). Kahlo realized that as long as she remained ill, "people collected around her and watched over her" (p.40). Grimberg also thought that Frida used her physical symptoms as an adult form of control and attention. Although we agree with Grimberg, we want to add that Frida's need for attention was an antidote for her tendency to fragment.

Through her interest in painting, Frida, at 15 years of age, had already met and flirted with her idol Diego Rivera as he painted his Creation frescoes at her school. Then, while convalescing

from her accident, Frida resorted to serious painting, using her father's paints and brushes. Soon after this, Frida showed three paintings to Diego and asked his opinion. As Rivera describes the occasion, Frida sought him out when he was painting frescoes on a scaffold at the Ministry of Education and shouted up at him, "Diego, please come down from there! I have something important to discuss with you" (Drucker, 1991, p. 38).

Recognizing Frida's unmistakable artistic talent, Diego visited her home, saw more of her work and agreed to mentor her. This mentoring eventually influenced Frida in dress and behavior as well as painting. As Grimberg (1993/94) says:

It was Rivera who fostered the provocative attitude that helped her overcome her long-standing shyness, suggested she use the retablo format that made her life the iconography of her paintings, and encouraged her to wear the Mexican garb that concealed her short leg and complemented her magnetic beauty. "Rivera," said Gomez Arias [Frida's high school friend and companion in the bus accident], "opened doors for Frida that she would not have opened alone" [p.44].

Diego Rivera was 43 years of age and already a world-renowned muralist whose works celebrated the Mexican revolution when, on August 21, 1929, Frida Kahlo married him in a match that her parents likened to "an elephant and a dove. They made an amazing pair, he at three hundred pounds and over six feet, she at one hundred pounds and slightly over five feet. She was delicately featured, he had bug eyes, full lips, and a lumpy face" (Drucker, 1991, p.42). He was a known womanizer who considered sex just like urinating - a simple bodily release. Of her family, only Frida's father, who warned Diego that Frida was a "devil," attended her wedding.

The Diego/Frida relationship was a stormy one that had all the features of a complementary emotional bond (Lansky, 1992) where each needed the other as a means of feeling cohesive (Lee, in press). When this bond was broken, it severely disrupted their lives, especially Frida's. During their marriage, Diego had an affair with Frida's younger sister Cristina, there was a separation and divorce for two years, and Frida had an affair with Leon Trotsky. There was a second marriage (December 8, 1940), after which Frida and Diego, at Frida's request, lived peacefully in separate parts of the Casa Azul without sexual involvement.

Because a devotion to Diego organized her life, Frida's attachment had the qualities of an emotional merger. Initially Kahlo surrendered to this merger and, as a martyr, refused to make choices for herself; but during periods when she forfeited feelings of being an agent (Stern, 1985), she also experienced intense feelings of being abandoned and fragmented. Herrera (1993) thought that Diego and Frida needed each other in order to maintain their work; the potential destructiveness of the needed mutual dependence was then contained by their physical separation which gave the emotional space necessary for their art.

Of her relationship to Diego, Frida once said, "I suffered from two grave accidents in my life. One in which a streetcar knocked me down.... The other accident is Diego" (Herrera, 1983b, p.68). The marriage provided an older partner from whom she sought the good relationship with her father and the love she had not received from her mother. Grimberg (1989) perceives that "Frida saw a relationship with Rivera as a chance at the reparative experience: thus a chance to have two good parents, plus a husband, in one person" (p.14).

In 1934, as Frida's hunger for reaffirmation became suffocating, Rivera's desire to break her control became evident. He withdrew his attention from Frida who, overtaken by fear of

abandonment, became more demanding. He then had an affair with Cristina, Frida's young sister, which was discovered through Diego's mural on the National Palace (Grimberg, 1989, p.16). Her sister was rendered in an "ecstasy pose" which is read as either "orgasmic" or religious with the glassy eyes looking skyward.

3. Kahlo's search for a self-selfobject relationship

through art.

A self-selfobject relationship, as Kohut (1971, 1977, 1984) has shown, is where a person (self) seeks to idealize another person (selfobject) or have that person mirror or validate him/her, or where the person (self) wants to twin the other person (Lee and Martin, 1991). Through this special relationship with a selfobject, the self is able to feel cohesive and at the same time develop new self structures. In her situation, however, Frida created paintings as a means of establishing a self-selfobject relationship with an appreciative community of artists and art collectors. The paintings, and the self-object responding they evoked, became the means of eventually replacing the initially necessary but stagnant emotional merger with her mentor and husband. A beginning of her quest for selfobject responding from the art community can be seen after her miscarriage.

To depict this miscarriage, Frida painted herself in *Henry Ford Hospital* (1932) lying naked and hemorrhaging in a hospital bed with the "little Dieguito" floating in the sky along with other symbols of miscarriage. The snail in the painting, Frida once explained, refers to the slowness of the miscarriage which, like a snail, was "soft, covered and at the same time open" (Herrera, 1983b, p.144). According to Herrera (1991), "the half-born baby dropping into a puddle of blood refers to the child that Frida had just miscarried, which made her wish she too were dead" (p.9). In this painting Frida lies on an iron hospital bed that seems to be almost floating in space, which is

probably how she felt in Detroit. "Like the cold metal bed, the background of the city is filled with hard, man-made objects. Frida is naked, lying in a pool of blood, and her face is expressionless except for one large tear" (Drucker, 1991, p.69).

Frida's fascination with blood revealed itself in many of her paintings. When her paintings became more sexual in intensity, there was an interaction of the blood's trickle and flow (Herrera, 1993). The Henry Ford Hospital (1932) painting, although it contains the horror of her loss without experiencing God's redemption, was a source of strength. Through it, Frida learned to create, not as a mother, but as an artist: for Frida, her art and friends became her salvation. This hunger to create was not only a search for a self-selfobject relationship but an effort to liberate herself from the need to use growth-stultifying cohesive strategies. As the art world began to be excited by Frida's work, it responded by mirroring her. Some were able to empathically enter her world through her paintings and experience the emotions associated with her suffering. Nourished by this mirroring, she created more art.

(Photograph 1.)

Some months later, in *My Birth* (1932), Frida painted how she imagined she was born, showing her mother naked from the waist down with an apparently dead child emerging between her outspread legs. There is no precedent for such a frank and perhaps distasteful image of birth in the history of western art, so to paint this in the 1930s took extraordinary courage and originality. The painting also reflects Kahlo's interest in Aztec Iconography because it depicts birth similar to the Goddess Tlazolteotl in the Act of Parturition (ca. 1500) - where a squatting woman in forbidding ritualistic grimace of pain, gives birth to a full-grown man's head. The eyebrows tell us that the baby is also Frida herself.

In this painting Frida not only is born but gives birth herself. A sheet that covers the mother from the waist up and looks like a shroud, makes her spread legs seem all the more naked. "My head is covered," Frida told a friend, "because, coincidentally,...[during] the painting of the picture, my mother died" (Herrera, 1991, p.9). Placed above the bed, pierced by daggers in her heart, the Virgin of Sorrows is not very different from Kahlo's depiction in *The Broken Column* (1944) (Merewether, 1990, p.15). Frida recalled that she included the Virgin as "part of a memory (photograph 2.)

image" (Herrera, 1991, p.9), whose invocation symbolizes a tragic occurrence, as a way of replacing the traditional representation of the Virgin as the divine intercessor against calamity in an ex-votive or religious painting. The mother, who, like the baby, is dead, represents both Kahlo having the miscarriage and Kahlo's mother giving birth (Herrera, 1993, pp.127-128). It is the kind of icon that her devoutly Catholic mother would have hung on her wall. "The bed," explained Frida, "was the actual bed in which she and her younger sister Cristina, were born" (Herrera, 1991, p.9).

My Birth (1932) is an odd depiction of a nativity scene as none of the three figures is alive. Jenkins (1991) suggests that this painting contained Kahlo's understandings about her relationship with her mother. Because she had never emotionally separated from her mother, Frida thought her individuation would psychologically kill her mother and that her sense of self as an agent would be born only after her mother died. Indicating the dead woman in the painting, Frida would say, "My Head!" (Herrera, 1991, p.9) but it was clear that it depicted her mother as well.

Frida's relationship with her mother was not warm and nurturing; it was "dead." Frida had rebelled against her mother's Catholicism and her many conventions. Herrera (1983b) believes that "although the inevitable battles with the woman she called 'mi Jefe' (my chief) became more intense as both grew older, when her mother died Frida could not stop crying" (p.14). This suggests that an emotional merger with Diego repeated an earlier one with her mother.

Clearly the figure with its spine as a shattered Ionic pillar in *The Broken Column* (1944) is Frida. The bleak, forbidding landscape becomes a potent metaphor for the inner desolation and fragmentation that occurs from the lack of a selfobject relationship. The breasts are isolated, full and exposed. She substituted the pillar for her shattered spine, the cracks and instability are reflected in a barren landscape with deep rifts. This painting portrays an extraordinarily, beautiful body - that of San Sebastian - unclothed to the waist, covered by small nails that pierce the skin. The cloth, also reminiscent of the loin-cloth of Christ, veils her sex and covers her body, which appears completely asundered. "The nails are reminiscent of the Madonna of sorrows and the presence of a column that splits open the body suggests symbolically a phallus of steel" (Merewether, 1990, p.15). She wrote, "I paint self-portraits because I am so often alone...Because I am the subject I know best" (Herrera, 1991, p.3). By painting herself as a martyr transcending pain, Frida formed an icon of herself for others to admire or pity (Herrera, 1990, p.144).

4. Kahlo's fragmented self as her art subject.

That Frida made herself the subject of her art is well documented. What makes her art so special, however, is her concrete depiction of the subjective experience of fragmentation. For example, In *Without Hope* (1945) Frida

(photograph 3.)

is spewing out her internal organs onto a ladder over a bed. According to Herrera (1976), "the miscarried child thus becomes her sacrifice placed upon the cross-easel between a pale moon and a blood red sun" (p.42). He (1983c) also says, "Psychological and physical pain are intertwined in a weeping self-portrait of rejection in love and a spinal spasm" (p.60). There was a time when Frida spent three months in a nearly vertical position, with sacks of sand attached to her feet to straighten out her spinal column. This experience may be reflected in the painting.

Frida's paintings were effected by her frequent mood swings from euphoria to deep depression, and her periods of paranoia (Zamora, 1990, p.118). She had extensive knowledge of medical terminology and hospital routines, continually used analgesics for pain, and had multiple surgical interventions. Frida's close encounters with death so terrified and immobilized her that, when in pain or ill, she feared she would die. She began to call death "la pelona," which means "the bald or stupid woman," as a way of coping with her fear. "I tease and laugh at death," she shared with a friend, "so it won't get the better of me" (Drucker, 1991, p.29).

Kahlo's work resonated in a society that didn't shy away from death as a part of life. There are streets in Mexico with names such as Ravine of the Dead and, in November, all of Latin America celebrates "Dia de los Muertos" (day of the dead) with people dressed up as skeletons, skulls, and dark hooded figures, all representing death (Drucker, 1991, p.29). Frida's periods of starvation, her frequent bouts of self-destructive behavior, her frenzied search for love all her life, and her endless ritualistic pilgrimages to medical centers, clinics and hospitals, point to a possible Borderline personality (Chessick, 1977).

Dr. Eloesser, Frida's physician, thought that because Frida sought surgery for invented symptoms or exaggerated ailments, she needed psychotherapy. Frida tried psychoanalysis, perhaps the first woman in Mexico to do so (Zamora, 1990, p.118), but as the Borderline patient was not understood and was considered untreatable then, her psychoanalysis was a heroic exploration into the frontiers of psychotherapy. Although Dr. Eloesser diagnosed Scoliosis, a congenital deformation of Frida's spine, as early as 1930, he viewed most of Kahlo's illnesses in the last decade of her life as tragic manipulations to get people, particularly her husband Diego, to accede to her whims (Grimberg, 1989, p.41). After Frida was admitted to Saint Luke's Hospital in the early fifties, Dr. Eloesser diagnosed her condition as Osteomyelitis complicated by a nervous exhaustion that needed rest and abstinence from alcohol (Herrera, 1983c, p.64). A general exhaustion may have contributed to Kahlo's outbreak of tropical ulcers and to gangrene that necessitated amputating her right leg in 1953 (p.37).

Frida's horrendous medical history has been depicted in her paintings, diary and letters. Her biographer Herrera (1983c) thinks that she used illness to make herself into a tragic victim and a heroic sufferer (p.60). At considerable risk, she may have chosen unnecessary operations to develop more self-cohesion and to experience feelings of "being alive." As a surgical patient, she reduced feelings of disconnectedness, through the admiration, sympathy, and, most importantly, the ministrations of her husband, Diego Rivera. Rivera tried to wean Frida off daily pain medications, which included Demerol, Morphine, and other addictive drugs, by substituting a fifth of brandy or two fifths of vodka daily. One of her doctors said that Frida's health so often depended on her feelings about Rivera that when he was away and she felt abandoned by him, there was a crisis.

This pattern of using various strategies to feel cohesive must have had childhood origins. While Frida was recovering from polio, her father involved himself in helping to restore his

favorite daughter to health (Herrera, 1991, p.194). Her father, and sometimes Diego, provided her with an experience of cohesiveness that would otherwise have been missing. When this form of cohesiveness was absent or insufficient, she resorted to drugs and alcohol.

The idea that Frida intended to portray suffering in her art was confirmed in 1954 when she told a friend, "My painting carries within it the message of pain" (Herrera, 1983c, p.62). Herrera (1978) points out that perhaps as an invalid acutely aware of the fragility of her hold on life, Frida had a strong love of material objects (p.57). Christian imagery, especially the theatrically bloody martyrdoms that hung in Mexican churches, pervaded Frida's paintings. She said "Painting completed my life, I lost three children" (Herrera, 1983b, p.147). By this she means that she had three spontaneous abortions, a fact that Rivera confirms. Although she compensated for her loss with paintings, she grieved all her life for a child, and the inability to have one provided a spur to her artistic work (Drucker, 1991). What she created empowered her to go on living. Her paintings, which took the place of an imaginary friend, were an attempt to create mirroring selfobjects out of those who responded positively to her art.

Kahlo freely used religious imagery in her Retablos that, as visual adaptations of her own life, helped her in a concrete way to feel more cohesive. Like the patron Saint of Suffering, San Jude, she surrounded herself with own her personal iconography of snails, skeletons, and rainfalls of milk. The Virgin of Guadeloupe over the bed is in the Catholic tradition; her corset floats in the air attached to her by thin ribbons of blood. The swallow, as her special emblem, resembling as it did the way her eyebrows appeared to be joined between the eyes, flutters around. In one painting, the bird is even merged with her eyebrows. "Blood is a constant unifying element in Kahlo's paintings, a symbol of her physical and psychological pain" (Drucker, 1991, p.xi) which was a basic organizing principle in her life.

Many of Frida's paintings center on the conflicting forces of her identity and relationship with Diego. Grimberg (1989) believes that Kahlo's art did not exist until July 1932 when she spontaneously aborted the loss of a desperately wanted pregnancy, and in effect gave birth to her own personal style. As he points out, "She kept on her shelf a jar containing a fetus - her still-born child" (p.14). In her paintings the "Latina" artistic idiom is both naturalistic and mythic. Her art centered on her feelings, on her need to paint her pain and anguish. Art historian Mulvey (1982) wrote that, "Kahlo's painting seems to move through a process of stripping away layers, that of the actual skin over a wound, that of the mask of beauty over the reality of pain" (p.15). Her powerful personality appears to have over-shadowed her work, which came to be seen as a depiction of her sickly body mutilated by painful operations.

In an age of artists as much as art, at her first solo show in Mexico in 1953 a year before she died, Frida was carried into it on a stretcher in native dress and transformed the event into theater. Her paintings depicted her fragmented self, cracked open, weeping beside an extracted heart, hemorrhaging during a miscarriage, anesthetized on a hospital trolley, sleeping with a skeleton, and always - even beside her pets or husband - she looks fearfully alone (Herrera, 1991, p.3). The nearly two hundred works that she produced between 1926 and 1954, bring us face to face with Frida, both the legend and the reality and, through her, to face unexplored parts of ourselves (p.4).

The fierce candor with which she recorded her loves, losses, illnesses, childlessness, and abiding passion for her husband was recognized by Rivera. "Frida," he said, "is the only example in the history of art and of an artist who tore open her chest and heart to reveal the biological truth of her feelings....[She was] a superior painter and the greatest proof of the renaissance of the art of Mexico" (Herrera, 1991, p.41).

Grimberg (1989) believes that "Kahlo's late still-life paintings represent not only the....passage of time, but Kahlo's regressive state and her desperate and ambiguous hunger for life. That hunger stemmed from her earliest experiences" (p.42). On the morning of July 13, 1954 Frida Kahlo was found dead in her bedroom; the evidence painted a picture of suicide. In her last diary entry, Frida thanked those to whom she felt closest during the past year, and she drew her last self-portrait: nude, with her leg replaced by a stump, and a shower of arrows flying at her. "I await joyful my departure, and I hope never to come back again. Frida" (Herrera, 1983c, p.67). Her journal's last drawing was of a black angel rising into the sky.

(Photograph 4.)

Frida's death came six days after her 47th birthday. It reflected the conflict that gave shape to her life. Grimberg (1989) believes that

Frida Kahlo lived afraid she would not be able to survive the loss of love. Frida Kahlo spent much of her life attempting to fill this insatiable hunger. She only partially succeeded. Frida Kahlo chose to starve rather than to settle for what she did not want to eat [p.6].

Herrera (1983c) thinks Kahlo the sufferer became Kahlo the voyeur of her own suffering (p.60). She wanted to be pitied for the misadventures of Diego, for her physical disabilities, and for a thousand things. She dramatized her troubles to make sure that people responded to her sympathetically.

In recent years, Frida has become a cult figure as Mexico's greatest woman artist, and in the opinion of many, Mexico's greatest artist. Frida's former home is now a sanctuary and a monument that bears testimony to a life and an art that pleads for resurrection, rebirth, and a miracle. To Mexican-Americans Frida is a political heroine; she demonstrated her love for "la Raza" (the people) in her life and in her paintings (Herrera, 1979, pp.25-28). As she addressed herself directly, intimately and viscerally to all women, she gave esthetic form to the drama of her biological experience. She created an art object of her own scarred and crippled body. For women throughout the world, and especially for women artists, Frida is an example of perseverance, endurance and generativity.

Frida also displayed herself as a woman who was unconventional and willful; she was obsessed by a need to be strong and independent. Her personality and very existence, the focus of her art, have been transformed into iconography. She was the "Grande Dama" of suffering. Being a patient was part of her theatrical self-presentation; it went with her clothes, it went with her exotic personal image, it went with the drama of her art.

Herrera (1983c, p.6) suggests that the repetitious painting of self-portraits may have exorcized pain by externalizing it as a replica of herself. It is possible to see these self-portraits as a form of twinship (Kohut, 1984) in which she gave her stoic alterego the agony she could not bear. Her work stimulated pain in her viewers; to look at her self-portraits is to experience her anguish. Toward the end of her life, Kahlo began to hand out photographs of herself to her friends. Was her constant self-portraiture also a way of assuring herself that she existed? Ofelia Medina, the Mexican actress best known for her critically acclaimed performance as Frida in Paul LeDuc's 1984 film, says, "Frida broke with the established order, but with a lot of pain....[F]or better or worse, Frida Kahlo is the woman of the hour" (Mulvey, 1982, pp.91-92).

In summary, Frida's life was dominated and shaped by chronic feelings of fragmentation which evoked a pervasive sense of fear that she would be unloved and forgotten. She painted as an attempt to create a life-sustaining self-selfobject relationship with her art community and so that people would remember her (Grimberg, 1993/1994, p.49). She made the subjective state of her suffering the subject of her art. Of the two problems, the physical suffering and the absence of a structured sense of selfobject nourishment, the latter was the more serious. She is remembered for portraying the feelings of a victim in a modern society that easily lends itself to victimization.

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