

A PSYCHOBIOGRAPHY OF HELEN MARTINS

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by

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DECLARATION

I declare that **A PSYCHOBIOGRAPHY OF HELEN MARTINS** is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references and that this work has not been submitted before any other degree at any other institution.

SIGNATURE
(Donna Mitchell)

DATE

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ABSTRACT

Helen Martins devoted approximately the last thirty years of her life to converting her family home into a unique fantasy world which she named the *Owl House*. Since her death in 1976 the *Owl House* has become a national monument and museum in South Africa. Throughout her life Helen was considered by most of the surrounding villagers to have been strange, and she withdrew increasingly from society. However, she appeared to have contained a desire for human connection. There are several instances in which she expressed this desire, such as through the numerous letters which she wrote to fellow artists. The existing body of literature on Helen illustrates the complex nature of her personality; however the question of which personality style she best typifies has remained unanswered. In order to answer this question a psychobiography was conducted on Helen. Psychobiographies entail a biographical representation of a person's life history to which a psychological theory is applied. The psychological theory utilised within the current study was Millon's (1969/1996) Biosocial-Learning Theory. Thus, the chief objective of this study was to describe and interpret Helen's personality style through the use of Millon's (1969/1996) Biosocial-Learning Theory. Alexander's model of data extraction and Miles and Huberman's three step approach were implemented in order to reduce, organise and analyse the data. The findings of this study reflected that Helen deteriorated from one of Millon's (1969/1996) proposed personality styles to another as she aged. The current findings may illuminate Helen's motives for obsessively devoting her life to the creation of her fantasy world.

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CHAPTER 1

INTRODUCTION AND ORIENTATION TO THE STUDY

1.1 Chapter preview

This introductory chapter aims to orientate the reader to the current study. The following relevant background information is offered: an overview of the psychobiographical approach, a synopsis of the theoretical framework, and a review of Helen Martin's legacy. The research problem and objectives of the study are identified. An outline of the structure of the thesis is then presented.

1.2 Background to the study

The subject chosen for the current study was Helen Martins, the creator of the *Owl House* and an extraordinary and often misunderstood individual. This study's main objective was to describe and interpret her personality style by using Theodore Millon's (1969/1996) Biosocial-Learning Theory. This theory was also evaluated in terms of its value in identifying, describing, and interpreting the personality styles of extraordinary individuals such as Helen Martins. Conducting a psychobiographic study was deemed fitting as McAdams (2000) stated that psychobiographies offer a significant way of capturing the essence of a human life.

In order for this objective to be contextualised a brief explanation of the psychobiographical approach will be provided. Helen Martin's distinguishing features will also be discussed through a consideration of her legacy. This is followed by an explanation of what comprises a personality style according to Millon.

1.2.1 A brief overview of the psychobiographical approach

This study relied on a psychobiographical approach which Cara (2007) explained is an ideographic research method with a long tradition. McAdams (2000) defined psychobiographies as the "systematic use of psychological theory to transform a life into a coherent and illuminating story" (P.730). Psychobiographies require a psychological theory to be applied to a biography in order to gain a psychological perspective into the subject's

experiences (Runyan, 1982). According to McAdams (1994) psychobiographies are valuable as they attempt to offer descriptions and interpretations of the subject's personal experiences.

Bromley (1986) argued that people's most interesting aspects depend on their context to the extent that it becomes limiting to generalise. Psychobiographies are helpful as they entail an in-depth examination of individual cases in their actual context (Bromley, 1986). Furthermore, psychobiographies carry implications to the applicability of theory to similar cases. Several authors (i.e. Anderson, 1981; Carlson, 1988; Fiske, 1988, Schultz, 2005) have highlighted the value that psychobiographical studies can add to further developing, improving and examining theories.

1.2.2 A synopsis of the theoretical framework

According to Millon's (1969/1996) Biosocial-Learning Theory, childrens' physical biology as well as their social environment influences them to form certain methods of behaviour. They tend to rely more strongly on the behaviour method which offers them the most of positive reinforcements and which avoids the most negative reinforcements (Millon 1986; Millon & Grossman, 2005). Gradually these methods of behaviour become increasingly embedded within individuals (Millon & Grossman, 2005). Eventually their methods form a group of relatively stable characteristics which becomes the basis for their personality styles (Millon & Davis, 1996). Millon differentiated eight personality styles and three severe variants (Millon & Davis, 1996). Thus, by analysing individuals' instrumental behaviour as according to Millon's (1969/1996) framework, one can determine their personality styles.

1.2.3 A review of Miss Helen's legacy

Helen Martins was known by the locals of Nieu Bethesda as Miss Helen and will be referred to as such throughout the remainder of this study. Miss Helen transformed her conventional house and the plot of land which surrounded it into the *Owl House*, a house which is now a national monument and museum (Emslie, 2000; Ford; 1989; Herholdt, 1991; Minnaar, 1997; Ross, 1997). She used ordinary materials such as glass bottles and mirrors to create an extraordinary house which has been described by Emslie (2000) to be "as unexpected as it is moving" (p.9).

Miss Helen personifies a paradox. She was socially ostracised by the inhabitants of Nieu Bethesda while she was alive and received very little acknowledgement for her artwork. However, since her death she has become Nieu Bethesda's most celebrated attraction (Ross, 1997). Her unusual life and fame after her death has caused her to become a "controversial South African figure" within the last few decades (Bareira, 2001, p. 39). Her late adulthood was so idiosyncratic and captivating that it has inspired numerous examinations of her life including a short story by Don Mclellan (1978) and a play by Athol Fugard (1985), both of which are entitled *The Road to Mecca*.

Furthermore, Emslie (2000) has described Miss Helen as an Outsider Artist which is a term that describes creative, highly individual and original artwork which diverges from traditional conceptions of art. Cardinal (2009) describes Outsider Art as an internationally recognised mode of unique creative expression which tends to be highly idiosyncratic and secretive. This form of art is often perceived to reflect the artist's intimate and vulnerable world (Cardinal, 2009). Although she did not consider herself to have been an artist, which is a common trait of an Outsider Artist, Miss Helen is celebrated today as one of South Africa's foremost Outsider Artists (Ross, 1996).

Miss Helen was considered by numerous villagers of her hometown Nieu Bethesda to have had some form of mental illness and to have been a recluse (Emslie, 2000; Ross, 1997). Outsider Art is often created by artists who have a form of psychopathology and who are generally withdrawn (Cardinal, 2009). Given this understanding of Outsider Art, it may be argued that without her mental condition Miss Helen would not have produced such fascinating art. Thus, by describing her personality style, an understanding into her mental condition and the influence this may have had on her artwork may be gained.

1.3 Research problem and objectives

Miss Helen's artwork and distinct way of living have been the focus of a reasonably extensive body of literature. This includes several magazine articles, academic studies, biographies, television as well as radio documentaries (Cloete, 1999; Delport, 2008 Ford, 1989; Greig, 1988; Herholdt, 1991; Paton, 1989). Furthermore the two core biographies that were utilised in this study are entitled *This is My World* by Ross (1997), and *The Owl House* by Emslie (2000).

Ross (1997) authored a biographical book on Miss Helen in which she focused on Miss Helen's life history as well as her artwork. In this book Ross relied predominantly on a Jungian perspective in order to understand the symbolism behind her artwork. In Emslie's (2000) book, an attempt was made to understand Miss Helen's character through an examination of her life and an effort was made to preserve the images of the decaying *Owl House*. Additionally, psychobiographies have been conducted on Miss Helen (Bareira, 2001; Cloete, 1999; Delport, 2008) all of which have focused more broadly on her personality development.

Although it is evident that research has been conducted on Miss Helen, Schultz (2005) advocated for the insight that could be gained from multiple perspectives on one subject by stating that "people are like poems...and like poems people may be interpreted in different ways" (p.6). In further support of enhancing the understanding of a single subject, Elms (1994) noted that psychologists gain knowledge from repeatedly examining an individual.

Moreover, within the body of literature existing on Miss Helen, the question of what specific personality style she fits most appropriately into has remained unanswered. This question formed the study's research problem. Subsequently, the current study intended to narrow the focus towards describing and interpreting her actual personality style. Thus, a continued analysis of this subject was believed to be valuable as Miss Helen's personality style was a previously neglected but vital dimension that would enrich the understanding of this extraordinary individual.

While it was not an official objective of the study, by understanding her personality style, insight into Miss Helen's artwork and into Outsider Art in general could be gained. This is because Carlson (1988) explained that artwork may be regarded as expressions of an individual's inner psychological states, conflicts and experiences. Miss Helen's art may consequently be seen as an attempt to express her experience of how she viewed the world through the lens of her personality style. In favour of deepening the understanding into Miss Helen's personality Emslie (2000) stated that to "discover more about the nature of the driving force behind the building of such an elaborate and unusual fantasy environment, it seems important to understand Helen's character" (p. 9).

What is more, the insight into Miss Helen's personality which this study aimed to achieve is publicly accessible; it may reach the substantial crowd of people who are influenced by her. This study may encourage viewers of her art to have a more empathic response towards this

form of art. This may aid in gaining appreciation for art which deviates drastically from society's cultural expectation of what art should look like (Cardinal, 2009). Additionally, unlike the data from psychotherapy which remains private and confidential, the data gained from psychobiographical studies is open to the public and therefore "interpretations may be critically examined and alternatives may be proposed and tested" (Runyan, 1982, p. 205).

While secondary objectives of this study have been mentioned, this study's primary objectives may be summed up into three chief objectives. The first was to describe and interpret Miss Helen's personality style through the use of Millon's (1969/1996) Biosocial-Learning Theory. The second objective was to examine the usefulness of Millon's (1969/1996) theory in terms of its ability to describe and interpret Miss Helen's personality style. This was intended to add to the development of personality theories, and formed a platform for the use of Millon's (1969/1996) theory within psychobiographical studies. The final objective was to contribute to the field of psychobiography within South Africa. This is because, while several psychobiographies have been completed in South Africa, this growing field has much to add to psychology (Espinosa, 2008).

1.4. Outline and structure of the study

This study consists of five chapters beginning with this introductory chapter, which presents the reader with an overview of applicable background information which includes a brief examination of key aspects of Miss Helen's legacy; a definition of psychobiographies; and a summary of the theoretical framework. This is followed by a description of the research problem and the study's main objectives.

Chapter two is divided into three main sections: firstly the reader is presented with an outline of the psychobiographical approach. A definition of a psychobiography is provided, and the main differences between a biography and a psychobiography are discussed. A brief history of psychobiographies is then offered. This is followed by a consideration of the advantages and disadvantages of psychobiographical studies.

Secondly an outline of Millon's (1969/1996) Biosocial-Learning Theory is discussed. This is followed by a consideration of the eclectic nature of this theory. The utility of his theory within research is presented. Finally a review of the theory's strengths and weaknesses is offered.

Thirdly, an overview of Miss Helen's life is presented. An examination into her family background is offered. This is followed by a discussion on her career, marriage and her return to Nieu Bethesda during her early adulthood. The relationships she had as well as her focus on the creation of her *Owl House* during her middle adulthood are then considered. Lastly, her relationships, increasing isolation and her eventual death during her late adulthood are highlighted.

Chapter three describes the methodology of the study by considering the following aspects: research objectives, research design, sampling method, research participant, data collection and data analysis. Furthermore the validity and reliability of the study is explored through in four qualitative criteria (i.e., credibility, confirmability, transferability and dependability). Ethical considerations are also deliberated.

Chapter four gives an account of the number of times that Miss Helen was found to have expressed characteristics associated with the different personality styles. This account is given through the categories of each of the personality domains. The personality styles which were found to include the majority of Miss Helen's characteristics are then proposed. Arguments are presented as to why these best describe her personality. The characteristics of personality styles deviating from the proposed personality styles from the findings are also explored. This is followed by a discussion about the validity and the importance of these findings.

Chapter five provides the reader with a conclusion of the study. A summary of the main findings is presented. Limitations regarding psychobiographical studies in general as well as limitations of the specific study are also engaged with. Finally, recommendations for possible future psychobiographical studies are made.

1.5 Chapter summary

This chapter provided relevant background information to the study including; an explanation of the psychobiographical approach; a brief overview of the theoretical framework, and a summary of Miss Helen's distinguishing features. The research problem and objectives of the study were presented and an outline of the structure of the thesis was provided. The next chapter focuses on three major sections: psychobiographies, Millon's (1969/1996) theory and a summary of Miss Helen's life.

CHAPTER 2

LITERATURE REVIEW

2.1 Chapter Preview

In order to orientate the reader to the context of this study, this chapter is divided into three main sections: 2.2) A theoretical overview of psychobiographies, 2.3) Millon's (1969/1996) Biosocial-Learning Theory, and 2.4) an overview of the Life of Miss Helen. To avoid reiteration the previews of each section are presented at the beginning of each of the three sections in this chapter.

2.2 Theoretical Overview of Psychobiographies

2.2.1 Preview of section 2.2

This section aims to orientate the reader to the psychobiographical approach. This is carried out by defining the term psychobiography. The key differences between a biography and a psychobiography are then discussed. This is followed by a brief history of the psychobiographical approach. A critical engagement with the value of psychobiography is then provided by examining possible disadvantages of psychobiographies (i.e. the importance of the social and cultural context of the subject and dealing with a deceased subject). Selected advantages of conducting psychobiographical research (i.e. enhancing the understanding of self and others, and theory testing and development) are then presented.

2.2.2 Definition and description of psychobiography

There are numerous descriptions of psychobiographies, most of which share the emphasis of a biographical portrayal of a person's life history to which a psychological analysis is applied. Schultz (2001) defined psychobiography as "the name given to life histories making substantial use of psychological theory and/or research as a means of shedding light on the interior lives of biographical subjects" (p.1). According to McAdams (2006), psychobiographic studies systematically apply a psychological perspective to subjects' lives in order to comprehend their lives through a coherent narrative.

In an overview of several descriptions of psychobiographies Van Niekerk (2007) noted five universal characteristics amongst psychobiographical studies. Firstly, psychobiographers rely

on qualitative data. Secondly, as opposed to focusing on isolated periods psychobiographers favour a more holistic approach when examining the life span of an individual. Thirdly, instead of utilising anonymous participants as tends to occur in quantitative research, psychobiographers refer to their subject by name. Fourthly, the data that is utilised by psychobiographers is biographical in nature and has often been compiled by other researchers such as historians and biographers. Fifthly, the data that is collected by psychobiographers is not intended to solve a research problem that has been predetermined *per se*. Instead the data is regarded to have inherent interest value as well as historical and psychological importance. The subject is chosen on the basis that he or she displays exceptional characteristics such as having lived an exemplary, famous or even contentious life (Howe, 1997; McAdams, 2006).

2.2.3 Differences between a psychobiography and a biography

The term *psychobiography* was derived from two distinct terms, namely: *biography* and *psychology* (Fouché & Van Niekerk, 2010). According to Roberts (2002), both psychologists and biographers share an interest in life narratives and rely on biographical data of their subjects such as diaries, letters and existing biographies. Several biographers have incorporated psychological theories into their biographic work; conversely psychologists have often used biographical information while examining the development of individuals (McAdams, 1994).

While it is evident that both fields complement one another, the key difference between the two lies in the extent to which a psychological theory is applied to the interpretation of the data (Fouché & Van Niekerk, 2010). Biographers tend to rely on a more subjective approach that highlights the individuality of their subjects as opposed to their commonalities; whereas psychology relies heavily on the systematic application of conceptual models to describe their subjects' behaviour and development (Howe, 1997; Van Niekerk, 2007). Furthermore, Fouché and Van Niekerk (2010) explained that a psychobiography intends to “make both psychological and literary sense of its subjects under study” (p. 496). Finally, a psychological theory may be applied to psychobiographical subjects in order to gain insight into the motives behind their actions (Cara, 2007).

2.2.4 A brief history of psychobiographies

Studying individuals' lives through the perspective of a psychological theory is not a novel phenomenon as it emerged in 1910 when Freud applied psychoanalysis to his study: *Leonardo Da Vinci and a Memory of his Childhood* (Runyan, 1982). According to Cara (2007), in the 1920's and 1930's the number of psychobiographies began to increase in the United States due to the work of two prominent psychologists, Henry Murray and Gordon Allport. These psychobiographers advocated for psychology to examine individuals' entire life-cycles as opposed to focusing more narrowly on aspects of their lives (Cara, 2007).

After this period of expansion, psychobiographical research declined with a few exceptions and became a largely neglected approach (Cara, 2007). Bromley (1986) stated that the reason for this was that academic psychologists were preoccupied with psychometric and experimental approaches to studying personality. Cara (2007) and Schultz (2005) asserted that since the 1980's there has been resurgence in the interest of psychobiographical studies. In 1991 Chabani Manganyi published a work on psychobiography in the book entitled *Treachery and Innocence: Psychology and racial difference in South Africa*. Since Manganyi's publication the growth of psychobiographical research has led to an increase in academic training within universities regarding this practice (Fouché & Van Niekerk, 2010).

Psychobiographical studies have subsequently become academically institutionalised as supervisors and post-graduate psychology scholars have begun to acknowledge their value (Fouché & Van Niekerk, 2009). Psychobiographic research has commenced in the South African departments of psychology at the Mandela Metropolitan University (NMMU), the University of Johannesburg (UJ), the University of the Free State (UFS) and Rhodes University (Fouché & Van Niekerk, 2010).

A systematic survey was conducted by Fouché, Smit, Watson and Van Niekerk (2007) in which the psychobiographical research in South Africa between 1995 and 2004 was analysed. The results of the survey by Fouché *et al.*, (2007) indicated that all of the psychobiographical subjects were white, with two exceptions, Gerald Sekoto and Bantu Stephen Biko. Furthermore the results reflected that the majority of the psychobiographies in the survey were written on male subjects (Fouché *et al.*, 2007). The inclusion of more South African psychobiographic studies on females and black subjects was subsequently recognised (Fouché *et al.*, 2007; Fouché & Van Niekerk, 2010).

2.2.5 Possible disadvantages of psychobiographies

While psychobiographic research has undergone its fair share of criticism, several authors have proposed counterarguments to most of the main criticisms (i.e. Anderson, 1981; Espinosa, 2008; Van Os, 2007). In what follows, the value of psychobiography will be critically engaged with through an exploration of two of the chief criticisms against psychobiography as well as the respective counterarguments.

2.2.5.1 The importance of the social and cultural context

A criticism towards psychobiographies has arisen from instances in which the subjects' complex social, historical and cultural context have been neglected (Anderson, 1981). As a consequence, Runyan (1988) has warned psychobiographers against basing findings on cross-cultural and socio-historical differences without paying sufficient attention to the larger socialisation and contextual background in which the subject lived.

Runyan (1982) stated that in order to be socially sensitive, the researcher should integrate the psychological aspects of the theory with the subjects' context. Anderson (1981) suggested that this may be achieved by obtaining a thorough understanding of the subjects' historical context. By considering the complexity of their culture and context subjects are recognised as whole human beings (Anderson, 1981; Howe, 1997). Such recognition makes it possible for the researcher to describe them in a way which is culturally empathic (Anderson, 1981; Howe, 1997; Van Os, 2007).

Van Os (2007) noted that by using psychological theories when conducting cross-cultural studies, psychobiographers may shed light on how history impacted the subject psychologically. Furthermore, Espinosa (2008) claimed that subjects reflect aspects of the societies in which they were raised. Fine and Weis (2005) argued that only through achieving an understanding of the subjects' historical contexts can the way in which they formed and transformed their social relationships be most accurately depicted. Psychobiographers subsequently stand to gain insight into the psychological impact of historical events on a subject by analysing how the subject processed and responded to the events (Fine & Weis, 2005; Van Os, 2007).

Furthermore, Izenberg (2003) claimed that the importance of psychobiographic studies is increased due to the cultural elements they often unearth. Carlson (1988) stated that a psychobiography that uncovers the socio-historical context of the subject may be advantageous as the juxtaposition of the current norms with those in which the subject was

immersed in may add further insight into the subject. Thus, while psychobiographies which have neglected their subjects' social and historical aspects in the past have been criticised, it is evident that psychobiographies have much to gain by considering these aspects.

2.2.5.2 The analysis of a deceased subject

The critique exists that psychobiographers who base their research on a deceased subject are more disadvantaged than those who conduct research on live subjects, as the former cannot rely on direct contact with the subject (Runyan, 1982; Espinosa, 2008). Anderson (1981) warned that documented sources such as biographies can be unreliable and that even primary sources such as diary extracts may be misleading. This is because if the subjects are misrepresented the researcher runs the risk of misinterpretation (Anderson, 1981). Furthermore, this author points out that a limited amount of information regarding the subject's thoughts and feelings can be obtained when one researches a deceased subject.

Runyan (1982) and Elms (2007) advised that to deal with this critique, deceased subjects should be chosen only if sufficient evidence exists about their lives. Runyan (1982) also argued that the secondary sources consider differing perspectives and interpretations which may be pivotal in generating a more holistic interpretation as opposed to being limited to information from the subject alone. By accessing several sources of information on the subject, the researcher can achieve a high level of consensual validation as the researcher has access to different perceptions of the subject at different times (Bareira, 2001; Carlson, 1988; Espinosa, 2008). Elms (2007) noted that if the perceptions of the subject fluctuate in different sources, the researcher should place less emphasis on reports which appeared to be self-serving. However, by including several views on a subject the data gathered may exceed what would have arisen from interviews with the subject (Carlson, 1988).

Runyan (1982) and Espinosa (2008) noted that conducting research on a deceased subject allows the psychobiographer to access data relating to the subject's entire life. In addition, Anderson (1981) noted that psychobiographies benefit from understanding events in the subject's life with the awareness of their later effects. Carlson (1988) highlighted that a deceased subject allows researchers to trace patterns of development in ways that surpass all other longitudinal studies. Thus, while conducting a psychobiography on a deceased subject inhibits the possibility for a direct interview, there are several advantages that counteract this.

2.2.6 Advantages of psychobiographies

The criticisms explored above have been counteracted by considering steps to avoid the potential downfalls of psychobiographic research. In what follows, a continuation of the argument in favour of psychobiography is offered by examining two main advantages which psychobiographies offer, namely enhancing the understanding of oneself and others, and adding to the suitability of theories.

2.2.6.1 Enhancing the understanding of self and others

Conducting a psychobiography has been found by Elms (1994) to provide the researcher with a chance to perform extensive self-exploration. Due to the similarities that tend to occur between individuals, Schultz (2005) argued that by gaining insight into subjects' lives the researchers better understand themselves as well as people in general. Therefore, psychobiographers aspire to deepen our insight into the lives of extraordinary individuals, so that we may clarify why similar elements and patterns occur in our own lives as well as those around us (Schultz, 2005).

According to McKee (2004) readers of psychobiographies as well as psychobiographers learn about themselves and others through psychobiographies. This is because people naturally recognise aspects of subjects that echo similar experiences of their own. Furthermore people learn from the insight psychobiographies offer into the subjects' novel and unique experiences (McKee, 2004). By considering the subjects' experiences researchers and readers may subsequently increase their awareness and understanding of themselves and others. The insight into people in general and self-exploration are significant as this may aid self-growth. Furthermore this may be particularly helpful to therapists as such insight may have a direct effect on the quality of therapy a psychologist is able to perform.

2.2.6.2 Theory testing and development

Elms (1994) said that psychobiographies are helpful in testing theories as they facilitate the "test[ing of] the statistically significant against the personally significant" (p.12). This author explained that there are no laboratory experiments that can be performed in order to gain insight into individuals' personalities and determine why they behaved as they did and developed into who they were. Instead, Elms (1994) proposed that researchers need to move

towards enriching our understanding of others' internal world. Schultz (2005) argued that psychobiographies are the optimal tool for achieving the understanding of another's internal world as the researcher is required to immerse his or herself in the life of the subject. Moreover, according to Fouché and van Niekerk (2010) psychobiographies provide the "ideal methodology for the further advancement and evaluation of the suitability of psychological theories, especially those dealing with development and personality" (p. 501).

Bromley (1986) argued that the individuals' most interesting elements depend so much on the context that it is severely limiting to generalise. Psychobiographies become helpful as they deal with individual cases in their actual context (Bromley, 1986). This in turn carries implications as to the applicability of theory to other similar cases, as several authors (i.e. Anderson, 1981; Carlson, 1988; Fiske, 1988, Schultz, 2005) have highlighted the value that psychobiographies can add to further developing, improving and examining theories. Eckstein (1975) commented that psychobiographies are "valuable at all stages of the theory building process, but most valuable at the stage at which candidate theories are tested" (cited in Flyvberg, 2006, p. 229).

Flyvberg (2006) also advocated for the use of psychobiographies by arguing that there are no better methods in the social sciences which allows researchers to test predictive theories. Psychobiographies are apt in testing theories because of their detailed nature which affords the researcher a closer inspection to a theory. Such a detailed theoretical examination may clarify aspects which may have appeared to be one but are proven to be another (Flyvberg, 2006). Thus, Psychobiographies aid in practically examining the relevance of a psychological theory to a real life context.

2.2.7 Summary of section 2.2

This section provided a description of the psychobiographical approach and highlighted the differences between a psychobiography and a biography. The historical roots of the psychobiographical approach were looked at. The main disadvantages and advantages of psychobiographies have also been reviewed. In the next section, an overview of the theoretical framework of the study will be discussed.

2.3 Millon's (1969/1996) Biosocial-Learning Theory

2.3.1 Preview of section 2.3

This section offers a brief overview of Millon's work as well as a discussion of the usefulness of his (1969/1996) theory within research. An outline of his Biosocial-Learning Theory is then discussed, followed by an examination of the eclectic nature of the theory. This is followed by a review of the strengths and weaknesses of the theory.

2.3.2 Brief overview of Millon's work

Theodore Millon is acknowledged for his "unprecedented effort to build a unified science of personology and psychopathology" within the field of psychology (Davis, 1999, p. 330). In his attempt to describe and classify different personalities, Millon has published numerous articles and books. His work has focused on the study of individuals' characteristics and common differences between groups of individuals (Millon, Millon, & Davis, 1994). Furthermore, he has developed several objective diagnostic instruments such as the *Millon Clinical Multiaxial Inventory-III*, and the *Millon Adolescent Clinical Inventory* (Millon, 1997; Millon, Millon, & Davis, 1994). He has also created a clinician-rated diagnostic instrument, known as the *Millon Personality Disorder Checklist* (Millon, 1997). He also created the *Millon Index of Personality Styles* which assesses normal personality styles (Millon, Grossman, Millon, Meagher, & Ramnath 2004). In addition, he has developed a personality-guided therapeutic framework known as *Synergistic Therapy* for the treatment of both Axis I and Axis II disorders (Davis, 1999).

Millon has also formulated the Evolutionary Model (1990) and the Biosocial-Learning Theory (1969/1996). The latter theory which is used within the current study remains a prominent influence regarding how psychopathology is understood today (Millon, 1997; Millon & Davis, 1996). This is because it forms the basis of the diagnostic system for the International Classification of Diseases (ICD) as well as the Diagnostic and Statistical Manual (DSM) (Millon & Davis, 1996).

2.3.3 The utility of Millon's (1969/1996) Biosocial-Learning Theory within research

Millon's (1969/1996) theory has been used in several fields of research such as political psychology and criminology. Immelman (2003a) stated that "no present conceptual system in

the field of political personality rivals Millon's model in compatibility with conventional psychodiagnostic methods and standard clinical practice in personality assessment" (p.609). Within the field of criminology Chesire (2004) noted that this theory is helpful in order to provide a "theoretical perspective that clinicians and researchers may use to explore the relationships between personality and psychopathology as causes of new sexual offenses" (p.640). Within the field of psychobiographic research, however, Millon's (1969/1996) theory has seldom been used. In a systematic survey on psychobiographical research in South Africa between 1995 and 2004 Fouché *et al.*, (2007) compiled a list of the prevalent theorists used within the psychobiographies which did not include Millon. As a result of the survey Fouché *et al.*, (2007) highlighted a need for a greater selection of psychological theories to be utilised to gain insight into psychobiographical subjects (Fouché & Van Niekerk, 2010). This state of affairs existed, despite Elms (1994) proposal almost two decades ago that psychobiographical researchers could benefit from employing Millon's theoretical perspective.

2.3.4 The eclectic nature of Millon's (1969/1996) theory

According to Millon (2002), the Biosocial-Learning Theory attempted to integrate concepts which originated from several of the major theoretical approaches within the field of personality psychology. These include Skinner and Thorndyke's expressive behaviours, Sullivan and Benjamin's interpersonal views, Beck and Ellis' cognitive styles, as well as the psychodynamic approach's regulatory mechanisms and object representations (Millon, 2002). Furthermore, Millon rediscovered three prominent polarities, the active-passive, subject-object and pleasure-pain (see section 2.13) (Choca, 2004). According to Millon and Davis (1996) several theorists throughout history have continuously relied on these polarities as the foundation for understanding personality. For example, the polarities are mirrored in Freud's three polarities that govern mental life, Jung's introverted-extroverted dichotomy which echoes the subject-object polarity, and Adler's use of the active-passive polarity which has roots leading back to Aristotle (Millon & Davis, 1996). Millon's (1969/1996) theory should therefore be regarded as an eclectic theory which has synthesised the contributions of generations of theories.

2.3.5 Outline of Millon's (1969/1996) Biosocial-Learning Theory

In formulating the Biosocial-Learning Theory (1969/1996), Millon noted two main interacting factors that constitute a personality style, namely external social and

environmental forces as well as internal biological forces (Millon & Davis, 1996). According to Davis (1999), the personality styles of children are based on their internal biological factors such as their drive, physical strength and intelligence. Davis (1999) asserted that biological factors influence how children experience their world as well as how they respond to their experiences. In addition, the external environment in which children live also influences their personality styles because under ‘normal’ environmental circumstances they will act in a way that is appropriate to their biological constitutions (Davis, 1999). If, however, the environment has extreme pressures and threats, this may limit them into acting in dysfunctional ways or ways that go against their natural inclinations (Millon, 1981).

Millon (1981) noticed that in most environments the behaviours of children are aimed at achieving what they regard to be a positive reinforcement. His theory subsequently asserted that the everyday interactions of children with the environment enable them to understand what is experienced as rewarding as well as what instrumental behaviours they can rely on to attain rewards (Davis, 1999). These everyday interactions include personal experiences such as the manner in which parents raise children as well as children’s interactions with peers and siblings (Davis, 1999). Millon (1981) found that while children originally ‘try out’ a range of behaviours as responses to their environment, they gradually rely more on the behaviours which meet most of their needs and which avoid most discomforts. They repeat the instrumental behaviours that have proven to be rewarding until these become entrenched and habitual styles of behaviour (Davis, 1999; Millon, 1981). These entrenched styles of behaviour form a tightly-knit group of characteristics which forms the basis for individuals’ personality styles (Millon 1986). Personality styles are based on distinct groups of psychological characteristics formed from sets of habits which individuals consistently display in various situations (Millon, 1986; Millon & Grossman, 2006).

By examining the ways in which individuals go about achieving positive reinforcements and avoiding negative reinforcements, Millon differentiated eight personality styles and three severe variants (Millon & Davis, 1996). He organised the personality styles into a coherent system (see section 3.6, Table 1 *Data Collection and Analysis Matrix*) from which one can formally and systematically deduce which personality style an individual has (Immelman, 1993). Millon based the categorisation of the different personality styles on two

considerations, namely polarities as well as structural and functional domains (Millon & Grossman, 2006).

2.3.5.1 Polarities

Individuals attain reinforcement through three polarities, namely active-passive; pleasure-pain, and self-other (Millon & Davis, 1996). The active-passive polarity refers to whether behaviours stem from actively changing the environment, or by passively observing and accommodating the circumstances which life presents (Strack, 1999a). Those who are considered to be active are individuals who tend to be persistent, decisive and ambitious; whereas those who are considered to be passive often lack ambition and tend to allow circumstances to run their course (Millon, 1981). For example, individuals presenting with characteristics of the Narcissistic personality style rely more on the passive polarity due to their belief that they are so important that changing the environment is unimportant (Choca, 2004). The decompensated polarity represents a more severe variation of the personality styles.

The pleasure-pain polarity recognises that individuals are motivated by what they experience as positive reinforcement and are repelled by what they experience as negative reinforcement (Millon, 1981). For instance, Millon proposed that personality styles such as Narcissistic, Antisocial and Histrionic focus on attaining pleasure in order for them to improve their lives and, paradoxically, this may be prioritised to their own detriment (Choca, 2004). Conversely, personality styles such as Avoidant and Compulsive have a weakened ability to feel pleasure but are sensitive to pain and therefore focus on avoiding pain (Choca, 2004; Millon, 1981).

The self-other polarity recognises that individuals may be distinguished in terms of whether their primary source of reinforcement comes from within themselves or from others (Millon, 1981). Millon (1981) noted four distinct sources of reinforcement that the self-other polarity can be divided into, these are: independent, dependent, ambivalent and detached. For instance, independent personality styles (i.e., Narcissistic and Antisocial) have learned to turn to themselves and appear self-assured (Choca, 2004; Millon, 1981). In contrast, dependent personality styles (i.e., Histrionic and Dependent) generally rely on others to fulfil their needs and provide them with support, and subsequently invest in the wellbeing of others (Choca, 2004; Millon, 1981). Ambivalent personality styles (i.e. Passive-Aggressive and Compulsive) are conflicted between depending on themselves and turning to others for reinforcement and subsequently fluctuate between turning to themselves and other for comfort and assurance

(Millon, 1981). Lastly, detached personality styles (i.e. Avoidant and Schizoid) are unable to experience rewards from themselves or others and they eventually alienate themselves socially and emotionally through self-alienating behaviours (Millon, 1981).

2.3.5.2 Structural and functional domains

As explained above, Millon proposed that each personality style contains characteristics which combine to form entrenched habits (Millon & Davis, 1996). Millon divided these personality characteristics into several structural and functional domains. Structural domains are connected to an individual's sense of self and are linked to their fears and attitudes (Millon & Grossman, 2006). This domain includes self-image; object representations and mood (Immelman, 1993). Functional domains, on the other hand, recognise how individuals interact with the environment as well as with other individuals (Millon & Davis, 1996; Millon & Grossman, 2006). This domain includes behaviours, cognitions and interpersonal conduct, as well as regulatory mechanisms (Millon & Davis, 1996). Millon formulated eight domains which he used as the criteria for the differential diagnosis of the personality styles (Millon & Davis, 1996; Immeleman, 1993).

2.3.6 Strengths and weaknesses of Millon's (1969/1996) theory

Millon's (1969/1996) theory has several strengths. For instance, while most other personality theories have been criticised for being "too doctrinaire" (Millon & Davis, 1996, p.66), Millon's (1969/1996) theory has been found to be more practical in its focus and assumptions (Millon & Davis, 1996). According to Davis (1999) Millon's (1969/1996) theory has deviated from the more traditional formulations of psychoanalysis and Skinnerian research. This deviation has been recognised to be valuable as Davis (1999) stated that it illustrates "more simply and more clearly the essential personality styles and disorders that guide each person's coping behaviours" (p.333). This is beneficial in a research context as not only will the clarity and the practical applicability of this theory help researchers to conduct research but it will also help readers to understand the findings.

Choca (2004) noted that personality theorists have repeatedly pursued an ideal framework, which implements the following criteria: (a) it should be reasonably simple; (b) it should include all of the recognised personality styles without adding ones which are unfamiliar; (c) it should enhance the clinicians understanding of how the personality styles correlate with

one another as well as how they relate to psychopathology; and finally, (d) the framework should be supported empirically. Choca (2004) stated that Millon's (1969/1996) Biosocial-Learning Theory meets these criteria.

Moreover, Millon's proposed personality styles have attracted positive reviews because they are distributed on a continuum between well-adjusted and maladjusted variants (Strack, 1999b). This continuum received considerable support in the literature, for instance, Wiggins and Pincus (1989) confirmed that Millon's personality styles could be found within the non-psychiatric population. These investigators conducted a further examination of personality characteristics from several different inventories, and concluded that the personality styles have clear correlations with normal personality characteristics. Choca (2004) explained that it is useful to consider the severity of personality characteristics. Individuals who function well have less severe versions of the personality styles, whereas those who are dysfunctional present with more rigid and extreme characteristics of particular personality styles (Choca, 2004). Clinicians can subsequently use Millon's (1969/1996) theory not only to describe the personality styles that clients have, but also assess the clients' level of functionality (Choca, 2004). This is significant as it allows for one to describe and understand the personality style of any individual without incorrectly pathologising those who are more functional.

A further strength in this theory is that it makes allowance for co-morbidity amongst other personality styles (Millon & Davis, 1996). The eight domains aid in allowing for co-morbidity amongst personality styles because certain personality styles are related to one another through their common characteristics (Strack, 1999a). For instance both Schizoid and Avoidant personality styles are characterised by social detachment (Strack, 1999a). This is valuable as Hayward and Moran (2008) highlight that there are high rates of co-morbidity between different personality styles.

While allowing for co-morbidity amongst personality styles is a strength of Millon's (1969/1996) theory, Choca (2004) stated that co-morbidity also complicates personality classification. Choca (2004) noted that the majority of individuals present with a combination of characteristics from two or more different personality styles. For instance, individuals presenting with a Histrionic-Narcissistic personality style differ from individuals with the Histrionic-Dependent personality style (Choca, 2004). Choca (2004) argued further that Millon has offered a grand perspective which may be less applicable at an individual level.

Millon (2002) has acknowledged the complexity that arises when working with individuals as the personality styles are nomothetic and hypothetical examples. Millon (2002) has advised for clinicians to recognise the ideographic characteristics that typify each individual.

Another complication of Millon's (1969/1996) theory has been noted by Widiger (1992) who noted that the dominance of the characteristics which make up the personality styles may vary between individuals. Widiger (1992) claimed that there are numerous ways in which individuals can accrue the required amount of characteristics in order to be regarded as having a particular personality style. For instance, two individuals who both present with the Histrionic personality style may appear to be different if one of them is uncomfortable when s/he is not the centre of attention and the other does not feel uncomfortable in the same situation (Widiger, 1992). Thus, differences may occur between individuals who have the same personality style. However, while this does indeed complicate personality classification, it should be viewed as an inevitable side-effect of the complexity of individuals' personalities (Choca, 2004).

Another possible weakness within Millon's (1969/1996) theory has been noted by O'Connor and Dyce (1998). These authors found that it was unhelpful to code the ambivalent personality styles in the same way as the other styles precisely because ambivalent patterns are "mixed up" with regard to which source of reinforcement they want (p.6). This means that the amount of reinforcement that is measured may not necessarily represent how much reinforcement they want, as they themselves do not know (O'Connor & Dyce, 1998). While indeed the amount of reinforcement may be measured more accurately for other personality styles other than the ambivalent types, this weakness appears to be inescapable as it lies in the definition of the ambivalent personality style itself (O'Connor & Dyce, 1998).

Finally, Choca (2004) noted that as with the majority of human attributes, the personality characteristics of individuals may not necessarily be distributed in an internally consistent manner. For instance, some disorganised individuals who are easily distractible may still be able to maintain immaculate and highly organised offices (Choca, 2004). Choca (2004) also stated, however, that internally inconsistent personality characteristics are the exception and not the rule. By returning to the example of the disorganised individual, this author explained that the vast majority of individuals who are organised tend to exemplify the characteristics that fit with this personality style, such as being clean, disciplined and punctual.

2.3.7 Summary of section 2.3

In this section an overview of Millon's work was discussed, followed by the use of his theory within research. An examination on the eclectic nature of the theory was then offered. An outline of the theory has been presented and two key theoretical aspects, namely polarities and the structural and functional domains were explained. Finally, the strengths and weaknesses of the theory were critically examined. In the next section a synopsis of Miss Helen's life will be presented.

2.4 Overview of the Life of Miss Helen

2.4.1 Preview of section 2.4

This section provides an overview of the life of Helen Martins. Significant aspects relating to her family background are provided. Her early adulthood is then examined and her career, marriage and return to Nieu Bethesda are highlighted. Her middle adulthood is then discussed by focusing on her creation of the *Owl House* as well as her relationships during this period. Finally, her relationships, increasing social isolation and eventual death during late adulthood are considered.

2.4.2 Family background

Although her family recorded her year of birth as 1898, the documentation of the local Dutch Reformed Church in Nieu Bethesda stated that Helen Elizabeth Martins was born on the 23rd of December 1897 (Ross, 1997). Miss Helen was the youngest of ten children, six of which survived (Emslie, 2000; Ross, 1997). Miss Helen was named after one of her older sisters who had died when she was young. Ross (1997) suggested that right from her birth, she was subsequently associated with death.

When Miss Helen's mother was eighteen she married Mr Martins and had her first child by the end of their first year of marriage (Emslie, 2000; Ross, 1997). For a period of about sixteen years Mrs Martins was either pregnant or taking care of a new baby, as was the norm for a wife in that social context (Ross, 1997). Mrs Martin's health was poor as her heart was weak and she had epilepsy. Due to her health risks, after giving birth to Miss Helen she became an invalid (Ford, 1989; Ross, 1997). According to Ross, (1997) Miss Helen was

nursed and bottle-fed by an aunt in Nieu Bethesda for the first six months of her life while her mother was in hospital in Johannesburg. Miss Helen reportedly formed a close relationship with her mother and is said to have slept in the same room as her coffin when she died (Ross, 1997).

Miss Helen had a hostile relationship with her father (Emslie, 2000; Ross, 1997). He referred to her as 'Helletjie' which means 'little hell' (Ross, 1997). Furthermore, there have been accusations that he abused her sexually (Malgas & Couzyn, 2008; Ross, 1997). The majority of the Nieu Bethesda villagers also regarded Mr Martins with contempt as he was known to be a dishonest and rude man (Ross, 1997). According to Ross (1997) Miss Helen identified with her sister Alida, who spent a lot of time travelling and who would send Miss Helen gifts and postcards. These gifts inspired much of Miss Helen's artwork (Emslie, 2000; Ross, 1997).

2.4.3 Early adulthood: Career and married life

According to Emslie (2000) and Ross (1997) Miss Helen qualified as a primary school teacher and taught for about eighteen months at a school in the Eastern Transvaal. When she was twenty-two, she married Willem Johannes Pienaar, a fellow teacher who was approximately five years her senior. She is believed to have had two abortions during the marriage (Emslie, 2000; Ross, 1997). Different accounts exist for her decision to have the abortions. According to one of her sisters, Annie, Miss Helen aborted because Mr Pienaar believed that she was not old enough to raise a child. Both Jill Wenman (one of Miss Helen's closest friends) and Koos Malgas (who worked closely with Miss Helen) explained that she had the abortions because she was worried that she would not be able to care for children adequately (Emslie, 2000).

The most prevalent explanation for her abortions was that she was afraid that she would give birth to children who had horns, cloven hooves and a tail (Emslie, 2000; Ross, 1997). Furthermore, several villagers recollected that she was afraid that her children would be black (Ross, 1997). It is unknown whether Miss Helen's mention of black skin was due to sexual relations with members of the coloured community whom she was social with, or whether this was an allusion to the dark and evil appearance of a child with hooves and a tail (Bareira, 2001).

After being married to Miss Helen for approximately a year, Mr Pienaar became romantically involved with another woman (Emslie, 2000). He filed for divorce and according to records

from the Supreme Court, he stated that their marriage was “rather unhappy from the beginning” (cited by Ross, 1997, p. 41). The records also reflected that he had claimed that Miss Helen left him several occasions during their marriage (Ross, 1997).

There is little recorded regarding Miss Helen’s occupation for several years after her first divorce (Herholdt, 1991; Osborne, 1990: Ross, 1997). It is believed that she may have worked at a number of jobs which were unrelated to her training as a teacher. For instance, it is speculated that she worked at a chemist or in a restaurant in either Muizenberg or Port Elizabeth (Herholdt, 1991; Osborne, 1990: Ross, 1997).

2.4.4 Early adulthood: Return to Nieu-Bethesda

When she was approximately thirty years old Miss Helen’s career was stopped by the news that both of her parents were suffering from cancer (Ross, 1997). As both of her sisters were married and Miss Helen was the only single daughter and the youngest daughter, she was the natural candidate for the responsibility of caring for her sickly parents (Herholdt, 1991; Osborne, 1990: Ross, 1997). Therefore, she returned home to fulfil her duty as a daughter (Ross, 1997).

She nursed her mother for over ten years until she died of breast cancer in 1941 (Ross, 1997). At this point Miss Helen banished her father to a windowless outside room which had no door connecting it to the inside of the house (Emslie, 2000; Ross, 1997). He remained in this room for the last four years of his life until he died of bowel cancer. Miss Helen neglected her father during these four years and he relied on villagers to bath him, clean his clothes and feed him (Emslie, 2000; Ross, 1997).

2.4.5 Middle adulthood: Creation of the *Owl House*

After her father’s death, when she was approximately forty-seven, Miss Helen began to transform her house into her own fantasy world which she named the *Owl House* (Emslie, 2000; Ross, 1997). According to her sister Annie, Miss Helen was once lying sick in her bed, and the moon was shining in through the window, when she suddenly realised how grey and dull things were (Ross, 1997). At that moment she decided to brighten her life by bringing physical light into her house (Ross, 1997). The desire for light in her life is believed by Ross (1997) to represent a yearning for happiness and warmth in her life in after having suffered

much pain and darkness. She maximised the physical light in her house through several unique ways, for instance by applying crushed glass to the walls of her house, and by hanging mirrors in specific places so as to reflect as much sunlight as possible (Ross, 1997). She also slept in different rooms depending on the position of the moon and stars and which room received the most light (Emslie, 2000; Ross, 1997).

Helen used household products such as glass bottles, crushed glass, mirrors, concrete and bright paints to create sculptures and convert her house into her own ever-changing fantasy art world (Emslie, 1997). The artworks do not end in her house, but fill her outside yard which she named the *Camel Yard* (Emslie, 2000).

While Miss Helen ground, cleaned and sorted the glass that was used to cover the interior walls of her house she only made one of the sculptures herself (Emslie, 2000; Ross, 1997). Four men who worked for her during different periods carried out her vision (Ross, 1997). These men were Johannes Hatting, Jonas Adams, Piet van der Merwe, and Koos Malgas (Emslie, 2000; Loots, 1996; Ross, 1997). Emslie (2000) stated that “[she] feel[s] most comfortable acknowledging the *Owl House* as fundamentally the work of Helen Martins, for although Koos and others left significant personal signatures upon the space, it was Helen who visualised it all” (p. 102).

2.4.6 Middle adulthood: Relationships

Miss Helen engaged in a secretive relationship with Johannes Hattingh, a married man who is believed to have been the love of her life (Emslie, 2000). Their relationship reportedly continued when he moved from Nieu Bethesda to Peddie with his wife (Ross, 1997). Miss Helen then had a brief unconsummated marriage with another man, named Jacobus Johannes Machiel Niemand (Ross, 1997). After leaving him at the altar twice, she finally married Mr Niemand. According to Mr Hatting’s daughter, this was an attempt to force Mr Hattingh to leave his wife for her (Ross, 1997). Her marriage to Mr Niemand only lasted two to three months and Mr Hattingh ultimately decided not to leave his wife (Emslie, 2000; Ross, 1997).

2.4.7 Late adulthood: Relationships

Although she led a largely solitary lifestyle, Miss Helen also had a side to her that desired to reach out towards people (Ross, 1997). This was seen through the numerous letters which she wrote to a select group of people as well as the account from several visitors to her Owl House who noted that she sought recognition, praise and reassurance (Emslie, 2000; Ross, 1997). Towards the final few years of her life Helen formed significant friendships with two middle-aged women, Jill Wenman and Francie Lund, and she reportedly cherished their company (Ross, 1997).

2.4.8 Late adulthood: social isolation and death

As she aged Miss Helen progressively socially isolated herself to the extent that she would only fetch water at dawn so as to avoid being seen by others (Ross, 1997). If she was seen on such an occasion she would reportedly bend onto her haunches until the onlooker had walked passed. To add to her isolation most of the select group of people who she did have relationships with had died by this point, such as Mr Hattingh, her sister Alida, her friend Mrs Estelle van Schalkwijk (Ross, 1997).

Miss Helen did, however, maintain friendships with Jill Wenman and Francie Lund which helped to reduce her isolation (Ross, 1997). Jill helped Miss Helen to write her will, which remained unwitnessed (Emslie, 2000; Ross, 1997). In this will Miss Helen requested for her body to be removed through the Moon Gate in her yard so that the precious glass would not be rubbed off her walls. Furthermore, although, she did not state it directly in her will, she also requested for her ashes to be mixed with her precious red glass and glued to a favourite cement owl (Ross, 1997). While Jill and Miss Helen wrote her will together Jill asked Miss Helen if she was afraid of dying, to which she replied that "...when you get older, you realise that dying isn't the problem. Living is the problem... My agony would be to 'live dying' without being able to work" (Ross, 1997, p. 126). The assumption can subsequently be made that for Miss Helen life was only worth living if she could be working on the fantasy world of the *Owl House* (Ross, 1997; Emslie, 2000). Towards the last years of her life however Miss Helen's health had deteriorated and her eye sight was fading. It may be assumed that by this point in Miss Helen's life, life itself was losing its allure and her depression increased as she could no longer work as devotedly on the *Owl House*.

At the age of seventy eight Miss Helen committed suicide by poisoning herself with caustic soda which caused her to die a slowly and painfully as caustic soda burned away her intestines for three days (Emslie, 1997; Loots, 1996; Ross, 1997). There was no funeral held for her and her request for her ashes to be glued to her owl was not adhered to (Ross, 1997).

2.4.9 Summary of section 2.4

This section has offered overview of the life of Helen Martins. A consideration of her family background was presented. The key events of her early and late adulthood were then explored. The more significant relationships in her life were highlighted as well as her increasing social isolation and eventual death.

2.5 Chapter summary

This chapter has acted to familiarise the reader with the context of this study. In order to achieve this, the chapter was separated into three main sections: 2.2) A theoretical overview of psychobiographies; 2.3) Millon's Biosocial-Learning Theory; and 2.4) An overview of the life of Miss Helen. So as to avoid repetition the summaries of each section are not reiterated but have been presented at the end of each of the three sections in this chapter.

CHAPTER 3

METHODOLOGY

3.1 Chapter Preview

This chapter describes the research objectives, research design, sampling method, research participant, data collection and data analysis. In addition, it examines the validity and reliability considerations of the study in terms of four qualitative criteria (i.e., credibility, confirmability, transferability and dependability) as well as relevant ethical considerations.

3.2 Research Objectives

There were three main objectives of the current study. The first was to identify, describe and interpret Miss Helen's personality style. Millon's (1969/1996) Biosocial-Learning Theory was used to carry out this objective as this theory offered an understanding of personality styles. The achievement of this objective served to enrich the understanding of a prominent South African outsider artist (Ross, 1996). The second objective was to comment on the usefulness of Millon's (1969/1996) theory in terms of its value in identifying, describing, and interpreting the personality styles of extraordinary individuals. The achievement of this objective intended to add to the development of personality theories in general. More specifically it intended to showcase the use of Millon's (1969/1996) theory within psychobiographical research. The final objective was to contribute to the field of psychobiography within South Africa.

3.3 Research design

This study is a psychobiographical single case study (Elms, 1994). This study fell into the broader scope of qualitative research (Roberts, 2002). Berg (cited in Miles and Huberman, 1994) noted that qualitative data speaks to gaining an understanding of the essential nature of the subject. This author stressed that this understanding should take the subject's context into account. The nature of the study is morphogenic as it focused on the individual within her context (Edwards, 1998).

The current study can also be classified as both descriptive and interpretive (Edwards, 1998). This is because multiple sources of data were used in order to gain an in-depth understanding

of the subject. The data was then interpreted through the use of a psychological theory (Edwards, 1998; McCutcheon & Meredith, 1993; Schultz, 2001).

As mentioned above, the theory utilised for this study was Millon's (1969/1996) Biosocial-Learning Theory. There was limited focus on developing or testing this theory, as the primary focus was on this theory's usefulness in describing and interpreting Miss Helen's personality style (Edwards, 1998; Yin, 1994).

3.4 Research subject and sampling method

In line with a psychobiographic single case-study, purposive sampling was used to select the research subject (Howe, 1997). The subject of a psychobiography is pivotal, as the researcher relies on a substantial amount of recorded information on this person (Howe, 1997). Subsequently, famous, extraordinary or paradigmatic figures are generally preferred (Schultz, 2005). According to Howe (1997) the psychological study of extraordinariness allows the researcher to use a scientific approach to gain an understanding into why and how certain individuals develop extraordinary competence or creativity. The interest value of subjects as well as the uniqueness and significance of their lives are important bases for selecting psychobiographical subjects (Howe, 1997; Schultz, 2005).

Miss Helen was deemed by the researcher to be an appropriate subject based on the following characteristic features: a) Miss Helen's behaviour was often eccentric and in opposition to the social norms of her time; b) she dedicated almost all of her late adult years to filling her house and garden with distinctive artwork which has now become a museum; c) her life personifies a fascinating paradox as she was socially ostracised by the inhabitants of Nieu Bethesda while she was alive, yet, since her death, she has become a valuable and celebrated attraction; and d) due to her fame after her death her life has been well-documented (Emslie, 1991).

3.5 Data collection

This study utilised both primary and secondary data. Primary data refers to information that the research subject produced personally, whereas secondary data are those written by others that focus on the research subject (Yin, 2003). Two core books that were used are entitled *The Owl House* by Emslie (2000) and *This is my World* by Ross (1997). Furthermore, these

books were selected as most of the literature which relates to Miss Helen relied on the work of these authors. Ross's book contains some primary data such as recoverable correspondence by Miss Helen such as letters transcripts from interviews, photographs of the *Owl House*, sculptures as well as journal articles. Yin (2003) proposed several reasons in favour of using published data for psychobiographical research: published data a) are stable sources of data which may be examined numerous times; b) aid researchers in confirming data such as dates and spelling of names; c) are relatively accessible by researchers; and d) can be accessed in the one's own time. Other secondary sources that were used were the completed psychobiographies which have been conducted on Miss Helen (Bareira, 2001; Cloete, 1999; Delport, 2008). Unlike the current study, these psychobiographies focused more broadly on Miss Helen's personality development rather than concentrating on her personality style. However, they still produced useful data to be utilised within the current study. Including them in the data collection increased the sources of data and subsequently improved the study's credibility (Yin, 2003).

Researcher bias was considered when deciding what sources of data to use. Researcher bias represents particular way in which the researcher focuses on data. This form of bias has been found by Gentry and Baker (2006) to have a "profound impact on the story the data tells and the meaning which the readers derive from that story" (p.322). All research is biased at some level as all researchers approach the research from a particular paradigm, such as positivist or critical paradigms, and from a perspective, such as a feminist or ethics model (Gentry & Baker, 2006). While it is impossible for research to be free from bias, Yin (2003) explained that researcher bias is reduced when findings can be traced back to multiple sources of data. This allows for data triangulation in which data that is repeated in more than one source results in findings that are more convincing and accurate. The researcher bias was subsequently reduced (Yin, 2003). Due to the limited scope of this study, the abovementioned sources were considered by the researcher to be substantial due to their thoroughness and detail.

3.6 Data processing and analysis

After the required data for the study was collected, it was organised and analysed. Yin (2003) advised that all studies need to use an analytic approach which helps the researcher to find and recognise data that answers the research question and therefore is significant to analyse.

Two complementary models were used by the researcher to guide the analysis process. These were Alexander's (1988) model of data extraction as well as Miles and Huberman's (2002) three step approach. Alexander's (1988) model of data extraction was used to organise the data in terms of its significance to the study. Alexander (1988) proposed that the researcher should use the study's theoretical approach to form a question to apply to the data. The objective of this process was to filter the data allowing only appropriate data to be selected for analysis. The question that was asked was: how do the primary and secondary data sources describe Miss Helen's personality style? Thus, only data that related to Miss Helen's personality style was selected to be further analysed.

This question was operationalized through a matrix which includes several dimensions that Millon has identified as pivotal for personality classification (Millon, & Davis 1996). This matrix allowed for the comparison of six of the structural and functional domains from all of Millon's personality styles to be compared against the active-passive polarity and the decompensated polarity. It also compared the data against the subject's primary source of reinforcement, for instance, independent, dependent and ambivalent (Millon, & Davis 1996). The relevant data was systematically inserted into the matrix in Table 3.1.

	DEPENDENT	INDEPENDENT	AMBIVALENT	DETACHED
ACTIVE	Histrionic 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Antisocial 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Passive-Aggressive 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Avoidant 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image
PASSIVE	Dependent 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Narcissistic 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Compulsive 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Schizoid 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image
DECOMPENSATED	Borderline 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Paranoid 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Paranoid 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image	Schizotypal 1.Expressive Acts 2.Interpersonal Conduct 3.Regulatory Mechanisms 4.Cognitive Style 5.Mood 6.Self-Image

Table 3.1: Data Collection and Analysis Matrix

Based on Millon's (1969/1996) Biosocial-Learning Theory

As recommended by Alexander (1988) the researcher drew from multiple sources of data, notes were taken and data was flagged to allow the researcher to return to this data while deciding what should be used. A large amount of data was subsequently condensed so that only appropriate data was analysed. According to Alexander (1988) this method is used by psychobiographers to screen for psychopathology or personality characteristics and is subsequently appropriate for this study.

Miles and Huberman's (2002) three step method was also utilised as it expanded on Alexander's (1988) model of data extraction. The three steps in this method included: data reduction; data display; and conclusion drawing/verification. The first step involved reducing the data. This required the researcher to utilise only data that was vital and to simplify and organise the data that was collected. Miles and Huberman (2002) explained that a qualitative study, such as the current study, which draws from an extensive data base, needs the data to be reduced into shorter more focused units.

In a similar way to Alexander's (1988) recommendation that the data be asked a question, Miles and Huberman (2002) stated that in order to reduce the data, the researcher should filter the data and focus on what is relevant to the research question. By implementing the step of data reduction, the researcher read the data on Miss Helen through the lens of the theory so that data which was relevant to the research question was recognised and extracted (Miles & Huberman, 2002).

The data was then displayed in a form that was organised and structured so that clear links between the data and the conclusions could be formed. Miles and Huberman (2002) recommended the use of a matrix or graph in order to facilitate more accurate conclusions to be drawn at a later stage. They have noted that by using such a matrix or graph researchers become more familiar with the data, as they need to decide what data are relevant to include. These authors have also suggested that the displayed data needs to be clear and comprehensive as it forms the foundation for the findings and conclusions of the study. The more precisely the data is displayed; the clearer the link between the data and the findings becomes (Miles and Huberman, 2002). The current study based the criteria for the selection and reduction of the data on a matrix (see Table 1 *Data Collection and Analysis Matrix*). The relevant data was extracted and organised and can be found in Appendix C. An abbreviated version of the data was also displayed in chapter 4. By displaying the selected data as such the rigour of this study was increased (Yin, 2003).

The third stage of Miles and Huberman's (2002) method referred to conclusion drawing and verification. This vital stage helped in connecting the findings in an organised manner. Miles and Huberman (2002) stated that as soon as the data collection commences, researchers should begin to develop preliminary conclusions and should note discrepancies and patterns. They also advised that an open mind should be maintained so that preliminary conclusions can be changed and modified continuously as new data is found. Miles and Huberman (2002) also suggested that final conclusions should be determined only after all of the data has been suitably analysed. These authors have advised that after initial conclusions have been drawn, the three steps should be repeated by re-analysing the data. This was carried out to ensure that the conclusions were correct as this increased the validity of the study (Miles & Huberman, 2002).

Miles and Huberman (2002) have suggested that the three steps are interwoven and part of the same process of analysis to ensure that the qualitative process is a continuous one. The illustration in Table 3.2 represents the cyclical relationship between the stages of analysis.

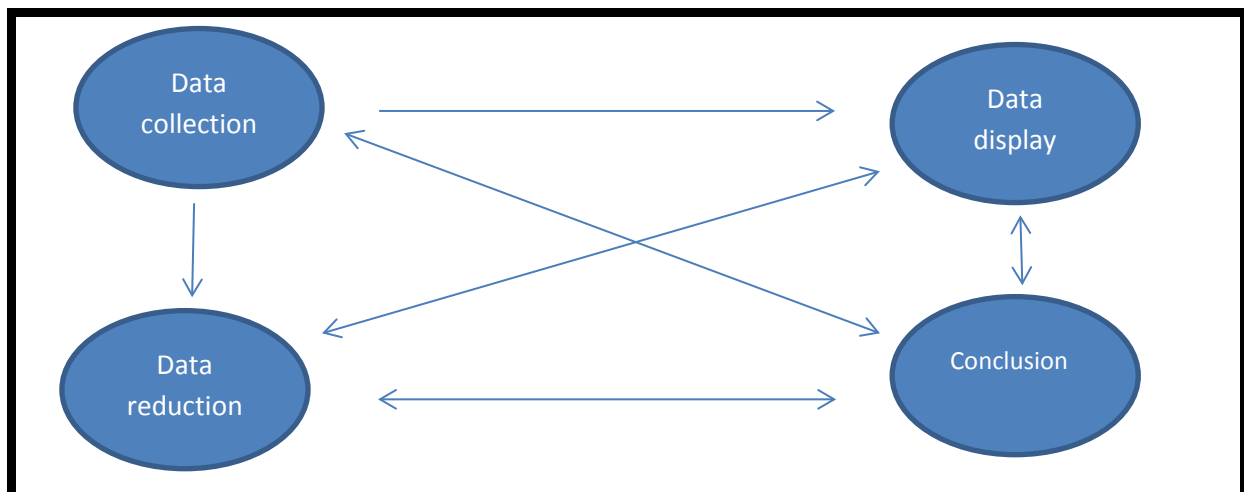


Table 3.2: Data Analysis Model

Based on Miles and Huberman's (2002) Three Step Method

Once the data was organised a more in-depth analysis was conducted on the personality style that Miss Helen typified (see chapter 4). According to Yin (2003) the study's credibility would be increased if Miss Helen's characteristics which were found coincided with the characteristics in Millon's predicted personality styles.

3.7 Validity and reliability considerations

Trochim and Donnelly (2007) stated that internal validity, external validity, objectivity and reliability are the prominent criteria for judging quantitative research. These authors have also argued that credibility, transferability, confirmability and dependability are the respective counterparts for judging qualitative research. As psychobiographies are qualitative studies, the latter criteria will be discussed with regard to the current study.

Credibility is the qualitative counterpart of internal validity and has been described by Rothe (2000) as a vital criterion for ensuring credibility in a qualitative study. A significant threat to credibility is researcher bias which results when researchers idealise or denigrate subjects (Edwards, 1998). Another threat to credibility is when researchers' enthusiasm for particular theoretical approaches impact on the quality of arguments that link data to theories (Terre Blanche, Durrheim, & Painter 2006). The findings of studies should not be contaminated by the aforementioned researcher bias and misinterpretation. Instead, the findings should have strong links to the method and should be clearly linked with data (Terre Blanche *et al.*, 2006).

To combat the threats to credibility, Yin (2009) has suggested the use of a data analysis matrix as this allows the researcher to detect and display only relevant data and aids the researcher in remaining systematic and consistent throughout the analytic process. The current study made use of such a matrix (see Table 1) which aimed to link the theory to data and subsequently strengthened the relationship between the two. Furthermore, the matrix ensured a comparison of all personality styles which reduced the possibility of researcher bias as it helped to prevent the data from being distorted. In doing so it also ensured that the researcher remained conscious of her own ideologies regarding the subject throughout the data collection and analysis process (Terre Blanche *et al.*, 2006).

According to Shenton (2004) transferability is the qualitative equivalent of external validity and it refers to the extent to which the findings of the study can be applied to other contexts. It has been argued by Stroud (2004) that the external validity or transferability in psychobiographies holds little importance in this field as the findings and interpretations are intended to contain inherent descriptive worth. It is important to note that the chief objective of most psychobiographical research is to develop an interpretation of an examined life, and as such, the focus is not on creating generalisations from that life to the population at large. Most qualitative research, however, has been criticised due to a lack of external validity or transferability and psychobiographies are no exception to this (Edwards, 1998; Yin, 2009).

Edwards (1998) noted that the external validity within psychobiographies is higher than that of experiments as psychobiographies “examine people in or close to real situations and do not distort naturally occurring behaviour through experimental manipulation and the setting up of artificial conditions” (p.26). Gromm, Hammersley and Foster (2000) have suggested that no technical reason exists as to why psychobiographical research should not generalise across studies as these authors have asserted generalisation should not depend solely on statistics. While the focus of the current study was not on the generalisation of the findings to other cases, according to Gromm *et al.*, (2000) the data obtained from a psychobiography may aid in the understanding of other cases as long as it is recognised that the more heterogeneous the population the more difficult it is to generalise.

Confirmability is the qualitative counterpart of objectivity and refers to the extent to which the findings were supported by the data (Shenton, 2004). Confirmability involves the degree of neutrality within the study, and as such, a study’s confirmability is increased when it is clear that if other researchers were to conduct the same study, they would come up with similar findings (Shenton, 2004). Thus, confirmability is realised when the interpretations are firmly linked with the data and are not contaminated by researcher bias.

Confirmability in the current study was ensured through the following steps: the implementation of the data analysis matrix, the quotations from the data sources in Appendix C, and the tables in Appendix D. The tables described each personality style based on Millon’s theory so as to ensure that the findings that were drawn in chapter 4 were substantiated by the theory. Thus, all of the variables that were examined by the researcher were displayed clearly (Yin, 2009).

Furthermore, Yin (2009) stated that confirmability is increased by drawing from several data sources. This is because each source offers a measure of the phenomenon and the greater the evidence for the same phenomenon the greater the confidence with which the researcher can present the findings (Yin, 2009). As noted in the data collection above (section 3.5), the current study has made use of several sources of data, thereby increasing the confirmability of the study. Finally, Yin (2009) suggested that the creation of a chain of evidence further supports the confirmability of a study. Again the matrix as well as Appendices C and D are beneficial in this regard as they displayed the data as evidence. They also connected the data to the theoretical framework and subsequently increased the certainty that the findings

stemmed directly from the data as opposed to stemming from the researcher's own interpretation (Yin, 2009).

Dependability refers to the qualitative counterpart of reliability and was achieved by ensuring that if the study were to be repeated, the latter study would arrive at the same findings as the former (Yin, 2009). Yin (2009) stated that the principle at hand is "to allow an external observer...to follow the derivation of any evidence, ranging from initial research questions to ultimate case study conclusions" (p.122). The current study analysed data which may be accessed publically for inspection, thereby increasing the dependability. Dependability was also increased through the tables in Appendix D which allowed the reader to see how the interpretations in chapter 4 were reached.

3.8 Ethical considerations

As Miss Helen is deceased and she had no children, there were no immediate family members from whom to acquire consent (Ross, 1997). Consent was however obtained from the *Owl House* Foundation which is concerned with maintaining the *Owl House* as a significant heritage site as well as a tourist attraction. The researcher sent the Foundation a letter which requested permission to conduct the current psychobiographic research on Miss Helen (see Appendix A). This letter informed them that the data that would be utilised would be accessed solely from the public domain and included biographies and previous psychobiographies that have been conducted on her.

The researcher also assured the Foundation that the ethical consideration of non-maleficence would be considered for the duration of this study so as to avoid harm towards Miss Helen's reputation and her affiliations (Terre Blanche *et al.*, 2006). Non-maleficence was ensured through the way in which the data is interpreted from the sources. The researcher informed the Foundation that the data would not be interpreted in a way which is harmful towards the reputation of Miss Helen or her affiliations through incorrect, inaccurate interpretations. Further assurance was given stating that the study remains a possible interpretation of Miss Helen's personality style due to the limitations of Millon's (1969/1996) theory (see chapter 2 section 2.3.6 and chapter 5 section 5.4). Finally the Foundation was informed that the aim of the research was not to criticise Miss Helen but rather to describe and interpret her personality style. Permission was subsequently granted from the foundation (see Appendix B).

3.9 Chapter summary

This chapter the research objectives of the study were presented. This was followed by an explanation as to why the research subject was selected. The method in which the data was collected and analysed was then discussed. Considerations regarding the study's validity were examined. Finally, the study's ethical concerns were explored. In the next chapter the findings related to Miss Helen's proposed personality style are presented and discussed.

CHAPTER 4

FINDINGS AND DISCUSSION

4.1 Chapter Preview

This chapter describes how Miss Helen expressed characteristics from Millon's personality styles. This illustration is conducted according to each of the personality domains (i.e., expressive acts, interpersonal conduct and regulatory mechanisms). Miss Helen's personality styles are then proposed and justified. A consideration of Table 4.7 which indicates the finding of characteristics deviating from the proposed personality style is also offered. This is followed by an examination on the validity of this study's findings. Finally, a discussion on the importance of these findings is included. Please note that numbers in parentheses correspond to Appendix C, please refer to the Appendix for a further description of the findings. Furthermore, Tables 4.1-4.7 include instances which have been marked by the asterisk *. These instances represent the applicability of more than one personality style.

4.2 Personality style domains

In order to determine the extent to which Miss Helen expressed characteristics from each personality style, all eleven of Millon's (1969/1996) personality styles were considered. This examination was conducted according to six of Millon's domains, namely: expressive acts, interpersonal conduct, regulatory mechanisms, cognitive style, mood, and self-image. The findings were recorded in Tables 4.1- 4.6.

In what follows are six sub-sections, one for each of the six domains. Each sub-section includes a description of the domain followed by the relevant table. An explanation of each table accounting for the characteristics that Miss Helen displayed is also presented.

4.2.1 Expressive act domain

According to Davis (1999) expressive acts are characteristics which indicate what individuals' do as well as how they do it. Expressive acts can be seen through the individuals' physical and verbal behaviour (Davis, 1999). The acts may reflect what the individuals unconsciously reveal about themselves; alternatively they may expose what they want others to think of them (Millon & Davis, 1996).

The data analysis identified twenty-two expressive acts distributed across six personality styles. These are presented in Table 4.1.

Active-dependent	4	Active-independent	0	Active-ambivalent	0	Active-detached	3
Passive-dependent	2	Passive-independent	0	Passive-ambivalent	3	Passive-detached	0
Decompensated-dependent	1	Decompensated-independent	0	Decompensated-detached	9		
TOTAL	22						

Table 4.1 Data analysis: Expressive acts domain

Table 4.1 showed that Miss Helen exhibited four active-dependent characteristics with regard to expressive acts. These were shown through her determination and tireless involvement with her artwork as she constantly changed and reinvented the space (1.1). She also sought recognition through her visitor's book (1.2). She desired to make the Owl House into a museum, which may be seen as an attempt for further recognition (1.3). Her yearning for recognition is also evident through her participation in several theatrical performances (1.4).

According to Table 4.1 Miss Helen also exhibited three active-detached expressive acts. This was evident through her attempt to hide her deformed feet from potential onlookers in an attempt to prevent anticipated personal ridicule (1.5). She also created an owl with two faces, which according to her friend Jill Wenman, represents Miss Helen's mistrust in others. This is because the two faces of the owl symbolise the two-faced nature of certain visitors of the *Owl House* (1.6). Furthermore, due to her arthritis she became unable to fasten her clothes without help from Koos Malgas. She was wary of what others would think of her receiving this form of help so she organized for Jill to appropriate elasticized clothes for her (1.7).

From the available data Miss Helen performed two passive-dependent acts. She kindly nursed injured birds (1.8). She also devotedly slept in the same room as her deceased mother's coffin for a period of time (1.9). Table 3.1 also indicated that Miss Helen acted in a passive-ambivalent style three times, during her adolescent and early adult years. She conscientiously looked up the meaning of words in her school reader (1.10). She was awarded several certificates and a college testimonial asserting her diligence towards her work (1.11). Additionally, she dutifully returned to Nieu Bethesda to look after her sickly parents (1.12). Table 4.1 also displayed one decompensated-dependent expressive act which was Miss Helen's final self-destructive act of suicide (1.13).

Table 4.1 indicated that the majority of Miss Helen's expressive acts represented the decompensated-detached personality style. She exhibited nine decompensated-detached expressive acts. The first three instances of these acts represent social perplexities associated with decompensated-detached behaviour. Firstly, she prioritised her artwork over her basic needs of food and clothing (1.14). Secondly, although she owned other clothes, the clothes that she chose to wear were regarded as unusual by her peers (1.15). Thirdly, she was sighted on several occasions in her garden whilst in the nude. This was particularly odd behaviour in the context of her conservative Calvinistic surroundings (1.16).

The following three expressive acts represented the flood of creative energy that appeared to have flown out of Miss Helen. This flood of creativity may have come from a possible attempt to release her stored up conflicts and emotions: fourthly, Miss Helen became fixated with bringing physical light into her life, a fixation which she carried out in a flood of creative activities stemming from soon after her father's death (1.17). Fifthly, she employed several people to create sculptures for her, who reported that she required them to work on more than one place at a time, again representing her abundance of creativity (1.18). Sixthly, she asked her niece to print Walt Disney figures on her outside wall, a request which her niece regarded as odd (1.19).

Seventhly, Miss Helen exhibited peculiar behaviours such as sleeping in different rooms depending on the position of the stars and moon (1.20). Eighthly, she experienced a period in her life in which she did not maintain a long-term job, but rather drifted between several occupations (1.21). Ninthly, she is reported to have exhibited peculiar behavioural patterns and body movements (1.22).

4.2.2 Interpersonal conduct domain

Interpersonal conduct shows how individuals function in relation to others, for instance, secretively, respectfully, antagonistically, and so on (Davis, 1999). Other information such as the ways in which individuals interact in order to achieve their needs or their approach to coping with social situations and conflicts may also be obtained through their analysing their interpersonal conduct (Millon & Davis, 1996).

The data analysis identified thirty instances of interpersonal conduct distributed across six personality styles. These are presented in Table 4.2. (*Please note that the table includes instances of interpersonal conduct which were categorised in more than one personality style. The researcher found that the following instances of interpersonal conduct were described equally well by more than one personality style: 2.14; 2.15; 2.22).

Active-dependent	5	Active-independent	4	Active-ambivalent	1	Active-detached	5
Passive-dependent	9	Passive-independent	0	Passive-ambivalent	2	Passive-detached	0
Decompensated-dependent	2	Decompensated-independent	0	Decompensated-detached	2		
TOTAL	30						

Table 4.2 Data analysis: Interpersonal conduct domain

Table 4.2 indicates that the biographical data confirmed five instances of active-dependent interpersonal conduct. This was evident through the accounts of several of Miss Helen's guests who reported that she sought praise and recognition for her artwork (2.1). Moreover, in a letter to Don Maclellan she expressed how significant receiving praise was for her (2.2). She created the *Owl House* in a way which suggested that she had a desire for visitors to come and appreciate her work (2.3). She also interacted with several visitors in an affectionate and sometimes flirtatious manner (2.4). She was aware that Mr Hattingh, who was believed to be her lover, had visual difficulties which meant that his wife read his mail to him. However, she continued to send him letters which probably referred to their affair (2.5).

The data confirmed four active-independent interpersonal characteristics in which Miss Helen demonstrated a disregard for the social conventions of her context. Even though her father was opposed to the marriage, she proceeded to get married, and she did so in a private

dwelling instead of in a church. This was an action which would have been highly frowned upon by her church-orientated community (2.6). She befriended and visited coloured people (2.7). As this occurred during the time of apartheid, her involvement with coloured people violated the social code. In addition, she illegally made and sold liquor to coloured individuals (2.8). Also, after the death of her mother she refused to take any responsibility with regard to the care for her decrepit father (2.9). According to Table 4.2 Miss Helen also displayed one active-ambivalent interpersonal characteristic which was reflected through her quarrelsome friendship with Miss Frances (2.10).

The data included five examples of active-detached characteristics regarding Miss Helen's interpersonal conduct. This was shown through instances in which she withdrew from society and maintained only a few relationships. For instance, she was seen to be dressed in her church attire when she retreated home after walking half way towards the church (2.11). She also invited only a select group of individuals whom she knew would not reject her to visit her *Owl House* (2.12). Furthermore, she ensured her privacy on numerous occasions by refusing to admit visitors who were not entrusted with a special knock (2.13). She sent numerous letters to a select group of individuals, all of whom were fellow artists and all of whom she knew would be accepting of her *(2.14). Finally, several of the letters the Miss Helen wrote revealed her mistrust in the intentions of many of her visitors *(2.15).

According to Table 4.2, the majority of Miss Helen's instances of interpersonal conduct fell within the passive-dependent personality style. Miss Helen performed nine passive-dependent interpersonal characteristics. Firstly, she sent numerous letters to visitors who showed interest in her work *(2.15). Secondly, some of the letters which she wrote indicated that she actively sought reassurance from visitors *(2.15). Thirdly, in her un-witnessed will Miss Helen kindly dedicated all of her artwork to her friend, Jill Wenman, and to her sister, Alida Seymour (2.16). Fourthly, according to Koos Malgas, Miss Helen paid him generously for the statues which he constructed at the Owl House (2.17).

Fifthly, several letters were found in her house from visitors who thanked her for her generosity and hospitality (2.18). Sixthly, Miss Helen relied on money which she received from several friends and family members (2.19). Seventhly, in a letter to the Master of the Supreme Court she requested money and expressed helplessness and an inability to earn her own money (2.20). Eighthly, she is reported to have depended on Johannes Hattingh during

their relationship (2.21). Ninthly, she selflessly nursed her mother who remained an invalid from the time when Miss Helen was born *(2.2.2)

According to the data, Miss Helen interacted passive-ambivalently twice. She demonstrated this by taking on the social responsibility as the only unmarried daughter in her family and returning to Nieu Bethesda to care for her ill parents *(2.22). Also, according to one of the children who brought her bottles to make her artwork, Miss Helen would not allow them to bring her broken bottles. This was because she did not want the children to get injured (2.23). According to Table 4.2, Miss Helen portrayed two decompensated-dependent characteristics through her interpersonal conduct. She is said to have threatened to marry Mr. Niemand several times and eventually married him in a suspected attempt to force Mr. Hattingh to leave his wife (2.24). According to the Supreme Court Divorce Records, Miss Helen was also sued for divorce by Johannes Pienaar who stated that she repeatedly left him (2.25).

Two of the instances in Table 4.2 indicated decompensated-detached interpersonal characteristics. These were reflected in Miss Helen's engagement in a secretive and private relationship with Mr. Hatting who was often sighted walking towards the *Owl House* at dusk and leaving from the house at dawn (2.26). In addition, two conflicting accounts, both of which reflected that Miss Helen appeared to be socially out of touch with others and did not perform according to the usual 'give and take' of social interactions: according to Matie Cupid, Miss Helen did not engage in any discussions which were frivolous, however, according to Jill Wenman Miss Helen spoke incessantly (2.27).

4.2.3 Regulatory mechanism domain

According to Millon and Davis (1996), regulatory mechanisms refer to the ways in which individuals protect themselves, achieve their needs, and resolve their internal conflicts. Because regulatory mechanisms are internal processes they may be difficult to identify, subsequently they are generally observed at an intrapsychic level (Davis, 1999).

The data analysis produced fifteen instances of regulatory mechanisms distributed across six personality styles. These are presented in Table 4.3. (*Please note that the table includes instances of regulatory mechanisms which were categorised in more than one personality style. The researcher found that the following instances of regulatory mechanisms were described equally well by more than one personality style: 3.4; 3.6; 3.7).

Active-dependent	1	Active-independent	0	Active-ambivalent	0	Active-detached	6
Passive-dependent	0	Passive-independent	0	Passive-ambivalent	1	Passive-detached	0
Decompensated-dependent	0	Decompensated-independent	2	Decompensated-detached	5		
TOTAL	15						

Table 4.3 Data analysis: Regulatory mechanism domain

According to Table 4.3 Miss Helen relied on one active-dependent regulatory mechanism. This was illustrated when she dissociated from her emotions and laughed in an apparent attempt to avoid the feelings caused by a hurtful situation (3.1). Table 4.3 also indicated that the majority of the instances in which Miss Helen exhibited regulatory mechanisms fell within the active-detached personality style. According to the data she relied on active-detached regulatory mechanisms six times. In the first three instances Miss Helen depended on applying her imagination and the transformation of her house as a means of expressing her emotions: firstly, after her father's death, she sealed off his room, painted it with black glass and named it the Lion's Den (3.2). Secondly, in a room which she named the Honeymoon Room, she separated two single beds in an apparent attempt to demonstrate her internal conflict which revolves around love being kept apart (3.3). Thirdly, she may have battled against the feelings evoked from her dark childhood by acting out her fantasy of bringing physical light into her house *(3.4).

The following active-detached mechanisms reflected Miss Helen's attempt to rely on her imagination and her own reverie in order to achieve her wish fulfillment: fourthly, unlike her sister, Miss Helen was unable to travel. In a possible attempt to satisfy a desire to travel and see new things she had several statues made which were based on many of the places which her sister visited (3.5). Fifthly, on numerous occasions she relied on her artwork to substitute for the way that she wanted the world to be, for instance, when she was unable to keep live birds she began to substitute these with cement bird statues. When she realized that her camels were aligned facing the wrong direction she marked their direction with a sign signaling a false east. Although it was impossible for it to snow constantly in the Karoo she made it snow by using crushed glass. She also wanted to see the sun rise and set behind the Spitzkop mountain and so she created a miniature version of the mountain. Finally, when she

became too self-conscious to attend church she built a church of her own *(3.6). Sixthly, although she struggled financially, she created a sense of wealth in her house by putting piles of money on tables, displaying fruit preserves and fine clothing which she never wore *(3.7).

According to Table 4.3 Miss Helen acted out a passive-ambivalent regulatory mechanism once by confessing to a friend that she resented having to take care of her mother (3.8). Additionally, she expressed two decompensated-independent regulatory mechanisms according to Table 4.3. Both of these expressions have revealed her need to construct a world of her own world in which she had the ability to shape her surroundings to meet her desires. Firstly, the following incidents illustrate her denial of reality and her reliance on her own world in which she could obtain all these desires: although it was impractical for her to continue keeping birds she attained statues of birds. While she accidentally misaligned the camels which were supposed to face east, she constructed a sign to indicate that the camels were heading east. While it did not snow continuously in the Karoo, she sprinkled crushed glass that created the illusion of snow. Although the sun cannot rise and set behind the Spitzkop mountain she placed a small replica of the mountain in the opposite direction. Lastly, while she was too afraid to attend church, she had a church of her own in her yard which she could pray in *(3.6). Secondly, although in reality she had little financial stability; in the world in which she created she had piles of money, food and fine clothing *(3.7).

Five of Miss Helen's regulatory mechanisms fell in the decompensated-detached personality style as according to Table 4.3. She displayed five decompensated-detached characteristics in the domain of regulatory mechanisms. Firstly, due to her own idiosyncratic thinking it appeared as if she somehow believed that the physical light in her house would undo the emotional darkness of her childhood *(3.4). Secondly, she displayed the false illusion of being wealthy, which may reveal that she was out of touch with reality *(3.7).

Thirdly, after acting in a bizarre manner when she was given a cake by a neighbour Miss Helen explained her behaviour by stating that this sort of frenetic activity caused people to believe that she was mentally ill. She appeared to have enjoyed the effect of repelling the undesired social obligations that such behavior inspired (3.9). Fourthly, when she erroneously believed she had killed her father, she seems to have tried to undo this by starving herself and by confessing her believed murder to the local doctor days later (3.10). Fifthly, although she would feel shy in social situations when she discussed and showed visitors her work she would drift into another trance-like world (3.11).

4.2.4 Cognitive style domain

The way in which individuals focus their attention, perceive events, organise and communicate their thoughts is reflected through their cognitive style (Davis, 1999). Cognitive style is generally measured on the phenomenological level (Millon & Davis, 1996).

The data analysis confirmed fourteen instances of cognitive style distributed across six personality styles. These are presented in Table 4.4.

Active-dependent	0	Active-independent	2	Active-ambivalent	0	Active-detached	5
Passive-dependent	1	Passive-independent	1	Passive-ambivalent	0	Passive-detached	0
Decompensated-dependent	0	Decompensated-independent	2	Decompensated-detached	3		
TOTAL	14						

Table 4.4 Data analysis: Cognitive style domain

Table 4.4 showed that Miss Helen displayed active-independent cognitions on two occasions. Although she was interested in several religions, such as the Islam religion, her meccas which were made from bottles that still contained alcohol which showed that she mocked the traditional ideals (4.1). She also stopped attending church in the customary tradition as she built a church of her own in the yard in which she would rather pray in (4.2).

According to Table 4.4 the majority of the instances of cognitive style fell within the active-detached personality style. Miss Helen presented with five active-detached cognitions. All five of the instances have revealed her probable ambivalence towards wanting affection, fearing rejection, and relying on a numb feeling to hide from the pain of the rejection. Firstly, although she appeared to be uncaring towards the maintenance of her feet and hands, she seemed to care about other's opinions about her hand as she did not want others to see them (4.3). Secondly, although she would often claim that she did not care about other peoples' perceptions of her, it is likely that the knowledge that they regarded her as mentally ill affected her. This is because she found it necessary to defend herself against this accusation (4.4).

Thirdly, two of the people who were closest to Miss Helen commented that she was indeed hurt by the rebuff from others and that it caused her to fear rejection by her friends (4.5).

Fourthly, John Moyle explained that although Miss Helen did not tell people that she did not care about what they thought, she continued to act as if she did not care (4.6). Fifthly, one of her closest friends speculated that as Miss Helen aged and became increasingly frail, she began to become more affected by her remoteness (4.7).

Miss Helen was found to show one passive-dependent cognitive characteristic in Table 4.4. This was observed by her niece who commented on Miss Helen's naivety and trustfulness towards a stranger who she met on the beach (4.8). She also showed one characteristic of a passive-independent cognition through her resourcefulness, her creativity of her artwork as well as her undisciplined imagination in which she drew from several religious sources and portrayed them in her own untraditional way (4.9).

According to Table 4.4 Miss Helen expressed two decompensated-independent cognitions both of which occurred towards the end of her life. Firstly, although she had received a daily plate of food from a neighbour, Miss Helen abruptly asked for this to stop as she believed that her neighbour was trying to poison her (4.10). Secondly, she started to believe that people were stealing her possessions. Furthermore, although she expressed great affection towards Koos Malgas in earlier years, she began to suspect that he intended to harm her or pressure her for money (4.11).

Table 4.4 indicated that Miss Helen showed three signs of decompensated-detached cognitive ideation. Firstly, there are several different accounts as to why Miss Helen decided to have abortions, most of which reflect irrational thoughts which are out of touch with reality (4.12). Secondly, one of Miss Helen's closest friends, Peggy Deplort, explained that Miss Helen lived in a type of fantasy world (4.13). Thirdly, she would throw glass in the air and let it rain down on her without concern for the realistic danger that it was harmful to her eyes (4.14).

4.2.5 Mood domain

The temperament and affect of individuals are typically displayed in their mood (Davis, 1999). One can observe extreme moods rather easily, and expressive features such as whether individuals are distraught, responsible, or hostile may be conveyed by self-report or through their level of activity (Millon & Davis, 1996).

The data analysis identified nine instances of mood distributed across six personality styles. These are presented in Table 4.5. (*Please note that the table includes instances of mood

which were categorised in more than one personality style. The researcher found that the following instances of mood were described equally well by more than one personality style: 5.3; 5.4).

Active-dependent	4	Active-independent	0	Active-ambivalent	0	Active-detached	1
Passive-dependent	0	Passive-independent	0	Passive-ambivalent	0	Passive-detached	0
Decompensated-dependent	0	Decompensated-independent	0	Decompensated-detached	4		
TOTAL	9						

Table 4.5 Data analysis: Mood domain

Table 4.5 indicated that the majority of the instances of mood fell within both the Decompensated-detached and the active-dependent personality styles. Miss Helen was found to express four active-dependent mood states. Firstly, one of her closest friends described the experience of watching Miss Helen light all of the lamps and candles at the *Owl House* as joyful (5.1). Secondly, Miss Helen's niece, Betty, recalled that Miss Helen was lively and excited during a trip to the market together (5.2). Thirdly, both Koos Malgas and Piet van der Merwe, who had worked for Miss Helen, described her as someone who worked untiringly on the *Owl House* *(5.3). Fourthly, several visitors commented on how excited Miss Helen became when she spoke about anything regarding her *Owl House* *(5.4).

According to Table 4.5 Miss Helen expressed one active-detached mood characteristic. The following actions were performed by Miss Helen due to her underlying embarrassment and concern about what others would think about her: she sent local children on her errands to avoid being seen by villagers. She would go to the post office and collect water at 5a.m when nobody else was around to minimise the chance of being seen. She was embarrassed about others watching her collect her pension and so she would cover it in a magazine. She also walked down the side of the road in the bushes to avoid being judged by others (5.5).

Miss Helen also expressed four decompensated-detached mood states. These were shown through her frenetic engagement with the creation of the *Owl House* *(5.3). Also when she spoke about her *Owl House* her social apprehension seemed to fall away as she became engrossed in her own exciting world *(5.4). She also wearily admitted to a friend that she was

worried about her failing sight and the depression which this was causing. She distrustfully begged her friend to keep this confidential (5.6). Finally, Miss Helen herself as well as other people had noted that during her later years she fell into an increasing depression (5.7).

4.2.6 Self-image domain

The self-image of individuals acts as a stable anchor or a guidepost which provides a sense of continuity on a changing environment (Davis, 1999). The 'I' or 'me' within the self-identity of individuals is generally found on a phenomenological level (Millon & Davis, 1996). While some individuals may have an inherent understanding of who they are this may differ in clarity, accuracy and complexity (Millon & Davis, 1996).

The data analysis confirmed fifteen instances of self-image distributed across six personality styles. These are offered in Table 4.6. (* Please note that the table includes instances of self-image which were categorised in more than one personality style. The researcher found that the following instances of self-image were described equally well by more than one personality style: 6.5; 6.11).

Active-dependent	1	Active-independent	0	Active-ambivalent	0	Active-detached	4
Passive-dependent	2	Passive-independent	0	Passive-ambivalent	0	Passive-detached	0
Decompensated-dependent	1	Decompensated-independent	0	Decompensated-detached	7		
TOTAL	15						

Table 4.6 Data analysis: Self-image domain

Table 4.6 indicates that Miss Helen had one active-dependent view of herself. This was shown through the accounts of two of her friends, the writer Don MacLennan and the artist Peggy Delport. These people commented that Miss Helen was preoccupied with their perception of her to the extent that her value and identity depended on their recognition of her (6.1).

Miss Helen had four active-detached characteristics regarding her self-image as according to Table 4.6. These were illustrated through her self-deprecation and her awareness of her social difficulties (6.2). Additionally, she avoided facing her own reflection in mirrors because she

had a deflated self-image and was subsequently distressed by her appearance (6.3). The only sculpture which Miss Helen made herself was believed to be autobiographical as the feet of the sculpture reflected how she regarded herself to be different from other people. This difference was partly due to her deformed feet; as one of the feet is a human's foot and the other has an animal hoof as a foot. Furthermore, she used this sculpture as a doorstep which may show that she regarded herself with contempt (6.4). Finally, in a letter to Don MacLennan, she expressed that she was wary of all people and self-conscious about her appearance *(6.5).

Table 4.6 indicated two passive-dependent characteristics with regard to her self-image. Firstly, apart from one sculpture which Koos Malgas co-constructed with Miss Helen, she didn't make any of her sculptures. It is believed that this was due a lack of confidence in her competencies and an inability to assert herself (6.6). Secondly, although she desired recognition, she was unable to accept it, as she belittled her achievements and saw herself as inadequate and therefore undeserving of recognition (6.7).

According to Table 4.6 Miss Helen showed a decompensated-dependent characteristic with regard to her self-image. This was because she had asked for several of the sculptures to have been of herself, and the sculpture which she believed was of her and her friend Jill was significant to her as it meant that Jill would remain in her yard forever. This may reveal a possible underlying fear that Jill would abandon her *(6.11)

Table 4.6 indicated that the majority of Miss Helen's self-images fell within the decompensated-detached personality style. From the data, Miss Helen showed seven decompensated-detached views of herself. Firstly, in a letter which she wrote to Don MacLennan, she reported to have been hypersensitive and uncomfortable in social interactions and that she preferred to focus on her art. She may have focused on her art in an attempt to counter these feelings and live in her own fantasy world instead *(6.5). Secondly, in several letters to friends, Miss Helen expressed her fear of being unable to work and she suggested that without being able to work on her fantasy world, she would cease to exist and die (6.8).

Thirdly, Miss Helen expressed a possible fear of her death leading to nothingness. She may have countered this through self-referential ideas towards her artwork as she wanted to have her ashes mixed into one of her sculptures to ensure that she survived through her artwork (6.9). Fourthly, her self-referential ideas towards her artwork were also seen through her identification with much of the artwork as it was believed that she saw it as an extension of

herself (6.10). Fifthly, there are several sculptures which are of Miss Helen, this further asserts the connection between her self-image and her art *(6.11). Sixthly, according to her close friend Jill Wenman, Miss Helen was concerned about time running out and she attempted to counteract this concern by creating her own reality in which she had sculptures which pulled down on the hands of a clock and prevented it from ticking (6.12). Finally, on numerous occasions she read a quote to Jill which was about the moon looking down on her Camel Yard after she had died (6.13). This reinforced her preoccupation with preventing total disintegration by becoming part of her artwork.

4.3 Proposed personality style

The following table indicated the extent to which Miss Helen expressed characteristics of each personality style.

Active-dependent	15	Active-independent	6	Active-ambivalent	1	Active-detached	24
Passive-dependent	14	Passive-independent	1	Passive-ambivalent	6	Passive-detached	0
Decompensated-dependent	4	Decompensated-independent	4	Decompensated-detached	30		
TOTAL	105						

Table 4.7 Data analysis: Proposed personality style

Table 4.7 indicated that the majority of Miss Helen's characteristics were decompensated-detached, followed by active-detached. It is subsequently proposed that Miss Helen had an active-detached personality which deteriorated into a decompensated-detached-active-detached mixed personality style and finally deteriorated further into a decompensated-detached personality style. The proposed personality style is not a single personality style, but is rather three interlinked personality styles. This is consistent with Millon's (1969/1996) theory as Millon (1981) explained that the decompensated-detached personality style is a deteriorated form of the active-detached personality style. Millon (1981) clarified further that the odd symptoms which arise in decompensated-detached personality style contribute to and are derived from the social isolation and self-alienation which is essential to the active-detached personality style (Millon, 1981).

The proposed personality style accounted for the significant amount of both active-detached and decompensated-detached characteristics in Table 4.7. Furthermore, the decompensated-detached-active-detached mixed personality style is a combination of the two personality styles. This style therefore fits as an intermediary stage between the other personality styles. Thus, the three proposed personality styles may be perceived as connected deterioration of personality which represents the decompensation of Miss Helen's personality over time.

In what follows, a justification of each of Miss Helen's three interlinked personality styles is presented. In order to justify the proposed personality styles an examination into the main features of both the active-detached and the decompensated-detached personality styles and how these relate to Miss Helen are presented. The connection between the personality styles will also become apparent through their similarities. Both personality styles will be discussed in relation to the following main aspects: social interaction, the desire for intimacy and fear of rejection, the increasing separation from society, the reliance on fantasy to achieve their desires and their views of themselves. This is followed by an examination into the main features of the decompensated-detached-active-detached mixed personality style and how these relate to Miss Helen. Finally, the predisposing factors of the decompensated-detached-active-detached mixed personality style are considered to further assess the appropriateness of this personality style to Miss Helen's life.

4.3.1 Justification for Miss Helen's active-detached personality style

Miss Helen could be described to have had an active-detached personality style, which will be referred to as A-DPS for the sake of convenience for the duration of this study. Those with an A-DPS tend to approach social interactions by maintaining a small group of trusted friends (Millon, Grossman, Millon, Meagher, & Ramnath, 2004). These individuals often refuse to take part in social engagements unless they are given unusually strong guarantees that they will be accepted (Millon, 1981). Furthermore, they generally require others to pass some form of testing which proves that they are accepted by others (Millon *et al.*, 2004).

These approaches towards social interaction are applicable to Miss Helen's life as she restricted her friendships to include mainly fellow artists who were more likely to accept her (Emslie, 2000). Furthermore, individuals with A-DPS are known to maintain the exclusivity of their private circle of friends. This was shown in Miss Helen's life as she required friends to perform a secret knock before admitting them into her home (Emslie, 2000; Ross, 1997).

Individuals with A-DPS have a desire for social interaction; however they also have an overriding fear of the possible rejection that social interaction encompasses (Millon *et al.*, 2004). They are subsequently conflicted between their desire and the distress which this desire causes. Their fear generally supersedes their desire and results in avoidant actions which protect them against their anticipated pain and humiliation (Millon, 1981; Millon *et al.*, 2004).

Miss Helen may be understood to have struggled with this conflict regarding longing for connection with others and simultaneously avoiding it. Her longing for interaction was evident from the numerous letters which she sent to her friends as well as from personal accounts from friends which she trusted (Ross, 1997). Her anticipation of rejection was also apparent as can be observed in several of her self-descriptions such as in her letter to Don MacLennan in which she said: “I am shy of all people I like; I am frightened of all mankind; and I am afraid of children. I am cursed with an over-sensitivity- a perpetual awareness of my unsightly appearance; I prefer to avoid people; should they find me, I am bound to make the best of my job” (Ross, 1997, p.110). Thus, Miss Helen vacillated between a longing for love and social engagement and a fear of rejection. This may have caused her to turn towards her artwork in an attempt to numb the painful feelings (Millon, 1990).

Individuals who have A-DPS learn from their childhood that the world is hostile and humiliating (Millon *et al.*, 2004; Millon, 1990; Millon, 1981). They decide to make their psychological safety a priority as they place great importance over guarding themselves against the possibility of rejection and humiliation that others can inflict (Millon, 1990; Millon *et al.*, 2004). The influence of this childhood lesson increases as they grow older, and they tend to separate themselves increasingly from society (Millon *et al.*, 2004).

Indeed Miss Helen placed increasing importance on self-protection against rejection and humiliation. As she aged she became progressively isolated and avoided social interactions more and more. For instance, she stopped attending church and eventually collected water at 5 a.m. to avoid social confrontation (Emslie, 2000; Ross, 1997).

Due to their fear of rejection, many individuals with A-DPS become unable to express feelings openly with others. They subsequently direct their emotions towards their inner world (Millon, 1981; Millon *et al.*, 2004). This is because their inner world allows them to escape the discomfort of having to interact with others (Millon, 1981; Millon *et al.*, 2004).

Their inner world also provides them with a sense of security and connectedness which they feel they cannot attain from others (Millon *et al*, 2004).

The *Owl House* can be understood as an attempt to create her own world which was filled with light. This may have offered her comfort that she may not have felt she was able to receive from others. It is common for individuals with A-DPS to be highly creative within their own homes and fantasies and for their desire for connection to flow through their poetry or artistic activities (Millon, 1981; Millon *et al.*, 2004). Indeed Miss Helen included several poetry quotes made from wire within the *Owl House*. One of the wire quotes stated “this is my world” which may be seen as her attempt to bridge the gap between her and others by allowing them to see her inner fantasy world (Ross, 1997, p.182).

According to Millon (1990) individuals with A-DPS may also be aware of their tactics of relying on their fantasy. Certainly Miss Helen was aware that others believed she was mentally ill (Emslie, 2000; Ross, 1997). This may suggest that on some level she knew that her obsession with her *Owl House* was her own way of dealing with her emotions.

According to Millon (1981) individuals with A-DPS often perceive themselves to be different from others. Moreover they tend to be uncertain of their self-worth and often degrade themselves (Millon, 1981). They are disappointed with their lives and they judge their achievement in a more critical way than others judge them (Millon, 1990). Miss Helen’s self-deprecation was evident as she said “what a silly old woman I am!” (Emslie, 2000 p.9). Furthermore, in a letter to Don MacLennan she showed how she degraded herself more than others did as she wrote “I deserve not so much honour; praise, as proved me by you...how can you when I am a dud; an ignorant soul, who knows nothing...” (Ross, 1997, p.119).

4.3.2 Justification for Miss Helen’s decompensated-detached personality style

Miss Helen could be described to have had a decompensated-detached personality style or D-DPS for the sake of convenience for the remainder of this study. Individuals with D-DPS are often understood to be odd and eccentric and appear to be absorbed in a world of their own (Millon *et al.*, 2004). Like individuals with A-DPS, individuals with D-DPS experience anxiety in social interactions and tend to isolate themselves (Millon *et al.*, 2004). When they are demanded upon socially, they often withdraw into their own worlds and may appear to be distracted or to have blanked-out (Millon, 1981; Millon *et al.*, 2004).

These approaches towards social interaction are applicable to Miss Helen's life as she was fixated on creating the *Owl House* and would often become engrossed in her work during social interaction. For instance, John Moyle recounted an incident which illustrates how she would revert into her own world. He explained: "there was an extraordinary contrast between her... genuine shyness and yet her commitment to her work transcended it completely; she was totally involved in her work. While talking to you she would suddenly dart across a room to move a piece of mirror on the windowsill to catch and reflect the sunlight" (Ross, 1997, p.112).

Some individuals with D-DPS, known as the insipid variant, display social indifference and a general indifference and flatness of emotion (Millon *et al.*, 2004). On the other hand, others known as the timorous variant display an exaggeration of the D-DPS and are oversensitive to social interaction causing them to be restrained, guarded and apprehensive (Millon *et al.*, 2004). In contrast to the insipid variant, the timorous variant may use apathy and indifference in a protective effort to weaken their sensitivities and desire for closeness (Millon *et al.*, 2004).

It is probable that Miss Helen presented with the timorous variant as she expressed emotional sensitivity towards people as well as a desire to for connection with others. This was deduced from the numerous letters which she sent to fellow artists, some of which expressed concern about what others thought of her (Ross, 1997). Millon (1981) explained that the interpersonal reserve of those with the timorous D-DPS is not due to a lack of desire for social connectedness. Rather, this is the result of a protective act which they utilise in order to shield themselves against their fear of rebuff.

While those with D-DPS may form a few relationships, they tend to retreat from the majority of social engagements and personal obligations that they are presented with (Millon, 1990). As their social withdrawal increases they may begin to lose their sense of behavioural appropriateness. As a result such individuals may employ rather idiosyncratic actions which are often regarded by the general public to be eccentric and odd (Millon, 1981). Individuals with D-DPS are subsequently renowned for their socially gauche behavior, as they appear to be disconnected from the "conventions of reality" and subsequently tend to exhibit unusual actions (Millon, 1981, p. 400; Millon *et al.*, 2004; Millon & Davis, 1996).

Again this is reflected in Miss Helen's life, as she withdrew more from society and focused more on her *Owl House*, she began to dress in a rather usually compared to the other

inhabitants of Nieu Bethesda. According to photographs found in the *Owl House* which included Miss Helen as a young child and an early adult, she appeared to have been a well-groomed individual who dressed in socially appropriate attire similar to that of her peers and family (Ross, 1997, p.28-30). According to later accounts of Miss Helen's dress, she had lost touch with the social conventions of dressing as she was described as "haphazard" "eccentric" and "rather odd" (Emslie, 2000, p. 49). Furthermore, when asked about her dress-sense in her adulthood Miss Helen replied as she said "clothes are nothing. One must only be clean. I buy glass and mirrors instead" (Emslie, 2000, p. 49).

Individuals with D-DPS tend to rely on their fantasy in order to deal with the emotions (Millon, 1990). In most cases their fantasy facilitates the release of emotions which they have repressed for most of their lives (Millon, 1981). Once they are able to express their emotions through their fantasy, their feelings and energy erupt into a "frenetic cathartic discharge" (Millon, 1981, p. 414).

Miss Helen's energy for the *Owl House* was released after the death of her father at which point she was finally relieved of the responsibility of nursing her parents (Emslie, 2000; Ross, 1997). It can be assumed that Miss Helen expressed her repressed emotions towards her father through her work by painting his old room black and sealing it. Once she began to focus on the transformation of her house she worked obsessively and is said to have often focused on several pieces at a time (Ross, 1997).

According to Millon *et al.*, (2004) those who fall under the variant of timorous D-DPS often attempt to anchor themselves to something which they believe to be substantial. This is done in an attempt to fill an existential void within themselves (Millon, 1981; Millon et al., 2004). They experience a void within themselves as well as a fear of the nothingness that comes with death. Therefore they often engage with their fantasy worlds in order to reaffirm reality and to counteract their fear of nothingness (Millon & Davis, 1996).

Miss Helen's desire for the *Owl House* to be viewed as a museum may be understood to have reflected an attempt to solidify her existence (Emslie, 2000). Additionally, her desire for her ashes to be mixed with the cement of an owl reveal an attempt for her to escape the nothingness which Millon (1996) referred to and to remain forever a part of the *Owl House* (Emslie, 2000). Thus, in a similar fashion to A-DPS, some individuals with D-DPS rely on fantasy to create their own world. They do so because their inner worlds provides them with more pleasure and less pain than what they find in reality (Millon et al., 2004).

4.3.3 Justification for Miss Helen's decompensated-detached-active-detached mixed personality style

The decompensated-detached-active-detached mixed personality style encompasses several of the characteristics described above in the A-DPS and D-DPS. It has been deemed to be a useful description of Miss Helen's personality as it blends these two styles together. It serves as a link between the A-DPS and the D-DPS and therefore helps to add to the interpretation of Miss Helen's personality style.

The following description of the decompensated-detached-active-detached mixed personality is based on Millon (1981). Millon explained that individuals who have this personality style tend to share the following features: they are restrained, isolated and guarded, and often withdraw from social engagements in order to defend themselves against the humiliation and rejection which they expect from relationships. Although they desire social interaction and affection, they often deny this to themselves as an attempt to protect themselves from rejection. While on the surface they may appear to be apathetic, this is often not a true reflection of how they feel. Rather their apparent apathy may be an attempt to water-down their excessive sensitivities.

Clear parallels can be drawn between Miss Helen and individuals with decompensated-detached-active-detached mixed personality styles. For instance, Miss Helen was isolated to the extent that she was commonly referred to as a recluse (Ross, 1997). Furthermore as has been explained above, she desired social connection yet often avoided it due to her fear of rejection. On several occasions she appeared to be apathetic in what may have been an effort to deny strong emotions. For instance, she seemed to be unfazed about how others saw her, yet her defensiveness regarding others viewing her as mentally ill shows she probably felt deeply about this (Ross, 1997).

According to Millon (1981) individuals with decompensated-detached-active-detached mixed personality styles may depreciate their self-worth to the extent that they find themselves to be worthless. Their fear of rejection prevents them from turning towards others, and they are unable to find comfort when they turn towards themselves. Subsequently, they may rely on a fantasy world which provides them with comfort and a relief from reality. In order to prevent reality from intruding into their fantasy world, they strengthen this world by increasing their fantasies. This often leads to an increase in their social withdrawal which in turn may result

in them losing touch with conventions of reality. They cannot always communicate in regular reciprocal social situations, as they tend to speak in an odd manner (Millon, 1981).

Miss Helen appears to have relied strongly on her fantasy world of the *Owl House* as she devoted the majority of her time, energy and money to this end (Ross, 1997). She also gradually withdrew from society to the extent that she lost touch with some of the social conventions of the time. Furthermore, she appears to have spoken in an odd manner as Ross (1997) found “on a tape which Helen and her two sisters recorded...Helen speaks very quickly and at times it is extremely difficult to make out every word” (p.50).

Millon (1981) explained that individuals with decompensated-detached-active-detached mixed personality styles may begin to fear the terror of ‘nothingness’ and non-existence. To counter this anxiety they may attempt to use odd behaviours to draw attention towards themselves in order to prove to themselves that they do exist. This effort generally fails and they then turn back to their make-believe world which offers them a ‘pseudo-community’ of imagined people and objects which they can relate to. They seem to be lost in daydreams and may occasionally blur the distinctions between fantasy and reality (Millon, 1981).

Again, Miss Helen can be viewed with a decompensated-detached-active-detached mixed personality style as her *Owl House* resembles a pseudo-community. She also related to the statues in the *Camel Yard* to the extent that she regarded several sculptures to represent herself (Ross, 1997). Jill Wenman suggested that Miss Helen was so connected to her fantasy world that “she couldn’t tear herself away from the *Owl House* because it had become so much a part of her” (Ross, 1997, p. 120). In conclusion several parallels exist between Miss Helen and Millon’s (1981) description of a decompensated-detached-active-detached mixed personality style which has suggested that she probably typified this personality style.

4.3.4 Predisposing background of the decompensated-detached-active-detached mixed personality style

According to Millon (1981, 1990) personality styles develop from an interaction between biogenic and social factors. Millon (1981) identified the most significant elements of the biogenic and social factors to include: a) inherited predispositions b) parental and peer stimulus during periods of neurological maturation; as well as c) the individuals’ attitudes, behaviours and coping strategies.

- a) Evidence has suggested that individuals with the decompensated-detached-active-detached personality style generally stem from a family with a history of apprehensive or cognitively ‘muddled’ relatives (Millon, 1981). It is subsequently suggested that there may be a genetic predisposition towards this personality style. The following accounts of unusual behaviour support the likelihood that Miss Helen’s father, Petrus Jacobus Martins (Mr Martins) suffered from a form of mental illness.

According to Piet van der Merwe, Mr. Martins would write down people’s names in the margins of his Bible (Emslie, 2000; Ross, 1997). He is reported to have done this in a private attempt to charge them with committing different offenses (Ross, 1997). Mr. Martins is also remembered to have been lying on the ground with an empty orange box over his head. When an approaching guest enquired about this, he removed the box and said “can’t you see I’m busy,” and then placed the box back on top of his head and continued to ignore his guest (Emslie, 1991, p. 40). He was also noted to have sat on the steps outside his house during which time he would shout to onlookers “don’t bother me, can’t you see I’m sick” (Emslie, 1991, p. 39).

Furthermore, according to Ross (1997), Mr Martins was renowned amongst the residents of Nieu Bethesda for being fanatical about cleanliness. For instance, when a neighbour offered to bake him bread, he forbade her from talking to anyone during her baking in case she spat in the bread (Ross, 1997). Moreover, Miss Helen recalled that her father would refuse to eat bread that he knew someone had used their hands to knead (Ross, 1997). If one of his children was sick he refused to be in the same room as them. During such times he resorted to communicating with them by using a stick to pass them notes through the door. He even plugged the keyhole of the pantry door with newspaper in order to stop germs from entering (Ross, 1997).

During interviews with Ross (1997) it was established that Mr Martin’s preoccupation with cleanliness applied only to excretions and secretions from others as he disregarded his own hygiene. This was illustrated through an instance in which he refused to let a shop assistant clean a dirty can for him before filling it with butter. Mr Martins protested to the shop assistant that his dirt was clean. Thus, it is probable that Mr Martins did indeed suffer from a form of mental illness.

In addition to her father, it is also possible that Miss Helen's brother, James Henry, also experienced some form of mental illness. This is because he was a recluse who lived out his adult life in the Lebombo Mountains (Ross, 1997). He spent his time completing crossword puzzles and would fetch provisions once a month from town, until he was eventually murdered (Ross, 1997). Miss Helen's nephew, Joe, also indicated that Miss Helen came from a family with a history of mental illness in his comment: "my mom was the only normal one in the family. The rest were all unbalanced" (Ross, 1997, p. 100). Therefore, Joe was probably correct as it appears that both Miss Helen's father as well as her brother suffered from a form of mental illness. The likelihood that Miss Helen inherited a predisposition to mental illness is consequently increased.

- b) The parental stimulus that individuals with decompensated-detached-active-detached mixed personally styles have been observed to receive during their neurological maturation includes negative reactions from their parents (Millon, 1981). The negative parental reactions have been found to commonly involve rejection and depreciation and humiliation. Due to the negative reactions, these individuals were often found to be fearful and frustrated in their childhood (Millon, 1981).

It is probable that Miss Helen was exposed to such negative reactions from her father as Mr Martins was quoted to have said "if a boy is born it is sad, but if it's a girl, it is even worse" (Ross, 1997, p. 28). Furthermore, her father referred to her as "Helletjie" which means little hell (Ross, 1997, p. 29). This indicated that Miss Helen experienced a potential lack of affection from her father. Miss Helen's father also taunted her by tearing up letters that had arrived for her before she was able to read them (Ross, 1997). Finally, according to her sister Annie, Miss Helen was continuously subjected to the authority of her father (Ross, 1997). It is subsequently feasible that Miss Helen endured the predisposing factors that Millon (1981) specified relating to parental stimulus.

Individuals who present with decompensated-detached-active-detached mixed personally styles may also have been exposed to belittlement and ridicule from their peers (Millon, 1981). According to Millon (1981) such ridicule may have taught them

to maintain distance from their environment and to shield their emotions. Indeed Miss Helen was subjected to this predisposing factor as she was victimised by children who thought that she was strange and who would knock on her door and then run away or would throw stones into her yard (Emslie, 2000). According to Emslie (2000) this torment was a primary reason that she became “obsessed with fortification in so many ways” and created the high fence around her property (p.33).

- c) The negative experiences of rejection and humiliation often cause these individuals to experience low self-esteem (Millon, 1981). Furthermore, the ridicule from their peers may have caused them to develop a sense of personal worthlessness and incompetence. As a result, they often develop the coping strategy of refusing to trust others in their interpersonal relationships (Millon, 1981). Another possible consequence of these negative experiences is that they may have learned to avoid others’ judgment as well as to degrade themselves. They begin to belittle themselves in the same way in which others have in the past (Millon, 1981).

Miss Helen did not trust others easily, as can be seen by her owl with two faces which she made to represent the two-faced nature of most of the villagers (Ross, 1997). Her low self-esteem may be observed most clearly through a letter which Miss Helen wrote to Don MacLennan in which she expressed her torment over her inability to accept his praise: how can you when I am a dud; an ignorant soul, who knows nothing...”(Ross, 1997, p.119).

It is therefore evident that Miss Helen experienced the predisposing factors that Millon (1981) found to be commonly associated with the decompensated-detached-active-detached mixed personality style. It is consequently likely that this personality style describes Miss Helen appropriately.

4.4 Considerations of the findings in Table 4.7

Table 4.7 indicated that the majority of Miss Helen's characteristics fell within the D-DPS and the A-DPS. The researcher has subsequently argued that Miss Helen's personality style was A-DPS and deteriorated to decompensated-detached-active-detached mixed and then deteriorated further to decompensated-detached personality style. With this in mind, what follows are possible explanations for why Table 4.7 reflected reasonably high characteristics within the in passive-dependent and active-dependent personality styles. A brief examination will also be presented as to why some of decompensated-independent and decompensated-dependent characteristics reflected in the table may also be interpreted as deteriorated decompensated-detached characteristics.

Table 4.7 showed that Miss Helen the data confirmed fourteen passive-dependent characteristics. Individuals with passive-dependent personality styles are distinguished by their submissive roles in interpersonal relationships (Millon, 1981; Millon, 1990). According to Millon (1981) those with decompensated-detached-active-detached mixed personality styles may also adopt a passive role in interpersonal relationships. In some instances they may even become almost entirely dependent on supportive individuals (Millon, 1981). Moreover, it is not uncommon for individuals with A-DPS or D-DPS to exhibit characteristics of other personality styles such as the passive-dependent personality style (Millon *et al.*, 2004).

According to Millon (1981; 1996) if individuals with Miss Helen's proposed personality style do adopt passive-dependent characteristics, these are maintained through their belief that they are weak and fragile. It has been established that Miss Helen had a deflated self-image and regarded herself as inadequate (see section 4.2.6). It is therefore possible that she assumed a more reliant, submissive role in some of her interpersonal relationships.

Furthermore, individuals with passive-dependent personality styles exhibit a clear need to be approved of socially as well as sensitivity towards criticism (Millon, 1981; Millon, 1990). Again it could be argued that this description fits with Miss Helen's proposed personality style. This is because those with the A-DPS tend to have a "strong although often repressed desire to be accepted" (Millon, 1981, p. 304). Her D-DPS also allows for the desire of "*some* relatedness, *some* sensation, and *some* feeling that they are part of the world about them... their interpersonal reserve does not arise because of intrinsic emotional or social deficits but because they have bound their feelings and relationships to protect against the possibility of

rebuff” (Millon, 1981, p. 413). Subsequently Miss Helen’s social isolation was not caused by a lack in her desire to be social but rather from an active protection from expected humiliation and social rejection.

Thus, like those with a passive-dependent personality style, individuals with both the A-DPS and D-DPS show a desire to be socially accepted to a certain degree (Millon, 1981). Additionally, all three of these personality styles are sensitive to social rejection (Millon, 1990; Millon, 1981). Moreover, according to Jankowski (2002) individuals with the passive-dependent personality style have learned to attain their rewards from others and do not look internally for pleasure or comfort. This is consistent with the individuals with a decompensated-detached-active-detached mixed personality style who view themselves as worthless and therefore are unable to turn towards themselves (Millon, 1981). With this understanding it becomes possible to see that Miss Helen may have adopted certain passive-dependent characteristics in an attempt to fulfil her desire for acceptance. By remaining pleasing and submissive she was able to protect herself from anticipated rejection. The number of passive-dependent characteristics within Table 4.7 is consequently in line with Miss Helen’s proposed personality style.

Table 4.7 indicated that Miss Helen relied on fifteen active-dependent characteristics. According to Millon (1981) those with active-dependent personality styles are “preoccup[ied] with external rewards” and actively solicit praise (p. 140). It may be argued that Miss Helen fell under the hesitating variant of the A-DPS. Individuals in this variant tend to be self-conscious and fear embarrassment (Millon *et al.*, 2004). Once they have established a social situation in which they feel accepted they are likely to use more active-dependent characteristics such as expressing themselves in an open and friendly manner (Millon *et al.*, 2004).

Miss Helen expressed most of her active-dependent characteristics around the visitors of her *Owl House* who showed interest in her work (see section 4.2.2). She may have understood their interest to indicate acceptance, making it is possible that she fell into the hesitating variant of the active-dependent (Millon *et al.*, 2004). She can therefore be understood to have displayed active-dependent characteristics around these trusted people as they were less likely to reject her. Understanding Miss Helen as fitting into the hesitating variant aids in conceiving the number of active-dependent characteristics indicated in Table 4.7.

However, it has been argued previously that Miss Helen was of the timorous variant (see section 4.3.2). As these variants are in conflict, the Active-dependent characteristics reflected in Table 4.7 may not fit in with her proposed personality style. This is because those with an active-dependent personality style tend to find the spotlight irresistible as they achieve their needs for attention from others (Jankowski, 2002; *Millon et al.*, 2004). Individuals with A-DPS and D-DPS on the other hand experience extreme discomfort in the spotlight and focus on withdrawing into a niche where they can be safe from rejection (Jankowski, 2002; *Millon et al.*, 2004).

While Table 4.7 indicated four decompensated-independent characteristics, it may be argued that the following instances also reflect a deteriorated D-DPS. Firstly, she believed that her neighbour was poisoning her food, but she later asked her neighbour for food again (4.9). Secondly, although there were periods when she was noted believing that Koos was stealing from her (4.10) she did not maintain this belief as after taking the caustic soda Helen had “left instructions [for Koos] as to where she had hidden her money” (Emslie, 2000 p.13). These instances may also be conceived to reflect a deteriorated D-DPS as such individuals have been found to occasionally experience delusions (Millon, 1981). These delusions are often brief and generally forgotten as quickly as they were created (Millon, 1981). According to Millon (1981) this is unlike the decompensated-independent personality style whose delusions are more logical and coherent and sustained over long periods of time. Indeed these instances reflected beliefs that she only maintained briefly.

Furthermore, the majority of Miss Helen’s decompensated-independent characteristics arose towards the end of her life. According to her proposed personality style, she would have fallen into the deteriorated D-DPS at this point in her life. Thus, while the delusions may have appeared to have been decompensated-independent personality style characteristics, they may have actually been characteristics of the deteriorated D-DPS. It is subsequently likely that at least two of the four decompensated-independent characteristics may actually be indicative of characteristics of a deteriorated D-DPS. This adds further justification to the proposed personality style.

Finally, Table 4.1 indicated that Miss Helen’s ultimate expressive act of suicide represents a decompensated-dependent characteristic. However, this may be interpreted as complete self-

abandonment and therefore represent a characteristic of the deteriorated D-DPS. Indeed she expressed this act when she was in the proposed deteriorated D-DPS. Millon (1981) explained that deteriorated D-DPS move further away from themselves until they are foreign to themselves. Without any comfort from others or themselves, they have no choice other than to disown themselves, not just their emotions and ideas but their entire being (Millon, 1981). At this point of self-abandonment they deteriorate into an intensely severe personality style (Millon, 1981). In light of this, the proposed personality style may be validated further.

4.5 Validity of the findings

The biographical data confirmed characteristics for ten of the eleven personality styles (see Table 4.7). Researcher bias was subsequently reduced as preconceptions towards Miss Helen's personality style were restrained and each characteristic was considered against the theory. The credibility of the study was subsequently increased (Terre Blanche *et al.*, 2006). Furthermore, it is evident in Tables 4.1-4.6 that characteristics were found for both D-DPS and A-DPS in all six of the tables. As this could not be said for any of the other personality styles this has escalated the likelihood of the proposed personality style. This has also heightened the confirmability of the study as it reflected that the characteristics of the two personality styles were prevalent in all six domains of Miss Helen's life. Moreover, the probability that Miss Helen had a decompensated-detached-active-detached mixed personality style was supported by the finding that she experienced all of the predisposing factors that Millon (1981) specified for this personality style. Thereby further increasing the study's validity (Terre Blanche *et al.*, 2006).

According to Ross (1997) there are approximately 520 statues and sculpture in the *Owl House* and *Camel Yard*. The majority of the sculptures were excluded from the current study, as Emslie (2000) warned that "in general it is difficult to establish to what extent [Miss Helen] was aware of the intrinsic symbolic content of the imagery she used" (p.75-76). Thus, only a small selection of the sculptures were included in the current study. Only those which were explained by acquaintances of Miss Helen were included in order to increase the dependability of the study.

The transferability of the study was measured in terms of the usefulness of Millon's (1969/1996) theory to describe and interpret Miss Helen's personality style, and whether the theory can be applied to future psychobiographies. Overall Millon's (1969/1996) theory was

deemed to be useful in determining the personality style of Miss Helen, as Table 4.7 indicated that she demonstrated characteristics from the A-DPS and the D-DPS. The amount of characteristics found for these personality styles were significantly higher than the other styles. What's more the D-DPS indicated more than double the characteristics than any other personality style apart from the A-DPS. Furthermore, these two personality styles were interconnected as opposed to having conflicted one another. This is because the D-DPS is a decompensated form of the A-DPS (Millon & Grossman, 2006). This further reinforces the likelihood of the proposed personality style. Consequently, Millon's (1969/1996) theory is recommended by the researcher to be used in future psychobiographical studies where the aim is to identify and describe the personality style of an extraordinary individual.

The finding in Table 4.7 indicated a reasonably high amount of passive-dependent characteristics. This was argued to have been in keeping with the proposed description of Miss Helen's personality style (see section 4.4). The number of active-dependent characteristics was, however, was found to be less applicable to the proposed personality style (see section 4.4). The amount of active-dependent characteristics subsequently served to decrease the validity of the current findings. Furthermore, several characteristics were found by the researcher to be explained equally well by more than one personality style (as was indicated with an asterisk*). This in turn increased the number of findings for personality types such as active-dependent which were incompatible with the main personality type. Subsequently, the defining features of each of Millon's personality styles may benefit from further revision and clarification.

4.6 Importance of the findings

The present findings have served to describe Miss Helen's personality and subsequently have revealed insight into her unusual behaviours and her art. In her unpublished psychobiography on the life of Helen Martins, Bareira (2001) noted that "some people appear to believe that [Miss Helen] was socially inept, even possibly mentally ill. Others viewed her as having been an eccentric, while still others see her as a true artist. It appears that much of her personality and art are still shrouded by an element of mystery and misinterpretation" (p.39-40). The current findings may aid the residents of Nieu Bethesda who struggled to understand while she was alive as well as visitors to the *Owl House* who have remained intrigued and baffled by Miss Helen to gain insight into her personality style.

Furthermore, although it deviated from the official aim of her study, Bareira (2001) offered a consideration of two possible personality types which she believed to explain Miss Helen's personality. These were the decompensated-dependent and passive-detached personality style. This is an interesting observation because although the current study found a small amount of decompensated-dependent characteristics, no passive-detached characteristics were indicated (See Table 4.7).

A possible explanation for Bareira's (2001) description of Miss Helen's personality style is that the social inhibition of a decompensated-detached-active-detached mixed personality style may appear to be similar to that of a passive-detached individual (Jankowski, 2002). On closer inspection, however, it is evident that the social withdrawal of the passive-detached personality is due to emotional impartiality, whereas the decompensated-detached-active-detached personalities distance themselves due to sensitivity towards possible rejection (Millon, 1981). While indeed Miss Helen became increasingly socially isolated, the findings of the current study have revealed that she desired recognition and acceptance as opposed to being apathetically detached from social interaction. Furthermore, Bareira may have understood Miss Helen's decompensated-detached and active-detached characteristics to represent decompensated-dependent style as the "decompensated-detached is necessarily similar to the active-detached but shares surface characteristics with the decompensated-independent and the decompensated-dependent style" (Millon et al., 2004, p. 427).

4.7 Chapter summary

This chapter provided an account of the number of instances that Miss Helen was recorded to have expressed characteristics from the different personality styles. This account was carried out through a consideration of each of the personality domains. The personality styles which rendered the majority of Miss Helen's characteristics were then proposed to best describe her personality. This was justified through explanations as to why these personality styles described her personality aptly, and an argument into why met the relevant predisposing factors was made. The characteristics of personality styles deviating from the proposed personality styles from Table 4.7 were considered. Finally, an examination into the validity and the importance of these findings was deliberated. In the next chapter a summary of the findings will be presented and recommendations for future research will be made.

CHAPTER 5

CONCLUSION

5.1 Chapter Preview

Chapter five provides a conclusion to the current study in which the chief findings are summarized. General limitations of psychobiographical studies which relate to this study as well as limitations applying more specifically to the current study are considered. Recommendations for possible future psychobiographical research are also offered.

5.2 Summary of findings

The primary objective of the study was to present the reader with a description and interpretation of Miss Helen's personality style. This objective was met according to Millon's (1969/1996) Biosocial-Learning Theory. Miss Helen's personality style was found to have deteriorated from an A-DPS into a Decompensated-detached-Active-detached mixed personality style and to eventually have deteriorated into a D-DPS. The proposed personality styles were based on the finding that the majority of the Miss Helen's characteristics fell in the A-DPS and D-DPS. This was further justified through an examination on how each of these stages of personality styles related to Miss Helen. Furthermore, evidence on how Miss Helen experienced all of the predisposing factors which Millon (1981) specified for the decompensated-detached-active-detached mixed personality style was offered. While a relatively high amount of passive-dependent and active-dependent characteristics were also indicated, these were explained in relation to Miss Helen's proposed personality style.

The secondary objective of the study was to comment on the usefulness of Millon's (1969/1996) theory in terms of its value in identifying, describing, and interpreting the personality styles of extraordinary individuals such as Miss Helen. Several of Millon's characteristics were found by the researcher to be explained equally well by more than one personality style. This in turn increased the number of findings for different personality styles and may have caused the data tables to have reflected misleading quantities (See Tables 4.1-4.7). Subsequently, this study indicated that the defining features of each of Millon's personality styles may benefit from further revision and clarification. Overall, however,

Millon's theory was useful in determining Miss Helen's personality style as the biographical data suggested that Miss Helen presented with characteristics of A-DPS and D-DPS. Consequently, Millon's (1969/1996) theory has been recommended by the researcher to be used in future psychobiographical studies. Caution should be exercised when applying the defining features of the personality styles to psychobiographical subjects.

The final objective of the study was to contribute to the field of psychobiography within South Africa. The achievement of this objective was significant as Van Niekerk (2007) observed a 20 year lull within psychobiographic research on extraordinary South African's lives prior to 1999. Fouché and Van Niekerk (2010) have since urged researchers to rise to the challenge of embarking on studies such as the current psychobiography which focused on South African figures.

5.3 Limitations of psychobiographical studies

Two key precautions against potential pitfalls regarding psychobiographical studies were considered in Chapter Two (see section 2.2.5 and 2.2.6). The precautions focused on the potential hazards of attempting a cross-cultural study and of conducting an analysis on a deceased subject. While these limitations were considered in Chapter Two, upon completion of this study, the researcher was able to address them based on a retrospective consideration.

Firstly, as the subject was not a contemporary of the researcher, this study is considered to be cross-cultural research (Anderson, 1981). The primary consideration regarding the cross-cultural nature of this study arose from the researcher living in the post-apartheid era while Miss Helen lived during the apartheid regime. Such a cross-cultural difference could lead to a pathographic stance in which abnormality and the negative aspects of an individual's life are over-emphasised (Elms, 1994). Therefore, as recommended by Runyan (1988), the social norms and larger contextual background of the apartheid era were considered when describing and interpreting Miss Helen's personality style. A eugraphic understanding of her personality style was consequently achieved. She was understood holistically according to what was perceived to be normal in her time, and this prevented over-pathologising her actions (Elms, 1994).

Furthermore, by considering the socio-historical context of Miss Helen, many of her actions which would be viewed in the post-apartheid era to be common were understood to have

been against the norm. For instance, this was illustrated through her refusal to attend church as well as her socialisation with coloured people (Ross, 1997). The juxtaposition of these norms subsequently added further insight into her personality style (Carlson, 1988).

Secondly, as Miss Helen is deceased she is considered to represent an absent subject. While Millon (1969/1996) specified eight domains on a structural and functional level, only six of these were deemed appropriate for the analysis of an absent subject. The domains of object representations and morphologic organization were excluded from the current study as Immelman (1993) explained that these “at best, would be difficult (if not impossible) to assess at a distance” (p.732). Including all eight domains may have increased the insight into Miss Helen’s personality style. Immelman (1993), however, stated that the exclusion of these two domains “is not a major obstacle, as a valid personality assessment can be conducted on the bases of any subset of selected attribute domains: increasing the number of attribute domains merely increased the reliability of the assessment” (p. 732).

Furthermore, Andersen (1981) warned that documented sources often include little information regarding the subject’s thoughts and feelings when studying deceased subjects. This criticism was particularly relevant with regard to the current study’s ‘self-image’ domain (See Chapter 4 section 4.2.6) in which insight into Miss Helen’s self-identity and her own understanding of whom she was, was aimed for. While the study included several quotations written by and reportedly stated by Miss Helen regarding how she viewed herself; the researcher was unable to interview her. Consequently the researcher had to rely on documented accounts from numerous individuals who knew her.

In order to minimise this limitation, the researcher focused on the inclusion of converging accounts from several people. Furthermore, Runyan (1982) argued that by including documented sources which offer differing perspectives on a subject, a more holistic understanding may be achieved than would have come from information from the subject alone. In addition, the analysis of a deceased subject allowed for the examination of Miss Helen’s entire life (Anderson, 1981). This was significant as her personality style deteriorated severely towards the end of her life and this subsequently allowed for a full understanding of the decompensation of her personality style.

5.4 Limitations specific to this study

While the absence of research on Miss Helen's personality style has served as a motivating factor for the pursuit of the current study, the lack of such data has also limited the study. There are no other studies on Miss Helen's personality style in particular, and few if any psychobiographies exist using Millon as a theorist. This meant that the findings of this study were not compared to related studies and are subsequently rendered unsubstantiated by other research.

In a study by Fouché, et al., (2007) in which a systematic survey was conducted on psychobiographical research in South Africa between 1995 and 2004, Millon was not listed amongst the most widely used theorists in the country. Therefore, while the current findings remain unsubstantiated by other research, this is a necessary condition of conducting research based on a theorist who has been largely neglected especially within psychobiographies in South Africa.

According to Bareira (2001) the choice of Miss Helen as a research subject may be perceived to be an "elitist limitation" (p.110). This is because a study on a subject who was not white may have contributed towards a deeper understanding of the previously disadvantaged population within South Africa who were discriminated against during the Apartheid era (Bareira, 2001). Subsequently as a white subject, this study on Miss Helen does not add to the equality that was destroyed during Apartheid.

In the systematic survey by Fouché *et al.*, (2007), however, only two studies had been conducted on women by female psychobiographers in South Africa in the period between 1995 and 2004. Furthermore, Fouché and Van Niekerk (2010) called for more studies to be conducted on females within South Africa. Thus, although Miss Helen was white, the inclusion of a female subject has served to minimise the elitist limitation of the study.

5.5 Recommendations for future research

Due to the limited scope of this study, the researcher believes that justice was not achieved regarding the complexity of Miss Helen's personality style. As a requirement for the partial fulfilment of the degree of Master's in Counselling Psychology, the constraints of the study caused difficulty when attempting to describe and interpret Miss Helen's personality style in sufficient depth. In addition, the researcher relied on two core books, namely those by Emslie (2000) and Ross (1997) as well as three previous theses on Miss Helen, as the core data from which to record her characteristics (Bareira, 2001; Cloete, 1999; Delport, 2008). The abovementioned sources were deemed to be substantial as the core books were thorough and detailed, and the other sources were interdisciplinary stemming from previous research and fine art approaches. A more exhaustive study such as a doctoral thesis which includes further analysis from other sources such as magazine and journal articles would increase validity within future research. Thus, it is recommended that a related study is conducted on a larger scale.

Furthermore, in order to provide further insight into Miss Helen's personality style, future psychobiographical research could be conducted on her personality through the use of other psychological theories, for instance, C.R. Cloninger's (1987) Tri-dimensional Theory; Torgersen and Alnaes's (1989) Decision Tree; and Cloninger and Svrakic's (1994) Seven-Factor Model (O'Connor, & Dyce, 1998). It is recommended that one of the abovementioned theories is applied to Miss Helen's personality and that the findings are compared with those of the current study. Such a comparison may yield consistencies as well as discrepancies, which may act to increase the reliability of these studies. Moreover, this may serve as a comparison from which to assess the usefulness of other theories in describing and interpreting her personality.

In addition, future researchers are encouraged to conduct psychobiographical studies on the personalities of subjects who are both female and black. Fouché and Van Niekerk (2010) have recognised the lack of this demographic as a shortcoming in psychobiographical work in South Africa. An example of an individual who meets these criteria is Noria Mabasa, who lives in Venda, in the Northern Province and is an Outsider Artist who has worked with both clay and wood to create art which expresses "sangoma, or traditional healer-like dreams" (Ross, 1997, pp. 222-223). By conducting a similar study to the current one on such a subject and comparing it to the current study, parallels may be drawn between the subjects.

5.5 Conclusion

This study has set objectives which the researcher believes have been achieved, notwithstanding the limitations and recommendations considered within this chapter. A description and interpretation of Miss Helen's personality style has been offered according to Millon's (1969/1996) Biosocial-Learning Theory. The usefulness of Millon's (1969/1996) theory regarding its ability to describe and interpret personality styles has also been assessed. This study has also contributed towards psychobiographical research within South Africa. The researcher hopes that through the insight gained into Miss Helen's personality, the reasons why Miss Helen became obsessively devoted to "creat[ing] a wonder-world" have become clearer (Emslie, 2000, p.102). It is also hoped that the readers' appreciation of who Miss Helen was as an individual and an Outsider artist has deepened

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Letter to the Owl House Foundation

Appendix A



RHODES UNIVERSITY
Grahamstown • 1820 • South Africa

Owl House Foundation

May 2013

Nieu-Bethesda

Graaff-Reinet

6280

Dear Sir/Madam,

Permission for the inclusion of Helen Martins to serve as a research subject for a Psychobiographical Master's thesis.

I am currently completing a Master's Degree in Counselling Psychology at Rhodes University. As a partial prerequisite for the fulfilment of this degree I am required to complete a thesis. I have selected Helen Martins as the subject for this thesis with the objective of using a well-known personality theory to gain a better psychological understanding of her. I ask your permission to conduct this study. The data that will be utilised will be accessed solely from the public domain and will include biographies and previous psychobiographies that have been conducted on her. I will take care not to harm the reputation of Helen Martins and her affiliations.

Yours Faithfully

A handwritten signature in black ink, appearing to be 'DM'.

Donna Mitchell
Intern Counselling Psychologist
Rhodes University Counselling Centre

A handwritten signature in black ink, appearing to be 'Roelf van Nickerk'.

Prof. Roelf van Nickerk
Supervisor

Appendix B

Permission to conduct research

Mail :: Inbox: Permission to conduct Psychobiographical Research on Helen Martins Page 1 of 1

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Date: Thu, 24 Oct 2013 16:23:26 +0200 [24/10/2013 16:23:26 SAST]

From: Owl House <theowlhouse1@gmail.com>

To: d.l.mitchell@ru.ac.za

Subject: Permission to conduct Psychobiographical Research on Helen Martins

Message-ID: <CAMFTuH8N6+bAtBuj_T9JsEdDQkJVxDk394URZwC968GmWmzgQw@mail.gmail.com>

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1 unnamed 1 KB

Dear Ms. Mitchell

Thank you for your request we have received recently, and at the same time please accept an apology for the time delay - we held our monthly board meeting on Wednesday, 23 October, and your request was met with goodwill and unanimous approval.

If we are able to be of assistance in any manner, please do not hesitate to contact us, and if possible, we will gladly assist you.

As a matter of interest, I'm attaching a circular that was sent out earlier today to all active and lapsed Friends of the Owl House. You may find it interesting.

Cordially

Arno du Toit
Admin. Manager OHF

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Please note: this appendix is an expansion of the numbers in parentheses in chapter 4. As in chapter 4, the instances which have been marked by the asterisk * represent the applicability of more than one personality style.

Expressive acts

- 1.1) “from what Koos says, Helen had very specific ideas as to where each statue was to be sited” (Ross, 1997, p.80) “the *Owl House* ...never remained exactly the same from one day to another...[Helen constantly] changed the space...as one idea sparked off another...and its meanings shifted” (Emslie, 2000 p.9). *Active-dependent*
- 1.2) “Miss Helen started a visitors’ book “to record the visits of friends” (Emslie, 2000. P.22). *Active-dependent*
- 1.3) “In her will she recorded her desire that the *Owl House* should become a museum (Emslie, 2000, p. 29). *Active-dependent*
- 1.4) “She acted in [numerous] theatrical appearances” (Ross, 1997, p.41). *Active-dependent*
- 1.5) Miss Helen said: “My bare feet- it has a sad history... (a bone specialist) did the wrong operation to my feet...” (Ross, 1997, p.115). “Blignaut de Villiers said: ‘The reason she said she lived as a recluse was her deformed feet...” (Ross, 1997, p.116). “Blignaut de Villiers explained that Helen told him this fact herself: ‘I am a very unhappy woman. I’ve even sat down flat in the street so that people can’t see my feet” (Ross, 1997, p.116). “she had found it necessary to have the baby toes of both her feet amputated as a result of painful bunions; and there is no doubt that, mentally, she was severely affected by [this]...One of the locals tells the story of how as a child she had observed Miss Helen walking to the post office when some visitors to Nieu Bethesda turned into the street. Rather than be seen to have deformed feet, Miss Helen sat down exactly where she was in the middle of the road and covered her feet with her skirt until the strangers had passed. Such an extreme response must be borne out of deep and painful personal embarrassment. (Emslie, 2000, p.35). “She was extremely self-conscious about her feet, as she had the two little toes amputated when in her sixties. Thereafter she could not wear shoes and felt that everyone looked at her and talked about her when she appeared in public” (Ross, 1997, p.88). *Active-detached*

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- 1.6) “Perched on top is an owl, which Jill Wenman says Helen call a ‘two-faced owl’. This was because not only did it have two faces, one looking out and one looking in, but it was also two-faced like the villagers, who said one thing to her face and other things behind her back.” (Ross, 1997, p.80). *Active-detached*
- 1.7) Miss Helen had arthritis of the hands. “Koos had to help her fasten clothing until Helen became distressed about what the neighbours were saying about this practice. She believed it was perceived as scandalous, and confided in Jill Wenman, who managed to obviate the problem by procuring easy clothes for the elderly woman, such as elasticated track-suit pants” (Emslie, 2000, p.30). *Active-detached*
- 1.8) “She kept peacocks, laughing doves, Egyptian geese, bantams and often wild birds that had been injured, which she nursed back to health. The bas-relief flying stork, painted white with red legs...was an injured bird that she had looked after until it was well, said Jill” (Ross, 1997, p.91). *Passive-dependent*
- 1.9) “According to Annie, when her mother died, Helen slept in the room with her coffin, because she ‘couldn’t leave her mother, whom she loved alone.” (Ross, 1997, p. 29-30). *Passive-dependent*
- 1.10) “Norah van Niekerk said : ‘Helen was two years older than I was, she must have been a very intelligent girl...when I passed standard 6 I bought Helen’s reader...Helen had looked up all the words in the reader and written finely the meanings of the words at the top...That shows she wanted to understand” (Ross, 1997, p.30). *Passive-ambivalent*
- 1.11) “A testimonial from the college describes her as an exceptional student: ‘...she is enthusiastic and her work is singular for its thoroughness and sincerity. Her character is unimpeachable and I am convinced that her influence upon children will be beneficial. She not only wishes to impart knowledge, but also the values of the spirit...” (Emslie, 2000, p.40) “[Helen was] held up by Miss Bennett as a ‘Born teacher” (Ross, 1997, p. 31). “She also received UNISA music certificate in pianoforte....She was awarded a Third class Teacher’s Certificate (Senior), Second Grade by the Department of Public Education...She was awarded the Certificated of First Grade from the Tonic Sol-fa College” (Ross, 1997, p.31). *Passive-ambivalent*
- 1.12) “Miss Helen dutifully returned to Nieu Bethesda, still a young woman in her thirties, to care for her parents through the infirmities of their old age. *Passive-ambivalent*

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- 1.13) “Later that day, she took caustic soda and “died in hospital three days later from caustic soda poisoning” (Emslie, 2000 p.14). *Decompensated-dependent*
- 1.14) “In order to make out on her meager pension, she would economize on personal items such as clothing. “Helen economized not only on clothes but on food. She lived mainly on tea and bread.” (Emslie, 2000, p. 49). “She survived on countless cups of tea, bran rusks and bread, and plates of milk and food supplied by concerned neighbors” (Ross, 1997, p.75). “Her lack of interest in food is very evident in the kitchen. The old stove recess has become mostly decorative and minimally functional... A vertically hung rectangular mirror has been attached, seemingly arbitrarily, to the shelving, but is evidently to reflect another view of the Camel Yard from inside the kitchen” (Ross, 1997, p.75). “Food was not a priority in her life. Mrs. Hartzenberg said that many years earlier Helen had thrown her stove into the yard.” (Ross, 1997, p.107). John Moyle remembers that Helen kept the preserves on display because she enjoyed looking at the colours- ‘but she kept pinching the lids for the eyes of her owls’ and much of the bottled fruit went bad” (Emslie, 2000, p. 50). *Decompensated-detached.*
- 1.15) “Clothes’, she would say, ‘are nothing. Once must only be clean. I buy glass and mirrors instead’... Helen was known for her eccentric attire. Rosemary van der Merwe, a villager, remembers her being ‘rather oddly dressed’. She wore ‘the clothes her two sisters Alida and Annie sent her, and very haphazardly...” (Emslie, 2000, p. 49). “Much of the fine clothing that hangs from the rack in the hall...made from silks, satins and lace, and never worn by Helen herself are there only for display”(Emslie, 2000, p. 72). “Mrs. Cloete says that ‘Usually her appearance was not very tidy. She did not care for dressing and always had beach thongs on her feet. And her hair also was rather untidy. She made the impression of an eccentric person, rather reserved but intelligent” (Ross, 1997, p.117-118). *Decompensated-detached*
- 1.16) “Mrs. Hartzenberg recounted that Helen could frequently be found in her garden wearing no clothes at all, and this fact is told by other residents as well.” (Ross, 1997, p.118). “Andrew Taiton...said that... she used to walk around with nothing on...” (Ross, 1997, p.118). Since the garden was not surrounded by a wall, she would have been aware that others could easily see her. Moreover, the occurrence of a full moon seemed to ignite excitement in Helen and she would often be found dancing naked

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around her garden during these periods (Ross, 1997; Emslie, 2000). *Decompensated-detached*

- 1.17) “Helen’s sister Annie, and other friends and neighbours, said that Helen recounted how she was once lying ill in bed and suddenly, with the moon shining through the window, thought how dull and grey everything was, and how she would like to brighten up her life” (Ross, 1997, p.58). “Helen, in her imagination was fascinated by the meaning of light. She reports to have once said: ‘there was very little brightness in my childhood. As soon as I was able to I began to express the brightness around me” (Emslie, 2000, p. 84). “Jill Wenman says Helen told her that she broke down walls and put in windows to let light in after the deaths and unhappiness” (Ross, 1997, p.58). “The work on the house and the yard started much earlier than what was previously thought- probably soon after Helen’s father died...” (Ross, 1997, p.106). *Decompensated-detached*
- 1.18) “Koos said... ‘She did not work consistently from one end of the yard to the other, but all over the place, and they were often working on more than one piece at a time (Ross, 1997, p.80). *Decompensated-detached*
- 1.19) One of Helen’s niece’s recalls a stay at the *Owl House* “something that I remember very, very vividly was, Helen getting us to print enormous Walt Disney figures on the outside walls of the house in Nieu Bethesda. That was an unusual thing to have children do” (Ross, 1997, p.47). *Decompensated-detached*
- 1.20) “It was commonly known, and corroborated by Jill Wenman and journalist Bilgnaut de Villiers, that Helen did not sleep only in one bedroom, but in various places in the house, depending on her mood and the positions of the moon and the stars” (Ross, 1997, p. 60). *Decompensated-detached*
- 1.21) “After her [first] short-lived marriage, Helen entered an unsettled phase of life, undertaking various occupations. There are reports of her having worked as a teacher, waitress, shop assistant and a member of a touring theatrical company.” (Emslie, 2000, p. 41). *Decompensated-detached*
- 1.22) “Mrs. Kruger recalled: ‘she was a solitary person... She could be pleasant, she would serve you tea. She was always so quick and flustered-nervous” (Ross, 1997, p.102). “Andrew Taiton, who grew up in Nieu Bethesda... said that he was very frightened of Helen Martins- that she was: ‘a woman who was going mad; she was a daft woman. She had strange behavioural patterns” (Ross, 1997, p.106). “On a tape which Helen

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and her two sisters recorded...Helen speaks very quickly and at times it is extremely difficult to make out every word” (Ross, 1997, p.50). “Her nephew, Peter, Annie’s son, described her as... ‘she only sat when she was exhausted. She was like a little bird fluttering around; she was quick in her movements.” (Ross, 1997, p.117).

Decompensated-detached

Interpersonal conduct

- 2.1) “[Jill said that Helen] wanted an audience for her work and ideas, and welcomed all our visits over the years” (Emslie, 2000, p. 56). “Machteld Kruger also elaborated on the relationship between Helen and her father: ‘they wanted to become well known in their lifetime, and receive recognition...for them they were never fulfilled” (Ross, 1997, p.104). “Judging by observations by ...Peggy Delport and Don Maclellan, she was not interested in other people or their work except in what they reflected back to her. Don Maclellan says that she made excessive claims on him, and wanted constant reassurance and recognition of her work” (Ross, 1997, p.118). Rosemary van der Merwe remembers: she had beautiful furniture... but she didn’t want you to admire that, only what she had done. She was very eager for praise. Almost childlike in her eagerness for praise for what she had done...” (Emslie, 2000, p.43). *Active-dependent*
- 2.2) “How much she needed this recognition and human contact can also be perceived in another letter to Don Maclellan which starts: ‘Thank you so very much for nice thoughts of me in your highly esteemed letter, which I whisper to myself like a prayer” (Ross, 1997, p. 119). *Active-dependent*
- 2.3) “A lot of the more recent pieces [statues] were ones inviting people in” (Ross, 1997, p.120). “The bottle-skirted ladies in the garden who, like polite hostesses, point out the way and offer a hand in greeting, suggest the Miss Helen wanted visitors to experience this space” (Emslie, 2000, p. 29). “The number of beds, the number of chairs, tables, cups and saucers in the house declare that numerous visitors are expected. The larder is well stocked with preserve ...” (Emslie, 2000, p.26). “Implicit in these gestures is the hope for some sort of recognition, that what she created might be seen by many and might live on after her death” (Emslie, 2000, p.29). *Active-dependent*

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- 2.4) “Matie Cupido, who grew up in the house across the river from Miss Helen... recalled: when she spoke to you she moved close, and when you moved back she moved forward! She was a very affectionate woman.” (Emslie, 2000, p. 18). “Gertie Retief remembers... She had a way of taking you aside and talking intimately with you ...She would take you by the arm and peer in your face, her nose only a few inches away” (Emslie, 2000, p.43). “Mrs. Kruger observed: ‘[Mr. Hattingh] was looking for recognition, because after the lightning strike, he had to begin again from scratch...she had mastered the art of flattering him and that kind of thing you know. That he was ‘just it’ that he was wonderful. And he fell for it of course. She knew how to make him feel important.” (Ross, 1997, p.103). “John Moyle said: ‘...Although she was an old lady, there was an underlying sexuality” (Ross, 1997, p.117). Peggy Delport said: “she was very romantic as well, very passionate, one felt; and she loved fine things, beautiful clothes, and glitter. She was very sensual. In fact she was almost disturbing in that way. One felt all the time she wanted to open up her whole life and past.” (Emslie, 2000, p.21). *Active-dependent*
- 2.5) Helen and Mr. Hatting continued their affair, even when he left Nieu Bethesda. “Despite the fact that Hattingh had developed a sight impediment, which meant that his wife had to read the letters to him.... [Hatting’s daughter remembers a time in which:] “The post arrives. Also two letters from Helen, for him. Mother begins to read and it changes into a nightmare when she reads what Helen writes...” (Ross, 1997, p.105). *Active-dependent*
- 2.6) “Her father was against her marrying Johannes Pienaar...They married not in a local church but in a private dwelling...[an] unconventional choice of venue (at that time and in that church-centered community) ” (Ross, 1997, p.33). *Active-independent*
- 2.7) “Koos Malgas and his family recount how she used to come and visit them in their house in the coloured township. This would not have been found acceptable by most of her fellow citizens” (Ross, 1997, p.54-55). *Active-independent*
- 2.8) “Later, to make money, she did what would have created an enormous scandal: in a town which did not allow any liquor to be sold, and in a country which at that time had laws prohibiting the sale of alcohol to the black and coloured members of the population, Helen brewed and sold alcohol to the local coloured

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- community. Gertie Retief explained: ‘..Look, she did brew liquor... I think from grapes. And then she sold it to have a bit of income. And then they caught her. My husband was mayor. ..And he went to plead for her they wouldn’t give her a gaol sentence. ..Then she got off” (Ross, 1997, p. 60). *Active-independent*
- 2.9) “Mrs. Sharwood Pienaar, a lifelong resident of Nieu Bethesda said... Mr. Martins was banished by Helen and her mother to an outside room where he had to fend for himself...Mrs. Classen said that when Old Mr. Martins was ill in his last years, a social worker, Mrs. Becker, used to come and ‘do what Helen should have done-wash him and his pyjamas’...Mrs. Norah van Niekerk said: ‘I don’t think he treated his wife too well. Helen wasn’t fond of her father at all...-not the way she treated him after her mother died...She didn’t wash his clothes. People from Bethesda, church people went there and washed him and bathed him because they said that his clothes were full of lice” (Ross, 1997, p.48-49). *Active-independent*
- 2.10) Miss Helen “visited Miss Frances daily, which was somewhat surprising in the light of the fact that Miss Frances openly disapproved of the work being undertaken at the *Owl House* . She continually criticised and upset Miss Helen, accusing her of wasting time and money. Miss Helen liked to point out that it was actually the other way round...for Helen was creating something of real value, something that would outlive her” (Emslie, 2000, p.29-30). “[Koos recalls that Francie] was quite a sour old dame (Ross, 1997, p. 120). *Active-ambivalent*
- 2.11) “She became known, increasingly, as a recluse. She seldom mixed with the local community. She stopped attending church” (Emslie, 2000, p. 34). “According to local residents, in earlier years, Helen did attend the Dutch Reformed Church ... however she seems to have withdrawn more from the social life of the village. (Ross, 1997, p.88). “Cynthia Craig recalled: I once saw her all dressed up on her way to the [church] service. But she was halfway down the road when she turned back. Perhaps she didn’t like people looking at her. She was a frightened little thing” (Emslie, 2000, p. 19). The fact that Helen did not in her later years attend the church, which was a pivotal center of life in the community, could only have contributed to her solitariness” (Ross, 1997, p.54-55). *Active-detached*
- 2.12) “Piet and his family were among the few who were invited by Miss Helen to share her enjoyment of the world she had created. Piet reminisces: About every two weeks she would come to fetch me... ‘Tonight we are going to light up,’ she

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would say. I lit the lamps and placed them around the garden ...so that all her stars shone in the light. Everything sparkled. Later I came over again with my family. The 'Ouma' who worked for her, Bokkie's mother would also be there...Miss Helen made tea for us. (Emslie, 2000, p.43). "Peggy Delpont said... 'I think she heard I was a painter, and this was the sort of thing she yearned for...I think she was eager to meet us because she felt very alienated from the local people, who she felt ridiculed her work. And she yearned for people who would be responsive and interested in creative things. "Jill Wenman said... 'The Owl House' was always a tremendously hospitable place for me, even though they speak of Helen as a recluse... I was always treated with immense hospitality. I'd be given tea and biscuits and we'd go out into the garden to see how it had grown" (Ross, 1997, p.110). *Active-detached*

- 2.13) 'Annie said: "She could be very rude to people, and wouldn't let them in or answer the door" (Ross, 1997, p.110) According to Peggy Delpont "Miss Helen was most selective as to who she would permit to enter through the gate" (Emslie, 2000, p.22). "Mrs Cloete said: 'We couldn't really get to know her. She was such an enigmatic person" (Emslie, 2000, p. 51). Mrs Cloete wrote: "it took considerable time to get to know Helen, albeit rather superficially. On visiting her, she would not open the door on our knocking, but she made her way from the back of the house towards a gate at the side of the stoep. Only after seeing who her visitor was, would she open the door... To win friendship of Helen took a long time and I don't know if we ever won her confidence..." (Ross, 1997, p.109). "She was a lonely soul and only certain people were allowed to visit her. They had a particular knock for her front door which she was able to recognize before admitting them." (Emslie, 2000, p.19). Mrs Norah van Niekerk said: '...but I don't know; she was definitely an introvert you know" (Ross, 1997, p.54). *Active-detached*

- 2.14) *"In spite of Helen's shyness and reserve, she had an enormous need to communicate and reach out to people. She seems to have spent a great deal of her time writing effusive notes or letters to a number of friends...and those who evinced any interest in or admiration for her work. The artist Peggy Delpont said: ... 'The initial approach to me was from Helen's side, because she knew I was an artist. She sent notes with Koos, to which I would reply, and there would be a very

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ornate and flowery response. She had this tremendous reach out to people...' Jill Wenman observed that she communicated with her three or four times a week 'from the time that she met me till she died. I became frantic because the letters would pile up and her writing was so small...' Estelle van Schalkwijk was herself an artist, and these caring and interesting letters, commenced in 1957, continued until 1968. Many of the letters started by thanking Helen for the latest gift which she had sent over" (Ross, 1997, p.113). *Active-detached and Passive-dependent*

- 2.15) *"Over the years increasing numbers of visitors who heard of Helen's work came to see it...Although Helen needed this recognition, she was unsure as to its motivation- whether it was appreciated or idle curiosity. An undated note from Mrs Tiny Hartzenberg found among Helens papers confirms this: 'I've told you over the years that your work is so much appreciated and you must not listen to criticism of the locals...Keep a visitors book and a box with a slit inside your front door and see how people will react (Emslie, 2000, p.44). *Active-detached and Passive-dependent*
- 2.16) "Helen wrote in her unwitnessed...will...: 'All my Meccas, camels, owls, and all other cement works are to be dedicated to my friend Jill Wenman, and my sister Alida Seymour" (Ross, 1997, p.99-100). *Passive-dependent*
- 2.17) "She gave me[Koos] a good life...Miss Helen didn't mind what she paid me...She paid me per statue. When I was finished one she would pay me R50, R60, R70..."(Ross, 1997, p.108). *Passive-dependent*
- 2.18) "Among the letters in her house were many appreciative ones from people whom Helen had welcomed, including some who were complete strangers.... "Bernhard and I would like to thank you most sincerely for your heartwarming hospitality. You didn't know us- yet without hesitation and with such enthusiasm you showed us your very, very original house..." "Louise Van Vuuren...wrote 'It is really nice to come and visit you..." Penny Elliott wrote: '...I think you are a wonderful person to be able to do that beautiful work" Tony, Jan, Fenella Web wrote: 'We want to thank you very much for your gifts to us when we were in Bethesda...We hope your new woman/camel is going well" (Ross, 1997, p.111). *Passive-dependent*
- 2.19) "When Helen's father ...died... his other surviving children named in the Estate documents...were all required to write to the Master of the Supreme Court saying

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that they wished their respective shares of their father's estate to go to Helen.” (Ross, 1997, p.97). “She only later obtained an old age pension, which her nephew Herman Martins said he helped to organize for her...Uncle Herman also sent money every month to aunt Helen...Helen's sister Alida also used to send her regular monthly cheques, which practice was continued by her niece Betty after Alida's death. Amongst her papers there are two letters from lawyers in Cape Town...referring to the estate of the late JH Martins (her brother James), from which she received a monthly cheque” (Ross, 1997, p.99). “As adults Mrs Kruger and her sisters sent money to their parents, but she said that she sent it specifically to her mother, because anything she sent to her father would be given to Helen” (Ross, 1997, p.103). *Passive-dependent*

- 2.20) “From a letter written in April 1947 to the Master of the Supreme Court...[Helen wrote]: ‘Owing to circumstantial needs and distress, I have been obliged to turn in whatever direction which could possibly afford me help...I have no income whatsoever, sir...Physically I am not strong enough to work for an income; and it is upon this little Erf, which I am now relying solely; as this would afford me an income, upon which I could live.’” (Ross, 1997, p.98). *Passive-dependent*
- 2.21) Mrs Hartzenberg said... ‘[Johannes Hatting] did everything for her- he was a wonderful person to her... She depended on him very much” (Ross, 1997, p.101). “She [Helen] paid him [Mr. Hattingh], but I doubt if she ever paid him” (Ross, 1997, p.103). *Passive-dependent*
- 2.22) *“From many people's observations, Helen was obviously devoted to her mother...Her mother had heart trouble, and after Helen's birth...remained an invalid” (Ross, 1997, p. 29-30). *Passive-ambivalent* and *Passive-dependent*
- 2.23) “Mrs Stella Swiers...[recalls] ‘she said we must be careful, we mustn't bring her broken bottles, and she was worried that we children might cut our hands-get hurt by the broken bottles” (Ross, 1997, p.58). *Passive-ambivalent*
- 2.24) “Finally after the death of her father, she married a local furniture restorer named Niemand. Like her first marriage, years earlier, when at the age of seventeen she had married a farmer, Johannes Pienaar, this marriage did not work out. In fact it lasted only a couple of months” (Emslie, 2000, p. 34). “Helen's surprising second marriage, at the age of 54, to Jacobus Johannes Machiel Niemand, aged 67, a widow of ‘no occupation’...she divorced him after three months... Mrs

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Hartzenberg told how Helen and Mr. Niemand went to the magistrate's office, and when they were eventually married, she left him, went home, and never actually lived with him...Mrs Kruger, has probably the most plausible explanation for this otherwise inexplicable marriage. Apparently Helen threatened to marry Mr. Niemand on more than one occasion... 'she married Niemand to force him [Hattingh] to leave his wife' (Ross, 1997, p.105). *Decompensated-dependent*

2.25) "Johannes Pienaar...sued [Helen] for divorce in 1926, claiming that his marriage was 'rather unhappy from the beginning' and that Helen had left him on several occasions" (Supreme Court Divorce Records, cited by Ross, 1997, p.47). *Decompensated-dependent*

2.26) "Jill Wenman confirms that Hattingh was the 'great love of Helen's life; she loved him very much' (Ross, 1997, p.101). "Mr. Hatting was a builder, an exceptionally tall man, and it was believed that the long bed in the Green Bedroom was built for him, local gossip had it that at one time, when the sun was setting in the evening, Mr. Hatting could regularly be seen walking down the road to the *Owl House* . In the early mornings he would be seen walking back." (Emslie, 2000, p. 47). *Decompensated-detached*

2.27) According to Matie Cupido "Miss Helen never said foolish things. There was no idle talk." (Emslie, 2000, p. 18) However, "Jill Wenman...said: 'She used to talk such a lot, that it was difficult to interrupt her, so I just used to listen when I came to visit' (Ross, 1997, p.118). *Decompensated-detached*

Regulatory mechanisms

3.1) Jill said: 'People used to come and see her place- Mrs Claasen used to barge in and insist people have a look and be very sweet, and behind her back think she was a cranky lunatic...I felt she was messed around quite a lot by them, and she was fairly ingratiating, sort of timid, in their presence. When they were gone there would be this humour of someone having viewed it all from another perspective. She had a hell of a sense of humour' (Ross, 1997, p.111). *Active-dependent*

3.2) "In the room that Helen's father had occupied, Helen had the words 'the Lion's Den' engraved on the doorstep. "The Lion' had been a nickname for Helen's father (Emslie, 2000, p.42). "[Jill Wenman said:] the Lion's Den is the one room

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- which she never let me go and see. It was sealed off, and covered in black glass. She said it was her father's room. She didn't like that room, and called it the Lion's Den..." (Ross, 1997, p.91). *Active-detached*
- 3.3) Helen named a room the "Honeymoon room. On the window a red sun with green eyes peers in. It is 'the sun with jealous eyes'. The room contains two single beds separated by a wardrobe. Single beds in a honeymoon room do not seem appropriate and when once asked about this, Miss Helen replied enigmatically, 'Ah! But love is always kept apart' (Emslie, 2000, p.26-27). *Active-detached*
- 3.4) Helen's sister Annie, and other friends and neighbours, said that Helen recounted how she was once lying ill in bed and suddenly, with the moon shining through the window, thought how dull and *vaal* (grey) everything was, and how she would like to brighten up her life (Ross, 1997, p.57-58). "The shimmering glass interior was part of her obsession with surfaces and substances that caught the light and sparkled. It was her desire to create a world of glitter" (Emslie, 2000, p. 46). "Apart from the light-reflecting, glass-encrusted surfaces everywhere, she had large mirrors specially cut to her designs... hung in every room at strategic and obviously well-thought-out points...and when her multitude of candles and lamps were lit it must have increased the light a thousand fold (Ross, 1997, p.59). "Francie recalls: 'Miss Helen wrote and asked for shiny things' (Emslie, 2000, p. 47). "Miss Helen was not satisfied until glass covered almost every available surface indoors- walls, ceilings, doors, window frames, chairs and chests." (Emslie, 2000, p. 46). *Active-detached* and *Decompensated-detached*
- 3.5) "Francie Lund recollects [Miss Helen] once having said: 'I haven't the money to travel. And even if I did, I'd be afraid. So I must make it [the world] myself' (Emslie, 2000, p.35). "Alida [Helen's sister] was probably the most important person in Helen's life. She identified a great deal with her. A lot of the places that Alida travelled to, such as Egypt with camels, have been put into cement" (Ross, 1997, p.31). *Active-detached*
- 3.6) *"the first two owls, [Koos] said, were made in remembrance of a pair of owls Miss Helen had kept as pets and which had died in captivity." "Helen Martins once kept many live birds. When this proved to be impractical, she began to substitute with cement birds" (Emslie, 2000, p. 54). "In another part of the fence is written a very clear statement: 'This is my world' (Ross, 1997, p.79). "When

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Helen first started making her camels, she realized that she had orientated them wrongly. She simply put a bilingual sign on the fence, saying East/Oos, adjusting the world to her creatures” (Emslie, 2000, p. 18). “Jill Wenman explained: ‘She felt she didn’t want the wise men not to arrive at their destination, so she created a destination for them, but where they were marching to wasn’t east, so she had to make her own” (Ross, 1997, p.83). “[Helen loved the snow and] as it obviously couldn’t snow throughout the year, Helen liberally sprinkled clear crushed glass between the statues to form a ground-covered of ‘snow’ that sparkled brilliantly in the light. It was her way of ensuring that, at least symbolically, the snow never left the garden” (Emslie, 2000, p. 57). “Another of the sculptural pieces that was constructed in the early days was the miniature version of the Spitzkop mountain...[which] is visible from Helen Martin’s back garden....She also wanted to watch the sun rise and set above the Spitzkop. She made a Spitzkop on the opposite side to the real one so she could have it both ways... This replication of the world beyond within the world of her own making, is a marked characteristic of the *Owl House* environment...It is indicative of Helen Martin’s urge to create her own terms and live out her fantasies... Francie Lund comments on this... ‘she was about the right to make decisions in the world...to create...make your own conditions for being alive...she was always ready to change her reality, make it work for her.”(Emslie, 2000, p. 54 -55). “Mrs. Stella Swiers said Helen then build her own church. Blignaunt de Villiers recalled: ‘she couldn’t go to church because she was embarrassed about her feet. But she did want to go to church, so she built her own little church...” (Ross, 1997, p.88). *Active-detached and Decompensated-independent*

- 3.7) *“...she often complained of being in debt. Piet recalled with a laugh how she would nevertheless have heaps of coins scattered around the house, as if lack of money was not an issue” (Emslie, 2000, p. 49). “Miss Helen had the unusual habit of heaping piles of money onto surfaces and into containers throughout the house, as if to suggest this was a place of wealth and plenty, whereas in reality she continually faced poverty ...and struggled to make ends meet” (Emslie, 2000, p.28-29). “Jars, with colourful preserves, and arrangements of plastic fruit, are liberally displayed at the *Owl House* , suggesting a haven of plenty. Yet Helen was often a worry to her neighbours, who felt she was not feeding herself

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properly. Peggy Delport recalls seeing the rows of preserves which were never eaten” (Emslie, 2000, p. 50) “much of the fine clothing that hangs from the rack in the hall...made from silks, satins and lace, and never worn by Helen herself are there only for display”(Emslie, 2000, p. 72). Although she did not wear her clothes it is evident that they were important to her: “That they [the clothes] were kept by design and not by default is evident in her unwitnessed will. In this she states: ‘my clothes or personal belongings must not be sold or given away under any circumstances’” (Ross, 1997, p.73). “An element of wish –projection is...very evident. This reveals itself in her desire to evoke splendor and wealth and the glamour of exotic and far-off places...the satin coverlets and the beautifully wrought lace on the beds suggests opulence and extravagance. Jewellery is carefully laid on the numerous dressing tables, and splendidly bedecks the arms and hands of the bottleskirted ladies in the garden” (Emslie, 2000, p.28-29). *Active-detached, Decompensated-independent and Decompensated-detached*

- 3.8) “Mrs. Hartzenberg said that Helen talked to her about her problems, one of which was that she did not want to look after her mother who was very difficult” (Ross, 1997, p.480.) “When asked about what sort of problems Helen needed to talk about, Mrs. Hartzenberg replied that it would be about such things as Helen not wanting to look after her mother, who was apparently very difficult” (Ross, 1997, p.101). *Passive-ambivalent*
- 3.9) “Francie [a friend of Helen] remembers...when a kindly neighbour had brought Helen a cake. Helen became silly, senile and giggly...afterwards she explained her behavior: That’s why they think I am crazy, the village idiot. And behaving like that keeps them away and I can get on with my work.” (Emslie, 2000, p.17).). Also Jill Wenman recalls Miss Helen saying “I think they think it’s a waste of time to argue with a mad person” (Emslie, 2000, p. 20) *Decompensated-detached*
- 3.10) “In a tape recorded ‘letter’ to her nephew, of which the date is unknown, Helen recalled the time in which she erroneously thought she had killed her father “I gave him a somewhat stronger dose [of medicine]. And after I had given it to him, he went into ...a kind of coma, which I didn’t realize. And eventually he breathed his last... And immediately I realized that I was the one who had caused [his] premature death. And *conscience!* Talk about conscience!...And for *four* days I

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went without food or *drink*...I had to...tell Dr Van Schalkwijk about everything I'd done..." (Ross, 1997, p.52-53). *Decompensated-detached*

- 3.11) "John Moyle remembers Miss Helen as "shy and exaggeratedly self-deprecating. But when she spoke of and demonstrated her work, her diffidence was completely eclipsed by her enthusiasm..." (Emslie, 2000, p.20). "Quickly drawn away from social interaction "Suddenly she would be transported with rapture, entirely engrossed in the world she was creating" (Emslie, 2000 p.9) "Bilignaut de Villiers... said 'to her it was heaven; she would kind of seem to me to go into a trance with all these beautiful coloured lights and so on" (Ross, 1997, p.61). *Decompensated-detached*

4.2. Cognitive style

- 4.1) "Although intrigued by aspects of the [Islamic] religion she was not a convert, and took a witty pleasure in undermining some of the fundamentalist tenets. Her Meccas, built from bottles which once contained alcohol, are a sly dig against Islamic law." (Emslie, 2000, p. 54). *Active-independent*
- 4.2) "Mrs. Cloete remembers...[Helen] said she was no atheist, but that she was not a conformist to religion, as most people express it. Going to church and such things were not for her..." (Emslie, 2000, p. 71). *Active-independent*
- 4.3) "Blignaut de Villiers said... 'They [her feet] looked horrible man. Because she ...walked all over with those bare feet...she couldn't be bothered any more, although she didn't want anybody to see" (Ross, 1997, p.116). "Stella Swiers said that her hands were like a man's: 'Her hands were very rough, and her fingers were very crooked...blignaut de Villiers commented: 'You should have seen her hands, they were about twice the size of mine...they were cut to ribbons. It was because of all the wounds that she would get working with the splinter glass...it would just heal by itself...but she couldn't be bothered" (Ross, 1997, p.108). "However, from early years her sister Annie recalled: 'I remember when she was at school she covered up her hands, she wanted to keep them white. Later she was *so verwaarloos!* [so neglected!]" (Ross, 1997, p.108). *Active-detached*
- 4.4) On occasion she claimed that she did not care what people thought of her, she still defended herself against other people's perceptions. This was recalled by

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- “Blignaut de Villiers [who] commented: She said ‘I’m not mad or crazy. I’m just stupid, because I never read a newspaper or books, or listen to a radio. I don’t know about anything going on outside my house. Here in my loneliness I am happy’... ‘I don’t worry about what people say; I know they don’t want to come here. They say I am crazy” (Ross, 1997, p.109). “Mrs. Hartzenberg... said ‘it seemed to me she didn’t care a damn what people thought about her. She didn’t have an object in life except the East and her statues. Helen was very proud of her house and garden and what she had accomplished” (Ross, 1997, p.110). *Active-detached*
- 4.5) “People like Jill Wenman and John Moyle, who knew Helen in her last years, said that even then, so many years later, Helen was upset by things such as people laughing at her work or thinking she was mad” (Ross, 1997, p.42). “Estelle Van Schalkwijk writes: ‘And now about not wanting me to see you in your own home. You are quite ridiculous...Please take a more positive view of life... You must not think people dislike you...You are quite wrong about people disliking you. They tell me you are so clever and interesting *but* too reserved and retiring...” (Ross, 1997, p.112). *Active-detached*
- 4.6) “Nevertheless, she continued living her life as she felt she had to, despite her own ambivalences. John Moyle said... ‘she didn’t say ‘to hell with you,’ but she still acted out ‘to hell with you” (Ross, 1997, p.42). *Active-detached*
- 4.7) According to “Jill Wenman, who was perhaps closer to the elderly Miss Helen than anyone else...Helen was not unaffected by the remoteness, especially towards the end when she began to get tired and became frail. Then I think she missed some warmth companionship and love” (Emslie, 2000. p.20). *Active-detached*
- 4.8) “Betty’s recollection of [Helen] on this holiday.... ‘The beach was very lonely and my mother was worried about her being alone and went to look for her. She was just in a nick of time as this man looked as if he was about to accost her. My mother asked if she wasn’t worried, and she said she was wondering what she was going to talk to him about. She was very naïve, and this was in 1945, so she was already aged 47” (Ross, 1997, p.98). *Passive-dependent*
- 4.9) Helen’s artwork was eclectic and integrated ideas of several religions, as well as “poetry, quotes, pictures, sentimental ornaments-all found their way into her

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sculptural work... being a juxtaposition of eclectically acquired bits and pieces from different sources” (Emslie, 200, p. 58-59). Helen’s art included aspects of well-known art works such as the pyramids of Giza, the painting of the Mona Lisa, William Blake’s poetry, the Rubáyyát of Omar Khayyám, the poetry of T.S. Elliot, and a variety of religious literature (Emslie, 1991; Ross, 1997). Furthermore, Helen incorporated ordinary objects into her artwork, such as postcards, Christmas cards, newspaper articles, photographs, illustrations on the packaging of food and household items, household utensils and *kitsch* (i.e., cheap and of poor taste) ornaments (Emslie, 1991; Ross, 1997). “She used humble means. Cement and other people’s rubbish, such as discarded bottles, were her materials.” (Emslie, 1991, p. 9) *Passive-independent*

- 4.10) “her health was a worry to her friends and neighbours, but, as Francie Lund recalls, Helen was fiercely independent and there was little anyone could do” (Emslie, 2000, p. 49). Mrs. Cloete, wife of the dominee in Nieu Bethesda... wrote... ‘after her death, an article appeared in a local paper, blaming the community for a lack of interest in Helen and having rejected her. I could not agree to this. The people tried to help her, but their help was not always appreciated... One of the neighbours in previous years had supplied Helen with a daily plate of food, left on top of the wall adjacent to Helen’s property, according to her wishes. This was later discontinued on account of complaints from Helen about it. There were others who also tried to help her, but who also discontinued after complaints” (Ross, 1997, p.55). This view is supported by Stirling Retief, next-door neighbor at the time of Helen’s death: ‘My mother...used to give her a plate of food every day for about 15 years, and then one day she [Helen] said she must stop-she thought that my mother was putting poison in it...Then later she came again and said that she was hungry and my mother made her food again...’ (Ross, 1997, p. 124) *Decompensated-independent*

- 4.11) “Peggy Delport thought that she had become paranoiac, and was saying that some of the women in the village, who were concerned about her welfare, were stealing her possessions....According to Annie, Mrs. Classen, and Jill, Helen was also becoming paranoiac about Koos Malgas of whom she was so fond), and thinking he might wish her harm, or was pressuring her for money” (Ross, 1997, p. 124). *Decompensated-independent*

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- 4.12) “Helen fell pregnant soon after her wedding [with Johannes Pienaar] and is believed to have had the first of two abortions during this period” (Ross, 1997, p. 37). “What is commonly recounted is that Helen said that she was afraid to have children as she thought they would be born with horns and cloven hooves, and this is why her marriage broke up...however, Mrs. MM Kruger’s version of the story is that she didn’t want to have children because she was frightened that they would be black. Koos Malgas said she told him she had the two abortions because she ‘wouldn’t be able to look after children and care for them’ Jill Wenman said: ‘Helen said...It’s my luck- I’d have children born with horns’...what extent do you take every word literally? ” (Ross, 1997, p.37). “She told Mrs. Mattie Cupio: ‘she was afraid to have children. She was afraid they’d have horns and a tail.’ She said to me: ‘Mattie, I thought God would punish me because I had an abortion” (Ross, 1997, p.42). *Decompensated-detached*
- 4.13) “Peggy Delport [said]... ‘she [Helen] lived in kind of fantasy world.” (Ross, 1997, p.62). *Decompensated-detached*
- 4.14) “Piet was always afraid of glass particles falling into his eyes and Miss Helen would admonish him, saying that there was no reason to be scared. Then she would take a handful of glass, stretch her arm up into the air and open her hand so that the glass came showering down on her head like confetti” (Emslie, 2000, p.47). *Decompensated-detached*

Mood

- 5.1) “Mr. Stan Wenman, father of Jil Wenman, commented that she told him that to light [the *Owl House*] up completely for a special occasion, such as the visit of friends, would take three hours. Jill concurred with this and described it...it was like a child’s fairyland-unbelievable. Lighting up the place was a joyous experience of sharing rather than of a depressive trying to escape darkness” (Ross, 1997, p.60). *Active-dependent*
- 5.2) “[Miss Helen’s] niece, Betty remembered: ‘My mother asked me to take Helen to the Indian market, and she was dying to go....she loved it and bought all sorts of things which I’m sure she later used in her house” (Ross, 1997, p.98). *Active-dependent*

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- 5.3) *“In pursuit of her world of glitter, both Piet and Koos remember Miss Helen as a tireless worker. She transmitted a sense of urgency, almost as if time was running out for her... ‘She never grew tired’ [said Piet]”. *Active-dependent* and *Decompensated-detached*
- 5.4) * “Matie Cupido [also] described Miss Helen as: Very excitable” (Emslie, 2000, p. 18). “Sunshine glinting off a glass mosaic would spark off her excitement... for further possibilities for creation and transformation” (Emslie, 2000 p.9). Peggy Delpont said “she came across with excitement all the time...There was so much that was just bursting to come out on every kind of level...” (Emslie, 2000, p. 20). “Gertie Retief remembers...: she would show you around. She was thrilled about every little thing... she was very excitable, talking all the time” (Emslie, 2000, p.43). “John Moyle said... ‘There was an extraordinary contrast between her tremendously deferential attitude like hiding away when visitors came- a genuine shyness- and yet her commitment to her work transcended it completely; she was totally involved in her work, While talking to you she would suddenly dart across a room to move a piece of mirror on the windowsill to catch and reflect the sunlight” (Ross, 1997, p.112). “[Helen] would praise Koos very highly. She would be very excited and generous in her praise of him” (Emslie, 2000, p. 64). *Active-dependent* and *Decompensated-detached*
- 5.5) “She preferred to send one or other of the local children, who might happen to pass her house, on errands to shop or post-office rather than go herself.” (Emslie, 2000, p. 34). “Gertie Retief [said]: ‘In the day you’d never see her. She’d scuttle out at 5a.m. to the post office with her letters...She was very quiet” (Ross, 1997, p.112). “A neighbour, Cynthia Craig [described Miss Helen as:] shy of people. She would rush out at five o’ clock in the morning to collect water...if anyone was around...she would disappear indoors again.” (Emslie, 2000, p.19) “Apparently Helen was very embarrassed about being seen collecting a pension, and would go to the post office clutching a magazine...Koos would normally be sent on errands, and if Helen ventured forth it was usually under cover of night. Elsie Hendriks said that Helen used to walk down the side of the road, in the bushes, and not where people usually walk...Helen would walk quickly to and from the post office, first looking up and down the street to see who was around” (Ross, 1997, p.116). *Active-detached*

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- 5.6) “In a letter to [her friend] Jill Wenman, Helen expressed fears about her fading sight: The darkness is gathering around me- I am so depressed. I beg you, breathe it to no one- to NO ONE- if you do it will make matters worse for me.” (Emslie, 2000, p.17). *Decompensated-detached*
- 5.7) In her later years, Helen was described both by herself and others, as suffering from depression (Emslie, 1991; Osborne, 1990; Ross, 1997). *Decompensated-detached*

Self-image

- 6.1) “Both the writer, Don Maclellan and the artist, Peggy Delport, observed that she was only interested in other people for the potential role in recognizing her as an artist, ‘without those reflections back to her, she did not believe that she had an identity or value’ (Ross, 1997, p. 118). *Active-dependent*
- 6.2) “What a silly old woman I am!” (Emslie, 2000 p.9). “John Moyle [said]... ‘she was self-deprecating to an absurd and embarrassing extent; she had relationship problems and was aware of them’ (Ross, 1997, p.112). *Active-detached*
- 6.3) Jill Wenman said that Helen “disliked encountering her own reflection...because she found her own appearance distressing, many of the mirrors were deliberately placed above her eye-level” (Emslie, 2000, p.24). *Active-detached*
- 6.4) Helen made one sculpture herself “the upper part is covered in a piece of thick, dark, stiff hide, as if wrapped around a headless body, with one partially formed (or deformed arm)...She then got [Koos] to make, in cement, the legs and feet which stick out at the bottom”. One of these feet is human- the other is a cloven hoof.” (Ross, 1997, p.70). “At the *Owl House* is the bag body, made from skin of a buck...it has neither head nor arms. Only two cement legs protrude, one with a human foot and the other an animal foot, or cloven hoof. Besides the creature ...lies a silver spoon. The spoon suggests that the bag body is a type of stomach that requires feeding...Koos recalls how Miss Helen used to chuckle to herself about this piece. It amused her... She used it as a doorstop...Helen’s own deformed feet, the source of so much pain for her, make it not inconceivable that there is an autobiographical element in this image...” (Emslie, 2000, p. 82). *Active-detached*

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- 6.5) *Helen wrote in a letter in August 1975 to the writer Don MacLennan: “I am shy of all people I like; I am frightened of all mankind; and I am afraid of children. I am cursed with an over-sensitivity-a perpetual awareness of my unsightly appearance; I prefer to avoid people; should they find me, I am bound to make the best of my job” (Ross, 1997, p.110). *Active-detached* and *Decompensated-detached*
- 6.6) “Not one of the sculptures in the garden was made by Helen Martins herself. Helen had an urgent vision and an immensely creative mind, but she never had any confidence in her own ability either to draw or to sculpt” (Emslie, 2000, p. 39). *Passive-dependent*
- 6.7) “Although Helen desperately craved recognition as an artist, she could not actually believe, or accept it...in a letter of August 1975...to Don MacLennan after he had given her ‘this most precious and costly transcript, *Omar Kayyam*’, which he inscribed: ‘from one artist to another’, she writes: ‘ Never, never has anything so wonderful and so truly good come my way, and instead of feeling happy; indeed the happiest soul in the globe; I am weepy and tearful- why?? for the reason that I deserve not so much honour; praise, as proved me by you...how can you when I am a dud; an ignorant soul, who knows nothing...”(Ross, 1997, p.119). *Passive-dependent*
- 6.8) In a letter to her friend Francie Lund Helen said: “I cannot keep my eyes open, not for anything- should the doctor advise that I should leave off working, then I shall die; and directly” (Emslie, 2000, p.17). In a similar letter to Jill, Helen said: “Now darling as you get older; you realize that dying isn’t the problem...living is the problem. That is why you have got to live it well and to the full. My agony would be to ‘live dying’ without being able to work.” (Emslie, 2000, p. 18). Helen wrote; “I still love my work very very much, but my health has given way; and I am afraid I shall have to (recline); while I am just about half way (upon my road of dreams)...” (Ross, 1997, p. 126). *Decompensated-detached*
- 6.9) “It was Helen’s wish that after her death her ashes should be mixed with the precious red ground glass, kept on the larder shelf, and then glued to Oswald [her favorite owl]. This never happened, but she would have like to have become part of his plumage, and thus remain in the sculpture garden” (Emslie, 2000, p. 72). “Jill Wenman suggests that ‘she couldn’t tear herself away from the *Owl House*

Appendix C

Findings

because it had become so much a part of her” (Ross, 1997,p. 120).
Decompensated-detached

- 6.10) “The Mona Lisa was an important icon for Miss Helen. Prints of the Mona Lisa hang in the house, while numerous cement renditions are scattered around the garden. It is believed that, as a young woman, she looked like the Mona Lisa, and hence identified with it” (Emslie, 2000, p. 56). “All the owls...were alter egos for Helen Martins. She identified with them and saw them as an extension of herself.” (Emslie, 2000, p. 69). *Decompensated-detached*
- 6.11) *“one of the female figures with both hands stretched out together as if giving or receiving is apparently of Helen herself, according to both Koos and Jill.” (Ross, 1997, p.86) “There is a [sculpture of] a woman standing in a dammetjie...she blows across the palm of one hand, while waving with the other. Jill Wenman recalls the blowing of kisses and waving as Miss Helen’s own manner of saying farewell to departing guests” (Emslie, 2000, p. 75). “Two female figures hasten along urgently with the camel procession...the taller one leading the little one by the hand. Jill says Helen gave her this piece as a birthday present- which was to remain in the garden- and that it was of Jill and Helen themselves. She was showing me the east” (Ross, 1997, p. 85). While Koos had made it of his daughters “Miss Helen had her own interpretation of the piece. She saw it as herself excitedly tugging Jill Wenman around the garden. When showing the sculpture to Jill for the first time, she commented with satisfaction, ‘Now you will never leave my garden” (Emslie, 2000, p.66). *Decompensated-detached* and *Decompensated-dependent*
- 6.12) The front of a clock tower has a face with the “12 months of the year...Attached to the hands of the clock are two taught wires being pulled on by two straining figures. Jill Wenman said that these figures were once part of a triple group depicting the swift passage of time...[she said] ‘Helen was very preoccupied with the fact that her time and her life were running out and that there wouldn’t be enough time to finish what she had to do” (Ross, 1997, p.89). “Two [sculptural] youths stand alongside the steeple. They are dragging on a piece of wire attached to the clock dials, in an apparent attempt to stop the advance of time.” (Emslie, 2000, p. 90). *Decompensated-detached*

Appendix C
Findings

- 6.13) “Also in the western fence, through the moon gate, and written in twisted wire script to be legible from the outside property is: Ah Moon of my Delight who knowst no wane, The Moon of Heaven is rising once again, How oft hereafter rising shall she Look, Through this same Garden After me-In vain. Jill Wenman said that every time all of the many times that she came to stay with Helen at Nieu Bethesda, Helen would bring her here and read it to her: ‘it used to give me quite a bad feeling. She used to feel her impending death quite acutely. The idea of the moon coming up and looking for her after she was dead- that’s just such a haunting sort of thing” (Ross, 1997, p.95). *Decompensated-detached*

Appendix D

Tables describing each personality style

Note that the next eleven tables are based on Millon (1981;1990; 1996) and Immelman (2002)

DEPENDENT		
A C T I V E	HISTRIONIC	
	1.Expressive Acts	A. Sociable, friendly, impulsive and dramatic B. Looks for approval and attention from others C. Cannot tolerate inactivity and often acts out in short-lived impulsive excitements
	2.Interpersonal Conduct	A. Flirtatious, seductive, unpredictable, attention and praise seeking B. Shows emotions openly C. Easily excited and unable to tolerate frustration
	3.Regulatory Mechanisms	A. Dissociates B. Changes the way they presents themselves in order to be socially attractive C. Avoids reflecting on unpleasant thoughts by engaging in self-distracting activities
	4.Cognitive Style	A. Unreflective, superficial and scattered
	5.Mood	A. Expressive, animated, friendly; uninhibited, lively and fickle B. Quick to over-react and express intense emotions C. Easily excited and quickly bored
	6.Self-Image	A. Charming, stimulating and socially desirable B. Preoccupied with recognition and social approval C. Rely on others in order to have a sense of identity

INDEPENDENT		
A C T I V E	ANTISOCIAL	
	1.Expressive Acts	A. Adventurous, enterprising, reckless and impulsive B. Attempts to do things their own way on their own terms
	2.Interpersonal Conduct	A. Individualistic and un-contentious B. Acts according to their own beliefs disregarding how others will judge them C. Avoids customary responsibilities and personal obligations D. Intentionally violates social codes through deceitful or illegal behaviours
	3.Regulatory Mechanisms	A. Impulsive and irrational B. Acts out socially unacceptable impulses without regret
	4.Cognitive Style	A. Original, enterprising, creative and unconventional B. Acts freely and inventively without conventional rules C. Dislikes social norms and traditional ideals
	5.Mood	A. Carefree, easy-going, callous, un-empathic and insensitive B. Indifferent towards the welfare of others C. Becomes restless when restricted
	6.Self-Image	A. Self-sufficient and autonomous B. Unrestricted by social customs and the constrains of personal loyalties C. Values the image and the sense of being free and unconfined by persons, places and obligations

Appendix D
Tables describing each personality style

AMBIVALENT		
A C T I V E	PASSIVE-AGGRESSIVE	
	1.Expressive Acts	A. Non-conformist, individualistic, unconventional and resentful B. Challenges rules or authority believed to be arbitrary or unjust C. Complains of being misunderstood D. Often gratified by undermining others
	2.Interpersonal Conduct	A. Unyielding, quarrelsome and antagonistic B. Oscillates between conflicting and changing roles in social relationships C. Wavers between dependent compliance and asserting independence in relationships
	3.Regulatory Mechanisms	A. Displacement B. Shows resentment by substitute or passively by acting perplexed or forgetful
	4.Cognitive Style	A. Free-thinking, critical and sceptical B. Quick to question authority C. Expresses disdain towards those experiencing good fortune
	5.Mood	A. Moody, temperamental, impatient and irritable B. Emotional equilibrium is easily upset which results in open displays of pessimism followed by withdrawn mood C. Disappointed in others
	6.Self-Image	A. Unsatisfied, discontented and unappreciated B. Views self as wronged C. Often disillusioned with life

DETACHED		
A C T I V E	AVOIDANT	
	1.Expressive Acts	A. Watchful, insecure, guarded, wary, quiet and inhibited B. Generally anticipates personal ridicule C. Scans environment for potential threats and overreacts to inoffensive events and judges them to signify personal ridicule and threat D. May deny themselves even simple possessions to protect against the pain of loss or disappointment
	2.Interpersonal Conduct	A. Private, apprehensive, self-conscious and mistrustful of others motives B. Desires acceptance but is unwilling to take part in social situations unless certain to be liked C. Maintains distance and privacy to avoid anticipated humiliation
	3.Regulatory Mechanisms	A. Fantasy B. Relies excessively on imagination to achieve need gratification and conflict resolution C. Withdraws into a daydream in order to discharge frustrated, affectionate as well as angry impulses
	4.Cognitive Style	A. Preoccupied, ruminative, distracted and anguished B. Oscillates between desiring affection, fearing rejection, and feeling numb
	5.Mood	A. Uneasy, anxious, distressed, sad and tense B. Easily embarrassed
	6.Self-Image	A. Lonely, socially inept and inferior B. Frequently refer to themselves with an attitude of contempt and voice futility towards the life they have led C. Often perceive themselves as different from others D. Best characterized by their excessive reactivity, over-motivation and hypersensitivity

Appendix D
Tables describing each personality style

DEPENDENT		
A C T I V E	DEPENDENT	
	1.Expressive Acts	A. Accommodating, co-operative and incompetent B. Withdraws from responsibilities by acting helpless and relies on others C. Perceived as humble, generous, gracious and soft in their behaviour
	2.Interpersonal Conduct	A. Uncritical, submissive, clinging; self-sacrificing and helpless B. Requires excessive advice and reassurance C. Rid themselves of responsibilities by claiming to be weak and inferior D. Often viewed by friends as generous and caring, and at times overly apologetic
	3.Regulatory Mechanisms	A. Introjection B. Sacrifices independence to prevent conflict due to a firm devotion and reliance on another
	4.Cognitive Style	A. Trusting, naïve and suggestible B. Rarely disagrees with others C. Waters down problems
	5.Mood	A. Warm-hearted, understanding; empathic, docile and gentle B. Nervously avoids interpersonal conflicts
	6.Self-Image	A. Considerate, co-operative, devoted, inadequate, unassertive, weak and fragile B. Belittles own competencies denigrate themselves and their accomplishments C. Avoid self-assertion and refuses autonomous responsibilities D. May actively solicit and plead for attention and encouragement

INDEPENDENT		
P A S S I V E	NARCISSISTIC	
	1.Expressive Acts	A. Confident, ambitious, conceited and arrogant B. Disobeys conventional rules viewing them as inapplicable to themselves C. Indifferent to other people's rights
	2.Interpersonal Conduct	A. Self-asserting, competitive, entitled and exploitative B. Expects favours without reciprocal responsibilities C. Tends to take others for granted and manipulates them to attain their own personal needs and desires
	3.Regulatory Mechanisms	A. Rationalisation, B. Self-deceptive to justify self-centred and socially un-empathic behaviours C. Give excuses to place self in the best possible light despite shortcomings
	4.Cognitive Style	A. Imaginative, inventive, resourceful and unconstrained B. Believes in their abilities and fantasies of success and minimises their failures C. Tend to takes liberties with facts
	5.Mood	A. Self-composed, optimistic and nonchalant B. Typically level-headed under pressure except when their confidence is shaken, at which time they express brief periods of rage, shame or emptiness
	6.Self-Image	A. Confident, secure, admirable and valued B. View themselves as superior despite being viewed by others as egotistical and inconsiderate

Appendix D
Tables describing each personality style

AMBIVALENT		
P A S S I V E	COMPULSIVE	
	1.Expressive Acts	A. Organised, responsible, rigid, perfectionistic and disciplined B. Tend to be excessively devoted to work/productivity C. Insists that subordinates adhere to their own personally established rules and methods
	2.Interpersonal Conduct	A. Polite, dignified, exacting and over-contentious B. Adhere firmly to social conventions C. Submissive to their superiors
	3.Regulatory Mechanisms	A. Reaction formation B. Repeatedly present positive thoughts and socially commendable behaviours that are opposite to their deeper contrary and forbidden feelings C. Strive to find a place in society that others will judge responsible, however, they face an internal conflict in which the more they adapt, the more they feel anger and resentment
	4.Cognitive Style	A. Cautious, methodical, unimaginative, structured, uninspired and constricted B. Understand the world in terms of rules and hierarchies
	5.Mood	A. Restrained, serious, reasonable, solemn and uptight B. Tend to keep most emotions under control with occasional abrupt outbursts of anger towards subordinates
	6.Self-Image	A. Reliable, disciplined, trustworthy and contentious B. View themselves as devoted to their work C. Overvalues aspects of themselves that reflects discipline

DEPENDENT		
P A S S I V E	SCHIZOID	
	1.Expressive Acts	A. Indifferent, unsociable, unemotional and solitary B. Exhibit a strong inclination towards being alone C. Tend to act in an unanimated, if not robotic manner
	2.Interpersonal Conduct	A. Unengaged, self-contained, aloof and asocial B. Generally indifferent to others and are interpersonally unresponsive C. Express minimal human interest and prefer a peripheral role in work, family and social settings
	3.Regulatory Mechanisms	A. Intellectualisation B. Describe social and emotional experiences in an abstract detached manner
	4.Cognitive Style	A. Unclear and impoverished B. Tend to communication in an unfocused manner as they express obscure thought process
	5.Mood	A. Unexcited, bland, flat, apathetic and cold B. Appear unable to experience most emotions
	6.Self-Image	A. Dispassionate, complacent, self-satisfied, uninvolved and unaffected B. May recognise themselves self as somewhat unfeeling, however, generally show minimal introspection and awareness of self C. Indifferent to both praise and criticism

Appendix D

Tables describing each personality style

DEPENDENT		
D E C O M P E N S A T E D	BORDERLINE	
	1.Expressive Acts	A. Erratic B. Displays abrupt or unpredictable shifts in mood, displays a casual energy level with sudden, impulsive outbursts C. Tends to act out in self-destructive and self-damaging ways
	2.Interpersonal Conduct	A. Contradictorily, paradoxical and volatile B. Although needing attention and affection they are unpredictably conflicting and volatile and frequently eliciting rejection in others rather than support C. Reacts frantically to fears of abandonment, but often in angry, self-damaging ways D. Releases tension slowly or through periodic and often impulsive outbursts against others
	3.Regulatory Mechanisms	A. Regression B. Under pressure they may retreat to developmentally earlier levels of anxiety tolerance, impulse control or social adaption C. Inability to cope with adult demands and conflicts and acts out through immature behaviour
	4.Cognitive Style	A. Inconsistent B. Experience rapidly changing thoughts and contrasting emotions as well as conflicting thoughts towards themselves and others
	5.Mood	A. Temperamental, excitable, moody and volatile B. Experience extended periods of dejection and apathy, scattered with periods of inappropriate and intense anger, as well as brief spells of anxiety or euphoria
	6.Self-Image	A. Uncertain, troubled and conflicted B. Wavering sense of identity with underlying feelings of emptiness C. Often attempt to redeem irrational and impulsive actions and changing self-presentations with expressions of repentance and self-punitive behaviours

INDEPENDENT		
D E C O M P E N S A T E D	PARANOID	
	1.Expressive Acts	A. Defensive, distrustful and vigilant B. Strongly resists external influences and control C. Anticipates deception and act in a guarded manner
	2.Interpersonal Conduct	A. Quarrelsome, harassing and provocative B. Tests loyalties and shows an intrusive preoccupation with hidden motives C. Tends to carry grudges
	3.Regulatory Mechanisms	A. Projection B. Disowns undesirable personal traits and attributes them to others; oblivious of his/her own unattractive behaviours and characteristics C. Faced by a world in which others shape what occurs, they construct a new reality in which they determine events and they can affirm their personal significance as they have power to do as they desire
	4.Cognitive Style	A. Suspicious, mistrustful, skeptical and cynical B. Mistrustful of the motives of others C. Often construing innocent events to signify hidden motives
	5.Mood	A. Sullen, humourless, edgy, envious and cold B. Attempts to present themselves as objective, but are quick to take personal offense and react angrily
	6.Self-Image	A. Intimidating, assertive B. Persistent ideas of self-importance, however, they also experience intense fears of losing identity, status and power

Appendix D

Tables describing each personality style

DETACHED		
D E C O M P E N S A T E D	SCHIZOTYPAL	
	1.Expressive Acts	A. Strange, peculiar mannerisms, unusual actions and strange appearances B. Express social perplexities as well as self-illusions C. Often have stored up intense repressed anxieties and hostilities throughout their lives. Once released, these feelings burst out in a frenetic cathartic discharge D. Tend to drift from one job to another and are often separated or divorced, if they ever married
	2.Interpersonal Conduct	A. Secretive, perceived as odd, curious or bizarre B. Prefers privacy and isolation, with few, highly tentative attachments and personal obligations C. Drift over time into increasingly smaller vocational roles and concealed social activities D. Tend to be out of touch with others and normal social give and take
	3.Regulatory Mechanisms	A. Undoing B. Idiosyncratic thoughts appear to reflect reversal of previous acts or ideas that have stirred anxiety, conflict or guilt; or they turn to ritualistic or magical behaviours in an attempt to repent for or nullify mistakes C. At times when external pressures is severe, they may react with bizarre behaviours or by drifting off into another world and blur fantasy with reality D. Painfully uncomfortable with social obligation, they may burst into frenetic activity to block the intrusions forced upon them
	4.Cognitive Style	A. Autistic B. Mixes social communication with social irrelevancies, and appears self-absorbed and lost in daydream with occasional magical thinking C. Occasional blurring of fantasy and reality as they tend to lose touch with the conventions of reality and with the checks against irrational thought
	5.Mood	A. Distraught, agitated, anxiously watchful, distrustful B. Reports being apprehensive and ill-at-ease wary of others' motives or displays drab, apathetic appearance C. Engage with their illusions and at times engage in frenetic activity
	6.Self-Image	A. Hypersensitive, guarded, apprehensively ill-at-ease particularly in social encounters, suspicious of others and secretive in behavior B. May be overwhelmed by the dread of total disintegration, feelings that are countered by constructing new worlds of self-made reality, an idiosyncratic reality composed of superstitions, illusions, and so on C. Create tangible illusions which they can relate self-referential ideas that gives them a significance which they otherwise lack