

THE ALPHABET OF SILENCE: AN EMPIRICAL INVESTIGATION
OF PSYCHODYNAMICS OF NON-VERBAL
PLAY IN CHILD PSYCHOTHERAPY

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The Alphabet of Silence: An Empirical Investigation of the Psychodynamics of Non-Verbal Play

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Abstract

The purpose of this thesis is to investigate the case Alex, a five-year old boy who preferred to stay silent in the therapy room however communicated immensely through his non-verbal play behaviors and bodily gestures. His psychodynamic psychotherapy process over one year was analyzed through various quantitative and qualitative methods in order to systematically study his non-verbal behaviors. In the quantitative part, DSM related measures were used to assess his behavioral functioning; as well as a psychodynamic play therapy instrument to assess his behaviors in the therapy room, through using 10 sessions belonging to different points of treatment. In the qualitative part, 4 sessions at four month intervals were analyzed through a close sequence analysis according to Infant Observation Principles to be further subjected to a systematic thematic analysis. Findings indicated that, Alex's silence provided a psychic cocoon developed due to early fragilities such as early separation from the mother, problems of creating a separate identity as a twin and being holder of the intergenerational transmission of parental history. The clinical aspects of his silence were also discussed in relation to the treating therapist's clinical choices, technical interventions and countertransference reactions.

Özet

Bu çalışmanın amacı 5 yaşında olan, terapi odasında konuşmamayı tercih eden, fakat sözel olmayan oyunu ve bedensel hareketleri ile yoğun bir şekilde iletişim kuran Alex vakasını incelemektir. Alex'in bir yılı aşkındır devam eden psikodinamik yönelimli psikoterapi süreci, onun sözel olmayan davranışlarını sistematik bir şekilde anlamlandırmak için kantitatif ve kalitatif yöntemlerle değerlendirilmiştir. Çalışmanın kantitatif ayağında, vakanın davranışsal profili DSM yönelimli ölçeklerle değerlendirilmiş; terapi odasındaki davranışları ise terapi sürecinin farklı dönemlerinden seçilmiş 10 seans üzerinden psikodinamik yönelimli oyun terapisi ölçeği kullanılarak araştırılmıştır. Çalışmanın kalitatif kısmında ise, 4 ay aralıklarla seçilmiş, terapi sürecindeki farklı süreçleri yansıtan 4 seans, Bebek Gözlemi Prensiplerine dayanarak deşifre edilmiş ve daha sonra bu seanslar tematik analize tabi tutulmuştur. Sonuçlar Alex'in, bebeklik dönemindeki -anneden ayrılma deneyimi gibi- erken dönem hassasiyetlerini tetikleyen durumlar ve ikizlik durumundan dolayı bağımsız bir kimlik gelişimi oluşturmada yaşadığı güçlükler nedeniyle, kendisini konuşmayarak ruhsal bir koza içinde tuttuğunu göstermektedir. Bu durumun, Alex'in, ebeveynlerinin hikayesindeki kuşaklararası aktarılan bazı örüntülerin mirasçısı olması ile pekiştiği düşünülmektedir. Son olarak, Alex'in terapi odasındaki sessizliğinin anlamları; terapistin klinik yönelimleri, teknik müdahaleleri, ve karşı aktarımsal deneyimleri üzerinden tartışılmıştır.

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I.Introduction

This thesis aims to understand a five-year-old boy, Alex, who was brought to the Bilgi University Counseling Centre with his fraternal twin and they started to undergo separate individual therapies. Although he and his twin can talk outside of the therapy room, both preferred not to speak in the therapy room. Alex did not present with diagnosable symptoms but rather with general emotional irregularities, and it was thought that his long silences in the therapy room was the most manifest form of communication. Not speaking can be a protection for the self; also, closing the mouth reflects a closure of the mind as well. Therefore it was thought that, there must be unbearable feelings behind this symptom possibly indicating a difficulty regarding thinking about an emotionally disturbing inner and outer world (Magagna 2012).

Children's not speaking in the therapy setting has generally been found to be quite challenging for therapists (Magagna, 2012). The author has also felt overwhelmed with the prolonged silence of the patient. At the same time, her feelings and thoughts about the silence of Alex have shifted significantly throughout the process. They have transformed from the interpretation of his silence as an intense resistance to therapeutic change (since he has not "communicated" with the author) to the understanding that his silence was another way of strong communication. Attitude in approaching his silence is shaped with the Watzlawick's (1967) point that, "because a behavior does not have a counterpart, there is no anti-behavior". That is to say, his non verbalization cannot account for the fact that he does not communicate. Probably the pitch of his inner world is set to a different tune.

1.1 Participant:

1.1.1. Presenting problems and developmental history:

Alex was a 5 years old when he was referred to Bilgi University with his same sex fraternal twin and one and a half year old younger sister. The parents reported that Alex was a very introverted child and he seemed unhappy. He had tearful eyes most of the time, and preferred being distant from the mother, but he was clinging to the father. While his problems were discussed in the first session, the mother had tearful eyes as well. Alex used to have these problems since his infancy. He used to be an uneasy infant who has sleep and eating problems. The mother added that, if she tries to be close to him, he pushed her, or he seemed uninterested in her.

The main identifying patient in this family was Alex's fraternal twin. His major problem was a speech disturbance. It was said that he started to talk when he was two and a half years old, and for one and a half years he has been stammering occasionally. If he says "mom" or utters the name of the Alex his stammering gets more apparent. The parents, especially the mother, expressed her anxiety over whether this speech problem resulted from a neurological defect; at the same time, she commented that stammering increases if she has high level of anxiety while approaching to him. It was reported that Alex also has stammered for one year however, his speech problem is not as salient as his twin. The parents speculated that he might be mimicing his twin's problem to get attention. The younger sister was also brought to the assessment even though she does not have a major problem. She sometimes pinches a particular point in her hand. The mother said that she would like to get a psychological check-up for all children to be able to sure that nothing goes wrong.

1.1.2. Background

The parents of Alex decided to have a child when the mother was 27 and the father was 29 and they tried for three months. As the mother could not get pregnant, they got a medical consultation however, no medical complication was found. Even though they were suggested to give it a time, the mother decided to apply for IVF at the end of three months and she got pregnant to twins. They preferred not to share the information of the IVF application with any of their larger family members. This situation has remained a secret among two of them. During her pregnancy, none of physiological or psychological problems were reported. The mother gave birth through a cesarean section on expected time. However, the psychological problems started to appear just after the birth session. She reported that, twins did not “hold her breast” (mother’s own wording) which made her devastated. With force, Alex’s twin started to suck but Alex refused to have it for a while. She forced him to hold the breast for days and at the end of the 12th day, she achieved breastfeeding him after keeping them hungry for four or five hours. Later, both were weaned by themselves at the 4th month. The mother went into a depressive period when she had to stop breastfeeding. She had intense sorrow for this problematic breastfeeding process. The mother’s struggle over feeding with Alex did not end with weaning. He had difficulties in swallowing supplementary food and he wished to get his nursing bottle only from the father.

When the twins were 8 months old, the mother got pregnant again through natural ways. She got back to work at the 11th month of the twins, and their grandmother took on their caring. By then, she took care them by herself. She stated that she did not feel sufficient in addressing their needs; she could only meet their basic needs as feeding, sleeping, etc. She admitted that, she lacked giving them enough affection and emotional

closeness, which is actually as important as their physiological needs. She felt very regretful for that period.

Alex completed developmental milestones as toilet training, talking, walking on time without considerable problems. He started preschool at the age of four. He could easily adapt to the school setting, form close relationships with his peers and with his teacher. His teacher reported that he was a very smart, adaptive boy and very good at limit setting in the school, however he was very emotional and fragile in his relationships. He got immediately tearful and offended, when he heard any criticism from the teacher or his friends. He took any disagreement as a rejection.

1.1.3. Family configuration

Alex belongs to a Turkish, partially religious family. He lives with his twin, sister (3.5 year old) and parents in a middle class family. His mother is a nurse at an emergency clinic of a hospital, and the father is an accountant. They have long working hours, and the children are picked up from school by their grandparents. The mother has to attend night duty at the hospital, usually 3 days a week, and she has to leave very early in the mornings to go to work. Moreover, she is trying to upgrade her education, so she usually studies even when she is at home. Therefore, the children's basic physical needs, such as eating, clothing, sleeping etc., are usually met by the father. It was reported that, an explicit chaotic atmosphere dominates their household. Their difficulty in keeping their appointments, mixing up the given appointment time and therapists of the children (calling Alex's therapist supposing she is Alex's twin's therapist, bringing one of the twin to his session, while forgetting the other one's session in the same week, etc.) also supported that the parents minds were dominated by

chaos and disorganization as well as other unconscious dynamics which will be explained later.

The twins are shared by different parents. Alex is close to the father and wants to sleep with him, be fed by him, etc., whereas E. is more close to the mother. The parents stated that, younger daughter belongs to both parents. Contrary to the twins, the daughter seems much more adaptive, cheerful and playful in the household.

The mother looks like the dominant character in the family. She usually interrupts her husband's speech, sometimes humiliates him in the presence of the therapist. The father usually remains silent in this kind of situations. The mother and the father seem as if they were different faces of a coin. Both of their personalities are shaped by excessive anxiety. The mother seems not have a regulation capacity of her anxiety so , she seems to be driven by an unpredictable anxiety whereas the father tries to regulate his anxiety by normalizing every problematic situation.

If we briefly looked at the parents personal histories, striking analogies between the developmental processes of the individual parents and of the twins can be easily recognized. The mother has her own same sex fraternal twin. She, as an infant is weaned by herself when she was 45 days old and her mother could not push her to continue sucking because of her fatigue over caring for twins. Because she resented this fact, she was very sensitive about continuation of breastfeeding with her twins and pushed them to continue breastfeeding. She stated that she is very distant from her mother, while her twin and her mother has a very close, intimate relationship. That's why, she said, she was more prone to be socially interactive in her peer group, she was caring about her social relationships a lot. She concluded that, due to the similarities

between her and Alex's history, she can understand how Alex might go through in his internal world, but she feels stuck in approaching him differently.

The father also grew up as distant to his parents. He said that, his parents were taking care of a couple of other children who were in need. In their extended family and neighbourhood, they were known as very affectionate and caring people. However, the father of the twins could not remember any, affectionate intimate relationships with his parents in his crowded family household.

In the light of this information, all the members of the family actually, more or less seem to suffer from similar relational problems with their primary caregivers. Therefore, this family is quite prone to the flow of intergenerational transmissions, and asking "whose problem are all these?" has been a very significant question while working with this family.

1.1.4. First Evaluation of Alex and His Family

First Alex's parents were interviewed to understand Alex's presenting problems. In the initial encounter, the mother seemed very nervous whereas, the father looked like as if he does not have any idea about why he is there. The mother was the active one in interacting with the therapist about Alex's problems. The father seemed uninterested and bored. For a long time, they did not seem to interact with each other however, after a while, they conflicted with each other about their children's needs of psychological help. The mother looked very dominant and aggressive toward his husband, while the father seemed bearing his wife's complainings passively.

At the first encounter with Alex in the waiting room, he seemed to be an apathetic child with a flat facial expression. When the therapist invited him to the

therapy room, he didn't have any problems separating from his mother and walked into the room unenthusiastically. When he came into the room, he did not show any apparent interest to the room, looked around for a while and then directly went to the closet full of cars. He took the cars one by one, looked at them carefully and put them back. He spent the entire session with these kinds of repetitive actions. He seemed very closed to any social interaction with the therapist and did not utter any word until the therapist asked some questions. He replied the questions with a flat voice and his gaze seemed like passing through the therapist's eyes. He seemed to be a very detached child as if he was saying, "Don't get close to me".

1.2. Rationale and the Synopsis of the Study

Knowing this background, the second order of business was to understand Alex in the analytic setting. With this purpose the semantics of silence had to be decoded to be able to develop an appropriate language when approaching the child who prefers to communicate silently in the consulting room. The voyage of this thesis may resemble the process of learning a foreign language with a different alphabet. It had to start by learning the alphabet of Alex's silence with the help of analyzing his underlying dynamics. Getting an insight about the alphabet was expected to bring about gradual understanding of the words and sentences that the child wants to communicate. It is possible to reach those words and sentences through exploring what his silence communicates unconsciously by looking at the distinct themes of his play. A better comprehension of the alphabet and syntax of this particular language should enable a person develop more appropriate communication skills. In this situation, a better understanding of the language of the silence would bring about the feeling of comfort

and confidence to the therapist in being with this situation and would increase the creativeness in the development of more appropriate therapeutic skills.

In order to carry out this aim, the journey starts with conducting a theoretical analysis by reviewing the limited literature about the silence of children in the analytic setting under three captions. Firstly, considerations about different functions of silence for the individual; secondly, considerations about what silence communicates in the therapeutic setting; and lastly, considerations about technique when working with silent child are summarized. After getting an orientation towards language of silence through the analysis of what has been written and developed so far, an empirical study is carried out to operationalize the psychodynamics of this child patient. Empirical process is carried out through both qualitative and quantitative analysis.

In the quantitative direction, initially Alex's functioning is compared by different standardized symptom measures at the outset and at the one year mark of psychotherapy. The aim is to recognize any possible changes in his symptomatic profile in one year which might be associated with his silence. To understand the psychodynamics of his silence within the therapy room, his non-verbal communication in play activity is assessed through a quantifiable play assessment measure which analyzes his play segments from 10 different sessions belonging to different points of treatment within a year. In the qualitative direction, the purpose was decoding the silence through systematic infant observation methodology suggested by Magagna (2012) and conduct a thematic analysis which enabled to recognize what his silence communicates unconsciously at different time periods of the therapy.

1.3. Research Hypotheses

In this thesis, psychotherapy process of Alex will be investigated through a single case study in order to understand the function of his not speaking in the analytic setting and to apprehend what he tries to communicate through silence. Empirical process will be conducted through both a qualitative and quantitative analysis. Hence it will be an exploratory study with the following aims:

In the Quantitative Part:

- To assess Alex's symptomatic functioning by DSM related measures and his in session behaviors by a psychodynamically oriented play assessment measure.
- To re- assess these two considerations that is written above at one year mark and to compare the results to investigate the change.

In Qualitative Part

- To investigate the factors associated with his silence through the infant observation methodology.
- To explore, through thematic analysis, what his silence communicates unconsciously by looking at the distinct themes of his play at different times of the therapy.
- To investigate the change in what his silence communicates, through analyzing sessions from different times.

1.4.Theoretical Analysis

Silence of the child patient has received little attention in the analytic field, although silence in consulting room is embraced in adult psychoanalytic literature. In

some of those papers, silence of the child patient was approached in relation the silence of the adult patient. From those passages it was inferred that, silence in child psychoanalysis has been conceptualized mostly as “resistance” for decades (Freud,1912; Freud,1914; Ferenczi, 1916). Hence the child patient’s keeping silent has been mostly interpreted as a way of protecting the parents, the analyst and him or herself, from being exposed to the dangers of sexuality and aggression. Therefore, silence serves as a sort of self-censorship (Calogeras ,1967) .

Contrary to these views that highlight the resistance function of silence, which tends to block any further analytic investigation of the child patient’s silence, recently there has been a tendency to acknowledge that silence in the therapeutic setting can be a result of many conscious and unconscious meanings apart from resistance. According to this perspective, silence is defined as a metaphor for communication (Jaworski, 1997) or in relation to that, it is found as a kind of non-verbal communication (Magagna, 2012). In this section, theoretical literature about silence of the child patient will be analyzed under three titles. Firstly, the psychodynamic different functions of silence, then what silence communicates in the session room, and lastly considerations about technique when working with a silent child will be depicted.

1.4.1 Considerations about different functions of silence in the literature:

If silence is resembles a puzzle, there must be plenty of pieces that contribute to the total figure of the whole puzzle. So, there could be many unique meanings behind silence. Despite knowing that it is hard to generalize what silence means without taking

into account individual dynamics, some papers will be presented below aiming at clarification of the function of silence in a chronological order.

Tustin (1990) articulates that, silence can act as an autistic encapsulation that children put themselves in as a defense against the strong anxiety of disintegration and fragmentation which can be a result of a traumatic experience of lack of support by the primary caregiver. This might be due to an actual lack of maternal capacity or a high level of sensitivity and vulnerability of the infant toward the presence or absence of the emotional support during the early mother-infant experiences.

As opposed to Tustin's general formulation about silence of children, Leira (1995), writes a paper about a particular patient who did not speak very much throughout their work, conceptualizes that the core of the silence of the children is centered upon separation-individuation process. Silence creates a lack of three dimensionality, in which presence of emotional depth and reflection capacity are damaged. She thinks that silence functions for desire to be merged with the significant other. Also, being silent bring about filtering the range of affects, so it helps one to contain his/her mind from the unbearable negative influences of different affective experiences. Early experiences of vulnerability, defenselessness and rage contribute to the development of the silence in her patients.

As Leira, Katz (2000) embraces the concept of silence with her patient as well. She writes about the therapy process with an 11 year-old boy, who experienced major losses of his family members. Based on her work with him, she states that the silence of the patient serves as a protection from early trauma which elicits intense rage and grief. Therefore, she conceptualizes the silence as a psychic cocoon, which her patient

wrapped himself up in his internal world without any interruptions or impingements from the outside. Silence creates a sterile space in which the patient can isolate himself from the disowned painful feelings. Hence she suggests that the closed mouth is a reflection of a mind closed to encounters with the external world.

In her paper about the transference and language in the analysis of a silent child, Weinstein (2001) considers silence as multiply determined symptom, therefore she points out that silence has distinct diagnostic functions for every child. Her work was with a ten year old child who underwent treatment because of increasing avoidant and phobic behaviors, sensitivity to loud noises and some somatic dysfunctions, such as headaches and sleep disturbances. Personal space of this boy was intruded by the parents most of the time such as having to sleep in a bunk bed in a small area next to the parents' room, being forced to bath with his younger sister. She suggests that his silence is likely to represent wishes aroused by the ongoing and continuous overstimulation that he suffers at many levels of his development. Although one aspect of the function of silence could be the desire of reunion with the primary caregiver, where there is no need for speech, from another angle, silence functions to avoid reanimation the primal scene and the sounds the parents' private life. Therefore, his silence functions as a protection of his narcissism and self-esteem in order to maintain control over his feelings on the developing relationship with his therapist (Weinberger, 1964). In this kind of situations, silence facilitates the patient's passing into a cocoon-like state aiming at omnipotent control of the affects. This cocoon is the consequence of a grandiose illusion of self-sufficiency motivated by fear of closeness and intrusion from others. It facilitates to regulate self-esteem and maintain inner control of the patient.

In a similar vein, silence is seen as a mental guard. It is thought that silence can resemble a body shell that infants stretch and strain their musculature under the anxious and frightened situation. For the silent child, the mental armor of silence protects the child, when in a paranoid-schizoid state, from feeling of being attacked, or feeling of being about to fall to pieces, or collapse when encompassed by emotions (Magagna, 2012).

Lask (2012) believes that, children should not be diagnosed as “silent”, but “silenced”, because considering the situation this way is more constructive and gives the therapist more possibilities to approach it. For Lask, children can be silenced for plenty of reasons such as, emotional turbulences as rage, anger, misery, despair, fear, or abuse, or any kind of traumatic situation which might lead to a powerful confusion or inability to find a right way for verbalization.

Anagnostaki (2013), who works with a pre-adolescent girl suffering from major depression, speculates about the possible diagnostic function of this patient’s silence. After working for seven months with her, her patient ceased speaking in the consulting room all of a sudden. Anagnostaki conceptualizes her silence as the symptom of unbearable loss experienced in early childhood. Since there is no substitute or compensation for this loss, she becomes more vulnerable to the external factors. Weinberger also suggests (1964) that silence is centered on the strong reaction to any disappointment of narcissistic demands for acceptance and love as there are no words to convey the pain of this loss or the feeling of inadequacy. Hence this symptom prevents the possibility of another loss and further injury.

1.4.2 Considerations about what silence communicates in the therapeutic setting

Like the line from Pink Floyd's song Sorrow, "silence that speaks so much louder than words", the silence of the young patient tells a lot underneath the absence of words. Silence can function as a direct therapeutic tool in communication between the therapeutic dyad. In respect to this, Loewenstein (1961) thinks that, in the psychoanalytic context, communication can become very intense and exaggerated due to the fact that object relations are intensified, reactivated and repeated in the transference. This situation can result in decreasing the need of using language and finally might shift to total silence.

In this situation, what is projected or communicated via nonverbal cues may represent a fragment of an experience with earlier objects or experiences. With regard to this, Kahn (1963) depicts his treatment of an adolescent patient who prefers to be silent during most of the sessions. Khan demonstrates how silence in the transference communicates unconscious memories and fantasies of childhood. In this case, silence serves as a message for a symbiotic fusion with the analyst, which is a reenactment of the patient's relationship with his mother who gives way to identity diffusion.

In Leira's paper (1995) silence is seen as a specific dimension linked to speech and verbal interaction. Therefore it communicates many issues in a non-verbal or a preverbal level which may diverge to the verbal level eventually. It is observed that even though during the silent moments in the consulting room nothing seems to be communicated on the manifest level, on an underlying level, the symbiotic nature of a relationship is communicated. Themes of the early separation and individuation phase

are reenacted within the transference. Silence is seen as a medium in which many subtle issues of identity formation belonging to earliest developmental phase are played out. (Kurz, 1984; cited in Leira, 1995)

In a similar vein, Katz (2000), from his work with his silent patient infers that, silence can communicate several issues, so it is important to listen the patient's silence and nonverbal language, instead of his words. In the transference, silence functions as a maintenance of phantasies of ongoing relationship with lost significant others. Therefore, it transfers the desires of identification and being merged with the lost one in a nonverbal communication.

Weinstein (2002) thinks that, the meaning of silence must be best understood in the moment by moment changes in the transference. What a patient communicates by his silence can be best understood through the elements of his history. In her particular case who mostly prefers not to speak, silence transmits the need to defend against the incorporative wishes that are seen in his experience of ongoing overstimulation, sadomasochistic sexual fantasies and fears of competitive aggression. As well as its defensive message, it also implies to wish to be merged with the therapist in which he could be understood without the medium of language.

In parallel with what these authors suggested, Anagnostaki (2013) stresses a communicative function of silence: An unconscious desire of restoring the damaged early relationship with the mother. In the transference, her patient fantasizes to merge with the therapist as a projected, regressed mother imago. In relation to that, Anagnostaki agrees with Nacht (1963) who argues that silence destroys the subject-

object duality. Her patient as well cannot tolerate the duality of object and subject, and she wants to be understood in the merge state.

1.4.3 Considerations about the technique when working with a silent child

Once what the silence communicates in the psychodynamic encounter is formulated uniquely to the particular child, it guides the therapist to develop technical considerations in the consulting room. Traditionally psychoanalysis has been considered a talking cure and the silence of the patients has bewildered the therapist throughout the history. Even though children are inclined to verbalize their lives less, working with long silences in a child psychoanalytic therapy could also be challenging and might require development of new and different approaches.

a) Using Countertransference Feelings

Anthony (1977) emphasizes the importance of the nonverbal communication of children in the analytic setting. He posits that the non-verbal language should be treated like any other forms of linguistic behavior. It is important to observe the non-verbal language very carefully and try to infer meanings in relation to the patient's internal world. In his paper working with an adolescent boy, Kahn (1963, also promotes giving keen attention to the non verbal language of a silent child. He prefers to join the silence of his patient through using his countertransference feelings to connect and give a meaning to the puzzle of his patient's early traumatic experiences. He tends to interpret delicately not to disrupt the enactment of the mother-infant relationship between the patient and the therapist. Interpretation is used to express what he thought the patient was trying to communicate to him.

Leira (1995), signifies the attentive emotional engagement with his 3.5 year old patient who does not talk, but howls. She describes her position in the consulting room with her patient as the mother's intense sensitivity to the infant which resembles the primary maternal preoccupation. She suggests that therapists should be able to receive the patient's projective identification through reverie (Bion, 1962) and emotional experience of that moment between the patient and therapist dyad should be shared. In addition to that, she highlights the importance of the countertransference feelings such as fear of intruding, being existent and nonexistent at the same time, staying awake in a dreamy state when working with the silent children. Acknowledging and bearing those countertransference reactions accompanying silence of the child can create an inner space in which the child's ego functions can find room to develop. Therefore, Leira suggests that curative process can emerge in this analytic situation with nonverbal exchange of affect and thoughts, rather than one-sided verbal interventions that is aimed to uncover any conflict.

Katz (2000) finds herself in shifting positions depending on the shifting communications of the silence to be attuned what is projected. She stresses the use of countertransference reactions when working with silent children, since they projected a lot of material on a nonverbal level. She stresses the therapist is used as an object to test his or her capacity of bearing all those intense feelings, and for experiencing the possibility of the object's survival of the patient's destructive phantasies. If the therapist can survive within all those destructive transferred phantasies, then the patient will be feeling 'held' by the therapist, and be able to develop capacity to survive with his own fantasies. In her work with a silent patient, she bears her countertransference feelings of rejection, loneliness, anger, intimidation and fleeting feelings of terror to be

able to make sense and process these countertransference feelings. This process enables the patient to become understood and be cured.

Weinstein (2001) adapts the concept of “The Zone of Proximal Development” from Vygotskian psychology and includes it to her work with silent children. Accordingly, ZDP allows the therapist two roles in the consulting room. One of them is being available for the patient as an object in service of transference repetition. This role is quite parallel with what Katz (2000) and Leira (1995) describe as the role of the therapist. Additionally, Weinstein delineates another role which involves paying attention to those conditions that will allow the patient to use interpretation for his progress. She admits that silence of the patient constitutes the border of the zone of proximal development in which the patient could use the objects for the purposes of transference repetition. However, the patient could also be unwilling to be receptive to the interpretations from the therapist since he is under the influence of the fear of losing his identity. Therefore, she concludes that, a therapist must allow himself to be object of the patient’s projections in the zone of proximal development and should observe the patient’s availability to internalize the interpretations. In her work with the silent patient, one of the major changes was receptivity to the interpretations from the therapist, which means receptivity to a world with two objects. Hence, she concludes that, a therapist should attune himself or herself to the level of the psychological state of the patient in order to enable his interpretation match with the patients’ receptive capacity.

Anagnostaki (2013) highlights the importance of the therapist’s ability to bear the patients’ desire for union and prolonged silence. At the same time, the therapist must be on guard against becoming a kind of experience which the patient attaches

him/herself too firmly and which never becomes a two-person relationship. If the deeper inner attitude of the therapist allows the patient to reach this quiet area and to enjoy the pleasure of the merger, this approach should also allow the therapist to control it in such a way that s/he can bring the patient back to reality, meaning the necessity for separation from the object. In order to maintain this delicate balance, it is suggested to remain silent for a long time instead of offering verbal interpretations frequently because, verbal interpretations can induce persecutory feelings in the patient (Nicola, 2006; cited in Anagnostaki, 2013)

b) Technique of Working with The Silent Child

Non speaking patients mostly tend to arouse strong uncomfortable countertransference feelings in the therapist. This situation might bring about some technical problems when working with them. Apart from the therapist's following his/her own countertransference feelings in order to understand the non-speaking patient, the way the therapist uses verbal interpretations is also crucial. Some researchers formulate the technique of interpretation when working with not speaking children. Mitchell (2014) suggests that:

'Interpretations are central to the therapeutic action, but it is not the content of the interpretations alone that is crucial. It is the voice in which they are spoken, the countertransferential context that makes it possible for the patient's characteristic patterns of integrating relationships with others to be stretched and enriched. To find the right voice, the analyst has to recognize which conflictual features of her own internal world have been activated in the interaction with the patient to struggle through her own internal conflicts to arrive at a position in which she may be able to interest the patient in recognizing and struggling with her own (the patient's) conflictual

participation. This makes the work, inevitably, deeply personal and deeply interpersonal” (p. 6).

Magagna puts emphasis on the using of “therapist-centered interpretations” what Steiner (1994) calls when working with non-speaking child patients. Retreat into not speaking is assumed to be a result of unbearable internal dynamics. Therefore, what the non-speaking patient communicates is full of anxiety and uncomfortable feelings. If the therapist interprets or explains to the patient what he, the patient, is thinking, feeling, or doing, the patient might feel less contained. Whereas, therapist-centered interpretations reflect the therapist’s mind in relation to the patient’s unbearable projected feelings. In this way, the patient’s feelings are allowed to be located in the therapist mind to be later reflected by him/her. Hence, the patient feels more understood and contained by the therapist.

Magagna (2012) in her book “Silent Child” adopts these premises and presents a more systematic technical consideration when working with silent children and adolescents. She points out the significance of looking at the “here and now” relationship within the transference through a deliberate observation. In addition to that, understanding the particular compounding factors underneath silence also involves the therapist’s being aware of his/her countertransference experiences. As Rizzuto (1995) highlights, the therapist’s task, when working with the silent child, should be being attentive to “what the patient cannot say”, maybe even to himself.

Magagna (2012) believes that familiarity with the infant behavior has a significant role for facilitating this role of the therapist when working with a silent patient. The findings from the infant observation technique have contributed a lot to the

understanding of the underlying factors of silence, through decoding of non-verbal indicators (such as the use of hands, eyes, mouth, feet) of the patient. She adapts this attitude to the therapist's position when working with the children who remain silent in the therapy setting. She infers from her long term experiences with children who have been silent in therapeutic setting that, the therapist should observe their emotional experiences very closely, and try to process these experiences by seeing with the child's eyes and giving them meaning through their parents' eyes. This would facilitate the therapist's emotional and emphatic presence by reaching the therapeutic couple's unique way of being in the therapy room. Through accommodation of the principle of the infant observation procedure, decoding the non-verbal language of the silent child is possible through the following steps:

- 1) What is the sequence of interaction?
- 2) What do you think baby is feeling over time and how is that shown?
- 3) What do you think the mother is feeling over time and how is that shown?
- 4) How do you feel witnessing this? Does it resonate with any experiences you have in your therapeutic work with a non-speaking child?

Asking these questions with her silent patients enables the therapist working with silent children to understand what is communicated beyond the words. Magagna,(2012) talks about some of five possible states-of-mind of silence that silent patients may go through in psychotherapy. These are some of the many phases which a child may go through. Supporting her findings through case vignettes, she puts forward that these stages are: first, "giving up"; second, "being afraid"; third, "silently using adhesive identification"; fourth, "feeling hatred"; fifth, "experiencing a loving, understanding and deep resonance with the other" (p. 46). These stages provide a reference for what the

psychotherapists may be experiencing while working with silent patients, and notice the development of the therapeutic and transference relationship between the patient and themselves.

The first stage is “giving up”, where the patient may be overwhelmed by the feelings which he has to carry and therefore shuts one or multiple aspects of normal living, such as eating, moving or talking. She emphasizes the importance of family history and dynamics to see how it contributes the child’s feeling of “giving up”. The child might “give up” to bear the family’s denied feelings by stopping talking or might “give up” to inherit projections about an experienced trauma that could not be allowed to be symbolized, verbalized, described or processed. Therefore, in this initial stage, allowing the family members to discuss about their experiences is quite crucial. Hence it would be recognized whether there are significant topics that the family tends to evade or it would be an opportunity for them to narrate any traumatic event. Therefore, in this stage, the therapist’s availability for receiving the projections from the child or the family that they don’t want to carry anymore is important. Due to these intense, toughened projections, the therapist may also reach to the state of giving up. However, trying to ponder these projected feelings and experiences and giving those experiences some meanings through any symbolic medium as words or drawings would help the child eluding from the feeling of giving up.

The second possible state of mind of a silent patient is being afraid of intense feelings that are sheltered by silence. Once the child tries to break this rigid shelter, he/she might face with unsafe feelings, so he/she may keep silent for remaining emotionally intact, since otherwise he/she could be dismantled by the intense feelings of anger and fear. These intense feelings may make the patient move away from the

therapist, since the therapist might trigger persecutory feelings. This state indicates the patient's gradual awareness of these persecutory feelings, so he/she shifts the state of giving up fighting with these projections to state of keep away from me. Thus, the psychotherapist should become a holder of the patient's projections. In this position, asking numerous questions could make the child feel being intruded, therefore, the therapist should ask the question to herself; she should listen to the music of her soul in order to find an appropriate position.

In the third state of mind, children who have been dominated by the intense fear and aggression might need to hold on to some objects or activities such as physical sensation, muscular rigidity or preference of the same objects or activities to feel themselves protected and secure. This situation is called "adhesive identification" as Bick (1968) suggested, and protects them from the feeling of falling apart. In this phase, silence can serve as a kind of adhesive identification for children who close their mouths and do not prefer using words. The therapists' position should be at a state of reaching out to the encapsulated part of their person that is buried in the unconscious, and trying to entertain a wish for a dialogue with that.

The fourth state of mind is the silence filled with hatred and subsequent persecution. The patient might shift from his/her pseudo independence that is felt by non-verbal shield and gradually acknowledge his/her dependency on the therapist which in return elicits intense rage and anger. As opposed to these feelings, the child might start using primitive protections against anxiety, such as omnipotent control. To soften these rigid omnipotence, therapists should direct the attention to the patient's body to catch the residues of the internal world from omnipotent control, tolerate the frustration of not knowing and not understanding, survive in the aggressive atmosphere of the

room, and decide for the appropriate time to intervene verbally. Also, in this stage, Magagna underscores Schore's (2002) understanding that the therapist's own bodily sensations in the therapeutic encounter might be a useful therapeutic tool in allowing a deep empathic connection with the child. For the sake of transforming the patient intense distress and rage, the therapist must go beyond verbal mirroring and permit a bodily and emotional containment.

The last state of mind is the silent loving communion between the child and the therapist. After the primitive defenses against the emotional investment to someone else is lessened, the pleasure of being deeply understood lead to psychological growth and happiness. This kind of silence in the therapy room is essential for any kind of therapeutic experience. It implies emerging meaning and internalizing meaningful insights.

1.4.4 Summary of the Theoretical Analysis

As preference of one word during a social interaction can imply several meanings and inferences according to the context, the time or the person whom uses it, silence can also have various meanings for different people in different contexts. However, case studies about children who prefer to be silent in the therapy room indicate that silence might have some common implications despite many diverse meanings. One of the important essences that lie under the silence is about the desire to be fused with the main caregiver where there is no need for verbalization to be understood. Silence serves as a desire of the child to regress to non-verbalization within the safe, holding environment of the therapy setting. On the other side of the coin, yet, this desire to be fused with the main caregiver might trigger the fear of engulfment so,

the child can put himself into a sterile, solo shell. Hence, in relation to this fear, child can turn the aggression of the need to be merged with someone to himself by taking the emotional investment back from the social world.

What constitutes the underlying mechanism of the silence for a particular situation, contributes to the meaning of communication of the silence toward to other person. In the transference relationship, most of the researchers acknowledged that silence communicates an early traumatic experience such as loss of parent both literally or psychically. In relation to that, silence appeared to transmit the desire of being merged with someone else. Therefore, it also transmits the need to defend against the incorporative. It is also indicated that some intense primitive phantasies or feelings such as sadomasochistic sexual fantasies, fears of competitive aggression and difficulty of consolidating a male identity can be communicated through the silence.

Encountering with intense silence in the consulting room gives researchers way to develop an appropriate technique and style of being. In the first place, most of the papers include importance of the availability of the therapist's mind to receive what has been projected to him by the child patient. Without understanding the particular language of the silence through experiencing what is communicated in the countertransference feelings, it is not quite possible to give an appropriate counter contact. Therefore, receiving through the silence the very primitive projections and transforming them into more bearable feelings with thoughts in the mind or appropriate verbal interventions are essential. All papers agreed on the attitude of not being intrusive with excessive use of verbal interpretations when working with silent patients.

1.5. Empirical Analysis

Empirical investigation of the therapeutic process contributes to the understanding of this situation where the theoretical approach cannot address. In the theoretical analysis part, different approaches to the child patient's silence in the analytic setting were summarized. However, to fill the gaps that previous case studies did not capture, empirical investigation will be conducted to be able to reach a more integrated and elaborative understanding of the silence.

General tendency of methodological preference in empirical child psychotherapy research has been taken up for large-n studies, more specifically randomized controlled trials (RCTs) (Schmidt & Schimmelmann, 2013). For many researchers, RCT is accepted as a gold standard in the psychotherapy research (Doll, 1998; cited in Fonagy, 2013). Mostly, large scale studies, especially randomized control studies enable demonstration of the link between causal factors, mostly, type of the therapy being provided and its possible outcomes. These results have evolved into evidence-based treatments for children and adolescents applicable to several diagnostic categories.

However, when this type of methodology is applied to psychodynamic child psychotherapy research, some concerns are likely to appear (Fonagy, 2002). One of the main difficulties of RCTs is to focus on diagnosis-based interventions rather than on the development of individualized formulations and treatment (Slade & Priebe, 2001). However, in child psychodynamic treatment, the main target is directed to the complex internal states of the individual and exploration of individual experience rather than easily measurable states. Hence this kind of design gives way to oversimplification of the sophisticated nature of one's psychic state (Rustin, 2003).

This situation results in missing considerably meaningful information and experiences about the patients that are studied. It was found from several meta-analyses of RCTs in child and adolescent psychotherapy that, this kind of methodology is not representative of real world of clinical practice (Weisz, Jensen-Doss, & Hawley, 2005). Hence, although RCTs are found to be providing the efficacy, they are not found to be suitable when a child patient's non-diagnosable experiences are the aim of research. So, despite the studies with RCTs and large-Ns are generally high in internal validity, most of them are low in external validity (Fonagy, 2002).

This situation leads clinicians and researchers to find different solutions in order to get more useful, elaborated understanding of the psychotherapeutic work and individual experience for clinical and theoretical benefits. One of the solutions that has been determined to change the focus from large-n studies, to single-case studies.

In this thesis, the dynamics of the silence taking place in the consulting room will be empirically investigated through a single case study in order to follow the underlying sophisticated dynamics of it.

1.5.1 Single case studies:

Single-case experimental designs are developed for the aim of approaching the insufficiencies in traditional case studies.

n:1 single case design is a flexible and powerful methodology in determining what works for whom in the therapy setting. Apart from understanding the answer of this critical question, understanding what takes place during the therapeutic change process is also essential to get more integrated and extensive knowledge about a particular patient or a treatment. Therefore techniques of process research are very

beneficial to clarify and refine the link between the provided treatment and the possible outcomes (Mcleod, 2010).

Process research has been beneficial in understanding which therapeutic intervention fits well with a particular, not easily categorized problematic. Children may apply to psychotherapy for various reasons, ranging from mild problems to severe ones such as suicidal depression or psychotic experiences. When they face with those difficulties, the therapeutic intervention is a useful option for their healthy development. However, the idea that any kind of treatment is beneficial for any kind of problem should be doubted. An important criticism to this issue is suggested by Kiesler (1966), who introduces the notion of the “uniformity myth”. This refers to an assumption that the effects of psychotherapy will be the same no matter to whom or how it is applied. He argued that the question "Does therapy work?" assumes the homogeneity of the patients, the therapists, and the treatments. Therefore, in evaluating the psychodynamic child psychotherapy research, it is important to ask “What treatment, by whom, is most effective for this individual with that specific problem, under which set of circumstances?" (Paul, 1967).

n=1 case studies are based on a number of methodological principles (Mcleod, 2010):

Reliable and Valid Measurement of Outcome Variable:

In order to administer the n: 1 single case design, it is essential the use of some means of quantifiable measures. This kind of case study cannot entirely depend on qualitative descriptions of the therapeutic process, even though it has a valuable role in supporting and elaborating the main findings from the quantitative analysis. Along with

the validity of the measurements, the concept of reliability in psychological measurements has been also very critical and essential. It involves the capacity of a measure to give same scores under different circumstances across different time periods. The use of reliable and valid measurements in this kind of studies lead to reach standardized conclusions about what has changed in response to a particular intervention as precisely as possible.

It is very beneficial to portray the patient's level of functioning with reliable and valid measures, when examining the effects of the therapeutic process. To do so, the significant others of the child patients can be asked to complete questionnaires about their daily functioning. The data coming from these questionnaires establish a baseline to be compared within the time series analysis. Outcome assessment should be conducted through standardized measures of particular symptom or general functioning. Some of the most basic measurement instruments are Achenbach System of Empirically Based Assessment (ASEBA) (Achenbach & Rescorla, 2001), Behavioral Assessment System for Children (BASC) (Reynolds, 2004), Child Symptom Inventories (CSI) (Sprafkin, Gadow, SAlexsbury, Schneider & Loney 2002) etc.

Process Measures

For a sound case study, it is essential to collect data about what actually takes place during the therapeutic process. Lately, there have been many attempts to develop quantitative and qualitative methods to describe different components of the therapeutic process. Many researchers focus their attention on the children's behaviors in the analytic setting during the course of the treatment. Number of studies have analyzed children's play to accomplish this aim. For instance, Cohen et al. (1987) propose an

exploratory study of children's in-session play which lays the foundation of development of the Child Psychoanalytic Play Interview (CPPI, Marans et al., 1991; cited in Lindsey, 2007). It is a 30-item measure that is aimed to reveal analytically-informed themes in children's play in an analytic session so that, they do not appear to be just descriptors of thematic content. Alternately, Chazan and her colleagues (Kernberg, Chazan & Normandin, 1999) have proposed the Children's Play Therapy Instrument (CPTI) with significant reliability. It is also a measure based on psychodynamic theories that assesses in-session play activity which is developed to reveal the underlying meaning of play activity, as well as describing the play-themes in the course of the therapy. Apart from measures to describe children's play in the analytic context, researchers also focus on the therapists' behaviors (for a review see Midgley, 2007).

Session transcripts are one of the most useful tools that provide extensive and authentic information about what takes place in the therapy setting. Depending on the level of detail that should be included, there can be different formats to transcribe audio recordings. Basically, verbatim transcription of the recordings provides fruitful information about the session. In addition to this, some well-established guidelines can be utilized to reveal systematic analysis of the transcriptions, such as focusing on depth of emotional experiencing or narrative processes (Klein et al, 1986 & Mcleod and Balamoutsou, 2001; cited in Mcleod, 2010).

Time Series Analysis of Patterns of Change

Accurate description of intervention and use of reliable and valid measures give way to examination of what is changed between the baseline level and the time period after

the intervention is conducted. It enables seeing the comparison through looking at the change that takes place at different times. To be able to get more extensive and reliable information about the change through time, it is essential to get various data from several baseline measures.

The Logic of Replication

Although the $n=1$ single case designs brings about a very detailed and systematic information about the therapy process, they tend to have limited value in accomplishing the generalizability. Therefore, generalizability should be achieved by conducting a series of case studies.

2. Methods

2.1. Rationale for Participant Selection

Alex was included in this study since he has shown a very interesting pattern in the way he use verbalization. Although he does not have any significant problems in the use of language and he verbally expresses himself in the external world, in the consulting room, he prefers to remain silent most of the time. It was this discrepancy that led the author to explore this preference of him more deeply.

2.2. Data Collection and Ethical Considerations

In Bilgi University Psychological Consulting Center, all patients who applied for psychological help are informed about research procedures in the very initial session and they are asked to sign a consent form and a form of permission for recording if they show willingness in participation to any research project that can be conducted within the Consulting Center. As such, the parents of Alex were also asked their permission

about participating a possible research project, and they signed the forms for giving their consent. Hence, the sessions with Alex were tape recorded. After deciding to conduct this research, the aim and synopsis of the research was prepared in accordance with ethical regulations of the university. As soon as getting ethical approval, the parents were informed on the specifics of the study and were handed again a consent form based on these specifications, which they signed. Also, verbal assent was taken from the child. For this study, an intake session and 4 successive sessions from the initial period of the therapy and 4 successive sessions were selected and resultant change interview was conducted at one year mark. They were verbatim transcribed for quantitative analysis to be able to investigate if there is any change in Alex's functional and psychodynamic constructs. In addition to these sessions, two more sessions were included to the research from the middle phase of the therapy in order to conduct qualitative, thematic analysis to be able to explore the themes of the play activity and transformations of these themes in the course of the one-year therapy process.

2.3. Measures

2.3.1. DSM related- Symptom assessment measures:

2.3.1.1. Child Behavior Checklist (CBCL/ 6-18)

In order to assess the change in the symptoms of the participant, The Child Behavior Checklist(CBCL) which is one of the most popular instruments to assess behaviors and social competence of children and adolescents was used (Achenbach & Rescorla, 2001) The CBCL has two sections: The first one evaluates the competences of the child in the social, academic, family, sport, and other activities contexts, the second section is based on 113 items on a 3 point likert scale, (2:s very true or often

true; 1: somewhat or sometimes true; 0: not true), and the second one evaluates the behavioral and emotional problems. Categories of behavior assessed include affective problems, anxiety problems, somatic problems, ADHD problems, oppositional defiant problems, and conduct problems. A total score is obtained from all these different scales.

Turkish translation and standardization of the CBCL was conducted by Erol. (2000), The Turkish standardized measure has a high internal reliability with $\alpha.94$.

2.3.1.2. The Children's Global Assessment Scale (CGAS)

Children's Global Assessment Scale, CGAS was developed and presented by Shaffer (1983). It is a clinician-rated tool to assess the overall functioning of the child, taking into account all available information. The scoring ranges from 1 (the most impaired level) to 100 (superior level of functioning). The scale is separated into 10-point sections that are headed with a description of the level of functioning and followed by examples matching the interval. It was showed that CGAS has been found to be sensitive to treatment change in clinical trials and it can be a useful measure of overall severity of disturbance (Mufson et al., 2004). Reliability and validity studies acknowledged its high level of validity and reliability. The intra-class correlation coefficient (ICC) was 0.84, which correspond to remarkable inter-rater reliability according to Shrout (1998). The scale was also found to be both discriminant and concurrent validity. (Weissman et al. 1990)

2.3.2. Psychodynamic Assessment Measure

2.3.2.1. Children's Play Therapy Instrument (CPTI)

The Children's' Play Therapy Instrument (henceforth referred to as the CPTI) (Kernberg, Chazan, & Normandin, 1997) was constructed to assess the play activity of a child in individual psychotherapy. It is intended to be used by clinicians to gain an objective perspective of the course of therapy and used by researchers to study the process and outcome of child treatment. The analysis of a play session takes part in different levels.

Segmentation

The administration of the play activity starts with the segmentation part. Any play session is segmented into units of pre-play activity, play activity, non-play activity, and interruptions. This process aims to exhibit different types of activity that child engages in during the psychotherapy session. Then a play activity segment is selected for further analysis from different perspectives: Descriptive, structural, and functional. The criterion used for selection of the play activity segment to be studied might vary depending on the length or the richness of the segment

Dimensional Analysis

Within the dimensional analysis, the selected play activity undergoes several analysis based on different perspectives.

Descriptive Analysis:

Descriptive Analysis includes 3 sub-scales:

In the Categorization of the Play Scale the play activity specifies non-mutually exclusive types of play activity as gross motor activity, exploratory, manipulation, fantasy, game play and art. This category is coded with three score for every item

indicating whether the particular category is identified within the play (1), is not identified (0).

Script Description scale measures how child initiates the play activity, and the child's and the therapist's level of contributions to the play. This subscale provides information regarding the child's autonomy and reciprocity; thus, it reflects the child's capacity to organize and initiate the play.

Sphere of the Play Activity scale measures the spatial fields that the play activity takes place. If the child plays in the realm of the body, it becomes "Autosphere", if the play takes place in the realm of small toys or small settings it becomes "Microsphere" and if the child plays in a large field, then it is coded as "Macrosphere". This subscale is related with the child's perception of boundaries, reality testing, maturity, and perspective taking. The last two subscales are coded at a five point scale.

Structural Analysis

Then, the play activity is evaluated structurally with four subscales.

Affective Components:

The play activity is examined to assess the affective components. These components were evaluated under six categories: Overall hedonic tone, Spectrum of Affect, Regulation and Modulation of Affect, Transition between Affective States, Appropriateness of Affective Tone to Content and Affective Tone toward to the Therapist. The Overall Hedonic Tone may vary from positive feelings, expressing pleasure, to negative feelings, associated with conflict. It mainly indicates the child's overall investment and engagement to the session. Spectrum of Affects measures the

child's ability to express different kinds of affect. Affect Regulation measures child's overall capacity to regulate expression of the different tones of within an affect and between different affects that can influence the organization of play. The transitions between affect capture how child can switch between different affects or between the different tones of an affect. Appropriateness of Affective Tone tries to measure if the expressed affect is coherent with the context. These subscales are coded at a 5 point likert scale.

Cognitive Components:

Cognitive components of the play are measured to see the degree to which a child is capable of creating narrative structures to represent affect-laden relationships. Level of Representations subscale indicates how a child utilizes character roles. If the play activity involves several interacting roles, includes a comprehensive narrative with presence of variety of emotions, it is coded as "Complex Play". If there is duality in the characters, that is to say, the child utilizes two different representations in the play, it is coded as "dyadic". If only one character is depicted it becomes the solitary play. If the child doesn't utilize a character totally, but mimic a part of an object pretend to become an object, it becomes the "precursor". The Stability of Representations scale measures how representations transform within a character; it evaluates whether the child's attributions to objects have changed or not in the course of a play activity. For instance, a "good man" remains good overall the play activity, or the "good man" shifts to a bad man once, or there is a fluid transformation between bad and good parts of the man. Style of Representations to evaluate what a child attributes to the play object was scored whether it has realistic, fantasy or bizarre elements.

Dynamic Components:

This scale is conducted to see the picture of his overall play narrative. For this purpose, the Theme of the Play activity is identified to understand the dynamics of the play as enacted by particular characters. For example it can be related to death, attachment, separation or restoration. Level of Relationship is measured to see complexity of the relationship within the narrative. It can be self, dyadic, or triadic/oedipal. The Quality of Relationship within the Play conveys information about the level of differentiation between the child and others, as well as the child's way of balancing love and hate. This level of differentiation provides information about what kind of characteristics dominate the relationships between the characters in the play activity whether autonomous, dependent, parallel twinning, malevolent control, destruction or annihilation. Lastly, the Use of Language by Child is measured to see how the child can benefit from the language. It quantifies whether the child stays silent, just describes the play, or constructs an elaborative narrative in relation to the play themes. These three subscales are coded with a 5-point scale.

Developmental Components:

This dimension compares the child's activity with play of other children of the same age, gender, and level of emotional and social development. This analysis actually implies the child's capacity to play. Developmental profile of the child is determined with two subscales. Firstly, the child's overall developmental level be rated as either "very immature", "somewhat immature", "age appropriate", "somewhat advanced", or "very advanced", according to children of the same age. Then, Psychosexual Phase of

Play activity is determined with a 5 point scale to see whether the play has Oral, Anal, Phallic, Oedipal and Latency characteristics.

Functional Analysis

This level of observation assesses the child's play behaviors that manifest specific coping/defensive strategies. These strategies fall along a spectrum and are grouped into four clusters. Cluster One contains strategies within the adaptive domain meaning the child uses adaptive defense strategies such as anticipation or problem solving.; Cluster Two contains strategies within the conflicted domain meaning that child uses neurotic defenses for instance problem solving or avoidance. Cluster three contains strategies within the polarized / rigid domain meaning showing play includes borderline defenses such as omnipotent control or projective identification. Cluster four contains strategies within the severe anxiety / isolated domain indicating that child uses psychotic defenses such as dedifferentiation or autistic encapsulation. Each cluster is not mutually exclusive and rated with a 5 point scale.

Then, the child's level of awareness with the play activity is assessed to determine how capable the child is of observing himself at play. If the child demonstrates signs of the separation of the fantasy world and reality world, and he/she can flexibly switch between two realms, a higher scores is given.

In order to be the reliable rater of CPTI, 15-hour long training is received. Then the sessions were coded with the thesis advisor who is, at same time, the reliable coder and trainer of the CPTI course. The intra class correlation was found as .84.

In the analysis of data, the mean values from the different phases of the treatment process were measured and the development and change within the play activity is assessed through comparing the mean values.

2.4. Procedure and Plan for Data Analysis

Quantitative Part

In the initial meeting with the parents, they were interviewed by the therapist and got a CGAF score in order to assess the functioning of the child in social, academic and familial fields. The parents were also handed CBCL (6-18) for the assessment of the behavioral profile of the child. To see the differences in his diagnostic profile, the initial CBCL scores and CGAF scores were compared with the ones that were taken at one year mark.

After the ethical consent was taken from the family and sessions were started to be recorded. The initial four sessions and the successive 4 sessions at one year mark were decided to be included to the research to assess different dynamics at different courses of the treatment. Also in order to track different patterns within the play activity at one year mark a session from the 4. month and another one from the 8. month were included to the analysis. Hence, his psychological dynamics were evaluated at 4-month intervals within one year. These ten sessions were coded by the Children's Play Therapy Instrument (CPTI). The means of the CPTI scores that indicate his descriptive, structural and functional components of his play were compared at different time periods in order to investigate the unique psychodynamic constructs that can account for his retreat to his nonverbal world.

Qualitative Part

In order to see more elaborately how the main themes and patterns has changed within the one year period, four sessions, each from 4th month intervals, were recorded, verbatim transcribed and analyzed qualitatively. Qualitative data analysis consisted of two levels. In the first part, sessions transcriptions were subjected to a systematic analysis technique that is offered by Magagna (2012), in order to make visible the dynamics that have been covered under the shield of the silence. It involves decoding the nonverbal, hard to accessible syntax of his emotional world engraved into his play into more analyzable, concrete units, via infant observation methodology. In order to accomplish this aim the following steps were administered:

1. What is the sequence of interaction?
2. What do you think the child is feeling over time and how is that shown?
3. How do you feel witnessing this?
4. How would the parent feel in the interaction with the child?

The first three steps were administered within four sessions successively. On the other hand, the fourth step was administered after the analysis of four sessions and it was carried out with the extended, detailed process note from the family sessions.

Upon this, in the second level, thematic analysis was conducted to capture what his silence consistently communicates within the flow of the play.

Thematic analysis is a method for identifying, analyzing, and reporting patterns (themes) within data. Subjecting the session transcriptions to the thematic analysis included four steps (Boyatzis,1998)

1. The content codes that are found to be remarkable to the researcher were identified. They represented an important core about the data.

2. The second step included refocusing on the generated long list of codes to form themes that contain broader meanings. It involved sorting the relevant codes together and collecting them under a containing theme.
3. When devised a set of candidate themes were identified, purification of some of the themes were required to get the essence of the data. For the purpose of this, some candidate themes were excluded, if there were not enough data to support them, or some themes were collapsed with each other if they were found to be relevant.
4. When defining and refining of the themes were accomplished, they were named with regard to capturing the most meaningful implication.

3. Quantitative Findings

Children Global Assessment Functioning (CGAF)

Alex's initial CGAF score at intake was 57, which indicates a moderate level of interference in functioning in several areas, or a more severe impairment in one area. When CGAF was repeated at one year mark, based on the change interview, his score was determined as 69. This demonstrates some difficulty in a single area, but generally a pretty well functioning".

The parents' reports from the initial interview indicated that, even though he functions well enough in academic and social environments, there is a severe disturbance in the interaction between him and the parents, especially with the mother. He prefers to be emotionally and physically distant to his mother and tends to reject his mother's attempts of closeness. One-year into the therapy process, his academic and social functioning has appeared to be slightly better than the previous year. He begins to

express his negative emotions more to his friends and teachers as well as he seems to be more engaged into the academic activities. Also, according to his parents, better functioning in emotional and social areas was recognized. For example, he can express his positive and negative emotions to his parents, whereas, he could not manage to control or verbalize his feelings very well and tended to be offended very easily.

Child Behavior Checklist (CBCL- 6/18)

In the beginning of the therapy process, Alex's Total Competence score was found in the clinical range below the 10th percentile when compared to boys his age. His score on the Activities scale was in the clinical range, below the 3rd percentile, whereas his score on the social scale was in the normal range. Also his score on the School scale was in the clinical range, below the 3rd percentile.

On Alex's CBCL problem scales for boys aged 5, the Internalizing problems scale score was in the clinical range above the 90th percentile, the Externalizing problems scale score was in the borderline clinical range (84th to 90th percentile) and the Total problems scale score was in the borderline clinical range (84th to 90th percentile). More specifically, his scores on the Somatic Complaints, Social Problems, Thought Problems, Attention Problems and Rule-Breaking Behavior syndromes were found in the normal range, however his scores on the Anxious / Depressed, Withdrawn / Depressed and Aggressive Behavior syndromes were demonstrated in the borderline clinical range (93rd to 97th percentile). These results indicate that Alex's parents reported more problems than are typically reported for boys aged 5, particularly problems of Anxious / Depressed, Withdrawn / Depressed and Aggressive Behavior nature.

At one year mark, Alex's total competence score was in the clinical range below the 10th percentile for parents' ratings of boys aged 6. His score on the activities and social scale was in the normal range whereas his score on the School scale was in the clinical range below the 3rd percentile.

On Alex's CBCL problem scales for boys aged 6, the internalizing problems scale score was in the clinical range above the 90th percentile, the externalizing problems scale score was in the clinical range above the 90th percentile and the total problems scale score was in the borderline clinical range (84th to 90th percentile). More elaborately, his scores on the Somatic Complaints, Social Problems, Thought Problems, Attention Problems and Rule-Breaking Behavior syndromes were in the normal range while his scores on the Anxious / Depressed, Withdrawn / Depressed and Aggressive Behavior syndromes were in the borderline clinical range (93rd to 97th percentile) both in the outset of the therapy and at one year mark.

Based on these results, no significant change in his diagnostic profile was noted. However, there was a slight change in the problems of Anxious / Depressed scale. While his first score was 70 which indicate the upper borderline level between borderline and clinical range, his second score that was taken at one year mark, was 65 demonstrating the borderline level between the borderline and normal range. Hence his internalizing problems was decreased and it was reflected as a slight increase in the externalizing problems.

Children's Play Therapy Instrument (CPTI)

Segmentation:

Generally, the sessions of Alex flowed as one segment which is determined as a play activity.

1) Descriptive Analysis

Descriptive analysis starts by categorizing the type of the play activity and then assesses how the play activity is started or continued.

Categories of the Play

Looking inside of the objects, filling the empty objects, burying the cars or any other object into the sand and playing out any kind of patterns with several repetitions was important characteristics of his play. Therefore with these activities, he attempted to become familiar with various features of the play activity, he manipulated the play objects for the motivation of achieving mastery over an issue and he made his objects undergo a transformation; hence, his play has exploratory, manipulative and fantasy activity. These patterns usually have exhibited a consistency across the therapy process. Also, his play has qualities of traumatic play as he persisted in playing in a repetitive manner accompanied with explicit anxiety, outright despair and pressure. With regard to that, his play mostly ended up with bad and anxiety provoking ending and it has some incongruous elements such as repetitive burying, trying to fit all cars into one ambulance. Therefore, his play activity can also be considered as a traumatic play, as well. However, in the last two sessions his play does not include any elements of traumatic play activity.

Script Description of the Play

Throughout the therapy process, he initiated his play and facilitated considerably through ongoing involvement and interest. The play segments were ended by the therapist because of the time limit. He has seemed to contribute to play activity actively; the therapist role was usually a passive observer. His play was mostly in the domain of sand box, so it took place in the microsphere, although, he also played within the macrosphere; he shifted between the sand box and the closet.

2) Structural Analysis:

Affective Components

Alex's affective profile can be seen in Table 1. (see Appendix D)

It was found that there is a considerable shift in Alex's affective quality over the course of his treatment. His overall affective tone was shifted from an overly distressed position to more neutral states. Also, while his affective spectrum had been very constricted in the outset of the therapy, the range of his affects appeared to be a bit wider later on. For instance, he started laughing to some interpretations of the therapist, or he seemed to enjoy some activities that he was engaging, although in the beginning his facial expression was very flat and there was no chance for the therapist to the affective experiences he was going through. In parallel to this gradual change, he started to show affect that was more appropriate with the play themes. Also, he looked like regulating his emotions more flexibly compared to his position in the beginning. For example, in the beginning, the switches between the play activities were very abrupt as he could not regulate his gradually increasing affect during the session, whereas his shifts became much softer at the end of the one year. His main affect in the therapy room was dominated by anger and anxiety in every period of the therapy process, yet

his affective tone towards to the therapist has shifted to a more positive state toward to the end of the year.

Cognitive Components

The analysis of the cognitive components of Alex's play is shown in Table 2. (see Appendix D)

Level of Cognitive Representations

The mean values of his level of cognitive representations at the outset of therapy showed some change throughout the one year period of therapy. At the outset, his play activity usually consisted of solitary and dyadic representations, which indicated that he used to utilize only one or two roles in his play activity. For instance, he used to pick two cars and bury them one by one, and following these episodes, he drove them alone. On the other hand toward the end of the year, more complex level of representations were observed in his play. For instance, he picked the thief with a removal car to steal all the money, and there were police cars and an ambulance to deal with the stealing operation. This enhancement reveals his gradual ability to use of different internal objects in time.

Stability of Representations

Representations in his play progressed from stable with no transformations to stable involuntary transformation. In the beginning of the treatment, the role that was assigned to a character did not change. However, through the course of the therapy, the representations of the characters began to be changed with abrupt switches. For instance, whereas the same character could provide security at one time, it could start to

lose its security function and could create a chaos. This change could be due to the fact that in the beginning his play narrative had been very rigid and had not allowed complex relationships, thus there was no change of the representations. Yet, with the expansion of the play narrative, his characters began to go under transformations. However, he has not accomplished to have control over the transformations.

The Style of Representations

The style of representations had components of both fantasy and realistic features of the play during the all therapeutic process whereas; bizarreness of his play diminished to a degree at the end of the year. For instance, he brought the police cars to solve a crisis, or brought a gas station and used it to supply the vehicles with gas. These could serve for the realistic style of representations, since they were used as based on their original functions. On the other hand, fantasy elements were included in his style of representations. For example, he must have attributed fantastic qualities to two similar cars, because he has picked them most of the time and he seemed to project very significant themes to these cars about his life. Also, the representations in his play had some bizarre characteristics. He identified with the characters so much that his anxiety level could increase all of a sudden, and he switched to another play and character. For instance, once he was driving the car into a hill back and forth repetitively. His level of speed was accelerating and there was a tiny smile on his face. He seemed very engaged into this activity and he identified with the car so much that he left sand box all of a sudden at the peak level of his enjoyment in going back and forth into the hill.

Narrative Components:

The cognitive and affective configurations within a child activity come together in a narrative of the play activity. Firstly the theme of the play is assessed, then quality of relationship emerged between the characters was evaluated. The analysis is shown in the Table 3.(see Appendix D)

Theme of Play Narrative

According to the analysis of his narration of his play, the body, aggressiveness, destruction, competition and sex/ reproduction were the basic themes that exhibited consistency over time. There has been no changing pattern over time in the occurrence of these themes.

Level of Relationship

The relationship level in the play narrative was mostly found as dyadic which comprised of interaction of two characters. For example the police car accompanied another car and they were moving together for a rescue operation. However, throughout the therapy, triadic relationships have replaced dyadic relationships, which indicates transition to a more sophisticated play activity. The police car and the ambulance checked for the thief in one of the sessions after one year. In this episode, he set up a play for a three-person relationship.

Style of relationship

Style of this relationship contained a lot of elements of destruction, malevolent control, twinning and annihilation. Even though there was not a significant difference, there was a slight decrease in the malevolent control and annihilation.

Use of Language by Child

How the child utilizes the language within the play narrative is depicted in the Table 4. (see appendix D)

As it is seen in the table, silence dominated his play activity over the course of treatment. In time, he started to answer some of the therapist inquiring questions, and very rarely he spontaneously initiated verbalization. The interesting point about this is that he took the agency of talking, while the theme of a rescue operation was apparent in his play. Also, in time, he started to imitate the voices of cars or planes in a very husky tone.

Developmental Components

Overall Developmental Level

His observed play activity revealed that in the initial sessions, he was found very immature compared to his chronological age. A five year-old boy is expected to play with more phallic and oedipal themes that is encircling the theme of power, for instance rocket ships, monsters, witches, powerful heroes, other figures from cartoons, movies and fairy tales. In this kind of play, dyadic themes that are developed and further elaborated with language and dialogue are anticipated to be involved. Multiple characters appear and are often coordinated around a story. Yet, his initial play segments, there were numerous episodes of simple games, involving recognition, hiding and reunion, holding object, putting objects into other ones. Therefore, his play was characterized by more sensorimotor play that is considered to belong to 0-12 month of children.

Although, his developmental level showed an increase toward to the end of the year, still he was observed as somewhat immature. He could develop more sophisticated, more interactive and truly symbolic play scripts and he could project his

own wishes onto another, however, his play lacked more elaborative, triangular relationships which are expected from boys of his age.

Psychosexual Phase of Play Activity

The analysis can be seen in Table 5. His play included some oral components; most strikingly, he has preferred to be orally silent most of the time, he made the objects invisible, and preferred to play with sand and enjoyed its unstable surface. He was filling the emptiness of the objects, for instance filling inside of the car with sand and pouring it out. This kind of pattern was seen frequently in his play activities. Also, he looked fascinated, when seeing the flow of the sand into the emptiness. These patterns showed some decrease over time.

Mostly anal components dominated his play activity during the therapy process. While in the beginning, the themes of retaining, holding in were very observable such as putting small objects into larger one, burying the cars into the sand, putting the cars into other cars, during the later phases of the therapy process, letting go, messing, throwing was predominantly seen. These type of patterns indicate his explicit need to control his wishes. Across time, in the therapy room, this type of control mechanism was observed very significantly in his plays. For instance, he started to lose control over his wishes and throw the sand around, however, he would all of a sudden stop and try to take everything back and desire to hold everything in.

His overall play activities also has some phallic qualities since he brought trucks, police cars, removal cars to the activity, or he attempted to build towers with sand and blocks. Even though there was an emergence of phallic themes, he was not able to create oedipal play characteristics, when his play activities were evaluated overall.

However, as it was seen in the 3rd session at the end of the year, he brought about the struggle between the police and the thief and thief was punished very severely every time he opposed to the police.

3) FUNCTIONAL ANALYSIS

This level of assessment included the specific defense mechanism that the child had used. These strategies were clustered under four categories: Adaptive Domain, Conflicted Domain, Polarized/ Rigid Domain and Severe Anxiety/ Isolated Domain. The functional analysis is depicted in Table 6.(see Appendix D)

Defense Strategies

Because he could not externalize his emotional experience through play, some adaptation and problem solving abilities he demonstrated were considered as adaptive strategies. Even though he was influenced by salient anxiety and anger, he did not disrupt his play activity and tried to regulate himself within the play activity. However, within this adaptive play framework, he used different defense strategies to deal with his extreme emotions. At the outset of the therapy, dedifferentiation, constriction, autistic encapsulation, fusion were identified as some of his coping mechanisms during his play activity, which in turn, contributed to high levels of the cluster of extreme anxiety. For instance, he was putting similar cars one by one into the ambulance in a way that it was not possible to differentiate one car from the other. Two cars seemed as losing their separate identities and almost became homogenous so they were observed in a dedifferentiation concept. Also, he used to persist in burying the cars repetitively for a long time, which indicated that he was very constricted in his thoughts, affects and

behavior. While doing these, he looked like an encapsulated boy, trying control his feelings and my attempts to have an interaction with him.

When his level of anxiety increased he could not manage to regulate it with his internal sources, and thus he started to use omnipotent control and identification with the aggressor as defense mechanisms, which are among high level of rigid/ polarized cluster of defense mechanisms. Especially at the one year mark, he played out a competition and struggle between the police and the thief. For instance, when the thief wanted to steal money, the police tried to punish him. On the contrary, the thief started to identify with the aggressor in time and dropped a rocket to the police car, which gave way to a severe crash. This time, he tried to control his high level of rage and anxiety by using omnipotent control of the environment and identification with the aggressor.

Throughout the therapy process, his coping abilities have shown a transformation gradually. The use of strategies that fall into rigid/polarized type and extreme anxiety type gradually decreased. On the other hand, doing-undoing, regression turning aggression against the self and avoidance began to replace these significantly. For example, when a chaotic atmosphere appeared on the sand, he suddenly switched to another play activity and avoid the painful situation, and usually started with an activity involving many doing-undoing and compulsive strategies, such as ordering the play house or building a tower with wooden blocks.

Child's Awareness of Himself as a Player

There was a considerable change across time in his awareness over what he was playing. He gradually got the control and consciousness over what he was acting out. In the beginning he looked like a very driven child while playing out what he experienced,

as if he was wound like a clock. In the proceeding sessions, he seemed to be aware of the distinction between the reality and the fantasy worlds, and he seemed to have better control over what he is playing in the session. For instance, toward to end of the year, he was spinning the car on the sand constantly. When I said, “The car must be feeling dizzy”, he looked at me, laughed and said that “How can a car feel dizzy, it is very funny.”

Summary and Interpretations of Empirical Findings

In the beginning, his CGAF score was 57 which showed severe interference in functioning in the familial environment. Scores from CBCL depicted that he was more tend to have Anxious / Depressed, Withdrawn / Depressed and Aggressive Behaviors. At one year mark, his CGAF score was progressed to the 69 indicating better functioning in the family and in the other areas. His CBCL score did not change significantly, whereas externalizing behaviors seemed to increase compare to internalizing ones.

The results of Children Play Therapy Instrument (CPTI) showed that, his play activity has shown a transformation toward more mature levels within all dimensions, which indicates that his psychological constructs have been in a re-shaping process through this psychotherapy process. He started to gain more flexibility with baby steps in affective, cognitive and structural domains.

The play activities, especially during the initial phase of the therapy process, demonstrated that his internal world was dominated with excessive anxiety influencing every dimension of his psyche. This situation was recognized even at the segmentation phase. His play activities were mostly specified as one segment which is the play

activity. For a 5 year old boy, play without any pre-play activity, disruptions and transition between different plays is not very likely. However, Alex must have felt an intense anxiety during play and he could not trust his ability to regulate this feeling so that, he was not able give space for transitions of one play theme to another. He seemed to play in a very driven and abrupt way; there was no place for flexibility in his play activity. He must have felt that if he stopped, he could fall apart as Tustin (1984) suggested. Could he feel unconsciously that the use of language could create a way of thinking and break in his nonstop flow, and made him fall apart, so that he never uses it? In relation with that, it was said that, language tethers us to the world; without it we spin like atoms (Lively, as it is cited in Barth, 1998).

Also, the affective quality reveals a lot about important characteristics about his internal world. It was observed that, his high level of anxiety could not allow him to feel other kinds of emotions distinctly during the therapy process. There was a noticeable rigidity in his affective expressions. Therefore, his ability to modulate his feelings was very deficient, so he had to shift between activities and feelings very abruptly not to fall. Yet, the way he regulated his feelings and how he transited from different emotions developed a little bit, and he developed more sense of control over his emotions over the course of the treatment.

With regard to this situation, his cognitive representations and relationships within the narrative were also very restricted as was the affective domain. His representations were dominated by solitary and dyadic representations with mostly realistic attributions to the objects. As his affective sources developed over the therapy process and he could be a bit more flexible in playing with emotions, his cognitive representations became richer as well. He could form triadic relationships instead of

dyadic and solitary patterns, and could assign several roles to the characters of a play activity. This flexibility and development also brought about the involuntary transmission of the representations. The role and meaning that he attributed to an object could switch to another meaning all of a sudden. He could not accomplish to develop control over these shifts so, these transitions evoked strong anxiety in him. These uncontrolled switches in the representations of the objects or affects also influenced the way he developed a relationship between the characters. Within a narrative, the characters related to each other depending on the patterns of malevolent control, annihilation, and destruction. Also, twinning is observed between the relationships of the characters. He had not used language in the beginning, while toward to the end of the year, he could describe some parts of the play activity, although he still kept silent most of the time.

Alex, as described above, seemed to have very premature and regressive type of defense mechanisms in order to protect himself from intense anxiety against fragmentation. It was observed that, he looked very immature developmentally since, probably this high level of anxiety was causing him to retreat into a regressive state in terms of type of defenses he used and themes of play he preferred. For instance, he used autistic encapsulation, constriction, dedifferentiation considerably which serves for protection from excessive, annihilation anxieties. However, toward to the end of a year, he used some omnipotent control and some compulsive defenses as well. These positive changes also influenced his awareness in the play activity. He could discriminate the play and non-play elements more clearly and seemed to have more control over what he was exhibiting.

4. Qualitative Data Analysis

In the first part, four sessions at four month intervals will be analyzed according to Infant Observation Principles. First of all, the sessions will be written out as a sequence of non verbal behaviours as demonstrated by the child starting from the moment he enters the therapy room until his departure. In each sequence, his behaviors as well as his bodily posture and any accompanying verbal gestures will be included. Secondly, each behavior will be linked to certain internal states based on his particular non verbal and verbal behaviours and his relation to the therapist. In the countertransference part, the therapist will write what she is thinking in relation to the specific observed behaviors of Alex. The therapist preferred to understand Alex's internal world through free floating attention and in the state of not knowing (Freud, 1912; Bion, 1967). Therefore, these thoughts will mostly involve questions rather than clear cut statements. After these analyses, extensive family process notes will be depicted to so as to process all these material together, because it was hypothesized that Alex's preference of not speaking is influenced by projections from the family. In the second part a thematic analysis will be conducted to identify the relevant themes in the child play and family history.

1st Month / Session 1

1. Sequence:

- a) He went into the room without any eye contact and with an upright posture.
- b) Without hesitation, he directly passed to the toy closet with full of cars, picked two similar cars with different colors and then took them to the sand box.

- c) He drove them on the sand one by one. Each time he drove one, he buried the other car a little into the sand, and then put more sand on it to make it totally disappear under the sand. After that, he took it out slowly and did the same thing with the other car. That is to say, only one car was visible on the sand. He repeated this sequence for 5-6 times.
- d) He suddenly stood up and brought an ambulance to the sand box.
- e) He opened the back door and tried to put one of the cars into the ambulance. His eye brows were cross as if making a serious effort to fit the car inside.
- f) At the same time, he drove one and later buried the other car. After a while he changed the roles of the cars. The one that had been outside went into the ambulance and he drove the other one on the sand. He repeated this scene for a while, as well. His eye brows were a little cross and his lips were wrinkled, indicating he was really focused on what he was doing.
- g) A little while after that, he went to the closet and brought two police cars. He drove one of the police cars along with the car that had been left outside. When I said to him, "I think they are trying to do something together", he talked spontaneously for the first time and said, "They are coming and saving the car which is inside the ambulance". So, the police car with one of the cars was moved to take the other car from the ambulance and the locations of cars were interchanged.
- h) He repeated this for a while, too. After that, all of a sudden, he crashed the ambulance and the two police cars. His facial expression looked very angry.

i) And then he quickly went to get a few more cars and drove them randomly.

They were again buried in sand half or totally. And what he did later was taking one of the cars and driving it back and forth into a hill that was built. It seemed like he was really enjoying this. There was a tiny smile on his face. I was verbally mirroring what he was doing and meanwhile his rhythm was accelerating in accordance with my rhythm of mirroring. Then he suddenly launched the car into the hill and pushed every car to a corner harshly.

j) He tried to open a space and smoothed its surface, and then brought a train and a long bus onto that space. He drove them randomly for a while, suddenly left the sand box and started to discover the play house with great interest. His transitions were very unpredictable. He was looking very carefully at everything, and he was mostly interested with the toys which have holes in them. In the remaining time, he was putting small pieces into larger ones.

2. His part:

- Alex seemed to be driven to tell something. He looked as if he was preparing to tell his story which had been, probably, untold so far. His instinctive preference of cars implies that cars are significant to him; but apparently, what is more significant for him seemed to be having two cars looking very similar. Therefore, Alex's story started with two cars on the wavy surface of the sand.

- Even though there were two cars on the sand, only one of them appeared to be visible. Both cars could not be seen or driven at the same time. This might indicate how sharing a place with a twin feels.

- Then, he suddenly stood up to bring an ambulance. Probably there was an emergency situation about the fact that one car is visible and the other one is buried. Both cars went inside the ambulance as if they were interchangeable. There might be a unity in the needs and identities.
- Then the play setting turned into a chaotic state, as he said that the police car came to rescue the car that was inside the ambulance. This must be a confused state of mind, since an ambulance seems to be a secure place before the rescue operation, however, now it became a place where cars have to be rescued from. He probably asks “Is there any place that I can feel safe?”. Even though he had played without words, he described this part with the words for the first time. This needs to be told in words.
- This lack of safety was followed by the ambulance and police crashing into each other. The crash of these vehicles that represent authority figures might be indicative of a lack of safety characterized by a chaotic, destructive environment. At this point, his facial expression was marked by cross eyebrows, implying anger. After this, he started to ride the cars randomly on the sand box accompanied by an inexpressive face and unfocused eyes. He might have had very intense emotions that are hard to contain and regulate, thus he could not maintain his repeated, organized play pattern. It must be really difficult to maintain a structured and organized way of being if the authority figures (ambulance and police cars) crash and lose their protective qualities. After this, he obsessively tried to fit the small furniture pieces in the doll house into the large ones. Obsessional defenses might be protecting him from the lack of control preceding this sequence, following the crash of the police car and the ambulance.

3) The therapist’s part:

- Should I interrupt his play activity as he seems like a fragile little boy who is eager to tell a non-verbal story? Contrary to his determined, confident position, I felt quite jumpy. Since his actions started taking place without any gaps and in a very driven way, was there any need for another person to be involved in his play? Should I be an outsider and an observer?
- Are togetherness and twinship concepts important for his story, since he took two cars from the closet? However, plurality replaced with singularity in a short span of time by burying one of the cars. Where and why did the other car go?
- Is there a need for a safe place if the ambulance came to the scene? Who needs ambulance, the buried or visible one? Why do the cars need to go into the ambulance? Why do they change roles alternately? Can this place not contain two cars at the same time? Is there a unity of needs between two objects?
- Do we, our minds, have any connection? I felt that we both have a strong connection with what was happening on the sand, however, I doubt about the connection between our minds.
- Why do I feel that I am losing my attention towards his play contrary to his intense motivation to tell it through compulsive repetition. Does he want me to draw away from his world?
- Why did the police car come to the scene and cars had to be taken from the ambulance by the police car? Wasn't the ambulance supposed to be safe and sheltered? Why did the scene turn into a big rescue operation?
- While I am trying to rescue myself from the crowded questions in my mind, he crashes, all of a sudden the police cars and ambulance and I go into a feeling of

alienation. What is going on? Doesn't he want me to think? Perhaps, this is scary and he tries to numb my mind.

- At the end of the session I felt very alone. Even though we looked like starting the session as plural, me and him, we lost our plurality in the room in a short span of time, and we cannot stop ending up singular. Why do I feel that I am the dismissed one? The two cars he play with at the beginning of the session might also represent our relationship and thus his desire to have a connection with me. However, dyadic relationship seemed to be represented as an enmeshed situation in his mind, and that may be why, afterwards, he wrapped himself into a cocoon by obsessional defenses.

4th Month/ Session 2

1) Sequence

- a) Alex came into the room with his usual attitude; his head seemed upright, his gaze was very focused on the room, but far away from me.
- b) He directly walked to the closet, but for the first time, he picked up not his usual cars, but military vehicles; a tank, a helicopter, a plane. He brought these vehicles to the sand box along with a gas station.
- c) He put the gas station on the sand. He drove the vehicles randomly and let the plane and the helicopter fly. I could barely hear his voice. He was imitating the noise of the plane. I accompanied him with his tone. For a while, he just made the vehicles move and made them stop in front of the gas station to fill them with gas over and over again.
- d) He went to bring a police car. Then, he made the plane fly again and put in under the sand. The police car and the tank went together to get the plane out of the

sand. He repeated this pattern a few times. That is to say, the plane was either in the air or under the sand. When I pointed out this situation, he hesitated a little, and crashed all these three vehicles.

e) After that, he brought two castles, one of them quite bigger than the other one. He carefully placed these castles on the sand. Then, one by one, the plane, the tank and the helicopter stopped by in front of the castle and left. This scene was repeated as well.

f) The sand did not allow the castles stay straight and balanced. He arranged a small sand-free space to place the bigger castle. In front of the castle door, he put a warning sign.

g) He parked all these vehicles in front of the castle. I said to him that the castle needs security and it must be difficult to go in. Upon this, he changed the position of the cars to stand upright.

h) After that, he drove the cars around randomly and parked them in front of the castle.

i) Later, he took the sign and buried it into the sand and put it up again.

j) After some time, I said to him that he prefers to play alone. Again he hesitated a little and went to play dart (Dart is one of the games that he used to play repetitively in the beginning.). He seemed angry since he was throwing the darts furiously with furrowed eyebrows and focused looks.

k) Then he found the fireman's hat and put it on. He held a yellow long foam and swung it around the room as if putting out fire. Then he pulled some stuffed animals out of their box, swung the foam over them, continuing with the fireman's action of putting

out fire, then he put the stuffed animals back in the box. I extended the session for 3 minutes to make him finish his fireman operation.

2) His part:

- He, again, seemed to be determined to tell his story, since he walked into the room very focused. He immediately went to the closet as if he knew what to play with. This drivenness might indicate that he can not feel that the time passes between the sessions.
- Apparently, he was going to tell a different story, since he picked different cars. For the first time, he changed the main toys with some military vehicles, an interesting choice for him.
- Bringing a gas station can indicate that he needs an anchor point which can stand stable on the sand. It can represent a stable anchor from which he receives fuel. The gas station is always there even though the cars may leave. He might want to say that “I start to consider you as an anchor in this environment ,so I can take in what you propose me, however I can abandon you as well”.
- For the first time, he used his voice in imitating the sounds of the vehicles. He might be saying that “I start getting more agency in this room”. The silent movie has gained its sound.
- The police car was brought to the sand box, and along with the tank, they were in charge of taking the buried plane out .The plane could only be taken out with the help of the police car and the tank. He needs an authority figure to stay on the surface and remain visible.

- First he made the plane fly and then he put it under the sand. However, the plane was not able to stay on the surface. When I told him that the plane either flew or stayed under the sand, he crashed all the vehicles. He might get this interpretation as his own inadequacy to stay visible. Failure in the attunement between himself and me seemed to evoke the sense of aggressiveness.
- After this crash, he seems to be motivated to start a new sequence with two castles. The story can continue with two castles, one is bigger than the other. Only the bigger one has a warning sign in front of its door. After the mismatch in our attunement, a warning sign in front of the door of the castle seems to be a warning to me .
- Since he parked the cars in front of the big castle after moving around, he might want to show that the cars try to be close to the castle, even though they need to move away after a while. Cars seemed to represent his ambivalent position in his interaction with me; while he wants to attain some sort of closeness, he needs to be the one who abandons as well.
- When I said to him that the castle needs security, he probably felt misunderstood since he changed the position of the cars to stand upright, which might imply a further warning not to enter. When I made this comment, he put the cars upright, blocking the gate more actively.
- He seemed to be in an ambivalent position, since he started moving the cars and stopped them in front of the castle. Also, he sometimes buried the warning sign under the sand, sometimes not. He continued to control our relationship by burying the warning sign and taking it of repetitively.
- I said to him that he prefers to play alone but he seemed to have gotten angry and maybe offended, since he switched to playing dart which is actually a lonely and

aggressive game. He had wanted to get in contact with me, but I was not able to recognize his efforts.

- After that, he might have felt destructive and scared that he started playing firefighting. I think, he was in an effort to repair the rupture between us by putting out the fire between us. Also, separating from the therapy must feel painful so that he needed to dampen the pain.

3) The therapist's Part:

- I was surprised and got excited, since he took out different cars. What is going to be the new story?
- Why military vehicles? Does he need to protect himself with the military vehicles or does he need to attack with the military vehicles? What could their function be?
- When I heard his voice, my excitement grew and I tried to accompany him with my voice. However, I was trying to be very careful to be attuned to his level because the excitement of facing a new experience was triggering me to react in an elevated way. Should I control my reactions for the purpose of remaining attuned with him?
- Why did the police car come to the scene? Isn't it interesting that he needed to take out the figures, such as police cars and military vehicles that are normally responsible for protecting people?
- He made the plane fly or bury it under the sand. I wonder, is it hard to stay on the surface, to meet me?
- Why did he crash all the vehicles after my interpretation that the plane is either on the air or under the sand? Could it be possible that he also might be uncomfortable

about not being grounded? Was putting this complicated feeling into words a bit premature to make him be understood? Was ‘meeting and touching each other on the ground immediately’ my concern? Should I have waited to bring about this conflict?

- He brought two castles. Maybe I am not excluded from his internal life after all. Might this warning sign that he put in front of the castle be for me to be careful about having connection with him?

- Why did he park all the cars in front of the big castle after a drive? I told him that the castle needs security. He changed the cars’ positions to upright. I understood this as I could not match his psychological state. My feelings of helplessness were rising. Why could not I understand his mind correctly and could not reflect it? Did his self-sufficient look (making no eye contact, expressing no visible invitation to his world) make me not think about him properly or make me think that my presence cannot have any influence on him?

- Why was my mind moving away from his mind gradually? Could it be because of these questions invading my mind? Didn’t I tolerate this solitude with all those difficult questions when I told him that, “you prefer playing alone”?

- Now he was playing dart by himself and I was totally present there again with the feelings of helplessness and fear. Would he throw one of the darts toward me?

- When he started playing firefighting and putting out the fire, my intense feelings were also put out. Could this be the reason why I prolonged the session a bit? Maybe I felt that we both would not want to leave when there was a fire around.

8th Month/ Session 3

1) Sequence:

- a) He was stretching his head out the waiting room to be able to see me, and at the same time he was smiling at me. He looked much more playful, and as if he was playing hide and seek with me.
- b) He was still slightly smiling while he was going into the room and looked more cheerful.
- c) When I told him welcome, he said “hoşbuldum” (a particular answer to welcome in Turkish) with a slight gaze at me.
- d) He went to a closet and got two similar cars (the ones that he always took) with different colors. This time, he had another smaller car as well. He drove them on the sand randomly for a while.
- e) While he was driving the cars, a vertical road appeared on the sand due to the track he made by moving the car.
- f) He made the road explicit by reconstructing it. He started to drive the cars on this wide, differentiated road.
- g) After a while, he opened another small road on the left that intersects vertically with the main road.
- h) He drove the cars on these two intersecting roads. He started to drive one of the cars from the beginning of the main road and turned left. At the end of the left road, he stopped the car.
- i) He repeated this for all the cars.

- j) After that, he opened a new road on the right that intersects the initial one vertically. That is to say, a figure of “T” appeared on the sand. He drove the cars on these roads randomly for a while. I said to him that the cars have a road now, they can move more easily. Upon this, he tried to extend the road on the right by dragging along one of the cars.
- k) He extended the road in a circular way, so that it almost linked with the main road in an elliptical shape. He drove the cars on this road randomly.
- l) I got distracted for a second and he went to the locker and brought a police car. He drove the police car for a while, and then dug in the sand hill. The hill got constructed by itself in the middle of the two roads, while he constructed them through moving the sand.
- m) I told him “The police is waiting in the middle, as if it is watching around”; yet he did not give any verbal reaction. He removed the sand pile at the junction of the two roads, in order to connect them, and he set up a circular road.
- n) He started to drive the cars on this road and tried to take off the redundant sand out of the road. I told him that it is getting easier to move on this road. He kept driving a bit more. Then he started to throw pinches of sand out of the sand box from the top of the hill stealthily.
- o) He took the redundant sand around the main, circular road and put it on the road which had been located on the left. This sand gradually closed the road on the left. That is to say, in order to build a new road, he needed to close down the previous one.

- p) Again I felt distracted a little, and this time he went to bring a removal car. He started to ride it on the circular road. It widened the road since it is a bigger car and made the circular road become more apparent.
- q) He just started to drive the removal track on this circular road and put the other ones on the hill that was made up on the closed road.
- r) While he was driving, he tired the open the road and took the redundant sand to the hill on the left. The hill got bigger. I told him “I think you need to get rid of the redundancy”. Upon this, he started to throw the sand more explicitly. His facial expression did not specify any particular affect but his body movements seemed prominently rapturous in throwing the sand.
- s) I told him “It is hard to contain all of them in the box, it is seemed as if they overflow.” He kept throwing handfuls. After a while, he stopped driving the cars and began just throwing the sand.
- t) He looked like as if he lost the control over his actions. His facial expression was not as neutral as it was the beginning. He was smiling slightly and his mouth was half open. He was preoccupied with taking the sand out of the box rapturously. Suddenly, he walked to the locker, skimmed through the shelves and got a tiny box. He brought it to the sand box, put some sand in this box, and threw it away with the box.
- u) There was a lot of sand piled up on the floor. Meanwhile, he started throw the sand away, but there was little sand left in the box. Therefore he started to destroy the roads to throw away the sand they were made of. Upon this, I suggested to him to bring his box (he had a box to put stuff when he paints) and asked whether he would like to

put the sand inside the box instead of throwing it on the floor. He looked at me very willingly and in a needy manner; nodded

v) I brought his box to him and he started to put the sand into it. Afterwards, he started to take the sand from the floor with his palm and put it into the box. While he was carrying the sand from the floor to the box, our time was over. He directly went to the door, when I finished the session. His face was sustaining his expression-free state.

2) His part:

- He must have been feeling more comfortable within the therapeutic setting since his attitude in the waiting room seemed more playful.
- Playing his story has become more enjoyable since he was coming into room with a tiny smile.
- He replied “welcome” with a sneaky look. Probably he acknowledged my existence in the room a bit more. He might be wanting to show me that he feels more like he belongs to the room. Probably he started to embrace the therapy process.
- He started his story with two similar objects: Two cars. But another smaller car was also added to the beginning of the story. For the first time, his story started with three cars. He started to design a play setting involving triadic representations in the beginning. It might be meaningful to keep in mind that he has one twin and one younger sister. He could bring the third object onto the sand, when he started to develop more attachment with me as well as his internal or external mother.
- There was a road that appeared while driving randomly. He made the road look more explicit in which the cars could move more easily. This might indicate he started

to be able to construct something in the therapy setting. This road might symbolize his developing relationship with me depending on his increasing warmth and interest.

- Then, he opened another road that intersects with the main one. His roads got more deliberate and could connect with each other. He would like to get more connected with me as represented by roads.
- Even though he opened another new road to move on, he extended it in a circular way. Thinking of his repetitive style of playing, it is meaningful that he made a circular way. He needs to go back where he starts over. In this way, he could return to being the controlling one.
- I got distracted for a while and he brought a police car. He put it on the sand half buried as if he wanted to show me my position with him. I was there but my mind was not totally available for him.
- However, in the session I considered the police car as a warning against me, and when I told him that the police car was watching in the middle, he extended the road a bit more and connected it to where it begins. Even though he wants to move ahead, experience different directions, he might feel afraid of going out of a circle, unfamiliar routes might bring about danger to his being. Going back to the starting point must be more secure. This scene is probably saying to me that, the progression of the road which can be considered as our therapeutic alliance, depends mostly on my reactions to him.
- And he closed down the other road on the left with sand that was left over from building a circular road. He closed down the other chances to move. Opening a new path requires the closing down of the others.
- Again, when I felt distracted just for a while, he brought removal track as if he wanted to remove me from my distraction.

- He widened the road with the track as if he wanted to widen his place in my mind or in our therapeutic process.
- When he brought the removal car, he placed all the other cars on the left side where the roads were closed. Only the removal car was left in the scene on a circular road. This situation might indicate that he had switched to his omnipotent world.
- He started to throw some sand onto the floor from the left side of the sand box where the sand hill and the other unused cars were. He might want to get rid of some of the pieces from sand box.
- I pointed out this by saying that “You seem to be getting rid of what is redundant”, and then he started to throw by handful as if he would like to clean up the sand box from redundant things, or as if he would like to make a mess. This distinction could be parallel with his way of being.
- His way of throwing the sand and his bodily expression seemed like he is losing his control over his behaviors.
- Probably he felt that he is out of control, so that he bought a small box to carry the sand as a way of regulating his uncontrollable feelings and behaviors. In this way, he could throw in a more controlled and strict way.
- When I suggested to him to use a receptacle, he looked at me very needy. This situation might have evoked a feeling of anxiety in him.
- That needy gaze probably shows that he needed to be contained by another when he cannot control himself.
- After a while, he started to put the sand from the floor to the box that I gave him. He might feel shame in messing the room and he might want to clear away by himself.

3) The Therapist's Part

- I felt that I am acknowledged by him when he replied my “welcome” by “hoşbuldum”. I felt myself not as lonely as the previous sessions, as I usually did in the beginning of the sessions.
- As well as my feeling of acknowledgement by him, he seemed to acknowledge the “third” as well, since he picked the third car in the beginning? What the story is going to be with three objects?
- Could the road that he opened imply his acknowledgement of the therapeutic relationship? Do our roads (our presence or our alliance) get to become more visible and explicit? Would my feeling of being more grounded within the complicated countertransference feelings as a therapist become related with these grounded roads on the groundless surface of the sand?
- He opened two other vertical roads on the left and the right which are connected to the main road. Can the roads become connected anymore? Can we can extend and enhance our directions and alliance within the therapy, as the recently connected roads lead the cars to move in different directions?
- Does my distraction of attention make him feel some disappointment, because he extended the road that is on the right side in a circular way? Why did he give up the idea of going to different directions?
- The police car appeared on the sand box. Does my distraction evoke an alarm situation that the police car came to the sand? I felt a bit baffled again when faced with his sensitivity about our relationship.
- Probably, since I felt that I am monitored by him a lot in this part, I told him that “The police is monitoring around to see if everything is alright”. Upon this, he

completed the circular road. Might the building of a circular road be a sign of his wanting to switch to a one-person world?

- He started to close the road on the left with the sand that was left over from making the circular road. Why did he discard the other road to make the road connect where to it begins? Is this a sign that I am also discarded from his current psychological world like that road?
- Why am I feeling uneasy and frustrated? Could that be because of the burden of our alliance depending on me very much?
- These negative feelings might distract my attention again.
- Upon this situation, he brought a removal car. Does he want to remove me from distraction? This time, I started to appreciate his effort to get my mind back, despite his difficulty of developing a relationship.
- He put the removal cars on the road and left the other cars on the closed road. All the cars that were put there randomly made me think that this looks like a junkyard. Now there was only one bigger and more powerful car riding on the circular road. The story which started with three cars turned into story with a single, omnipotent object. Could this situation be the reason why my initial confidence and enjoyment of construction of roads is now replaced with more anxiety and restlessness?
- He started to throw some sand out the box. Is he angry or is he enjoying doing this? His expressions made me think that he enjoys emptying as if he wanted to get rid of every piece that he found redundant.
- When I told him that he looks like he was getting rid of redundant sand, he started to make his action more explicit. What is going on? I was surprised and tried to understand what he is trying to do.

- He was throwing the sand rapturously before, however he suddenly switched to a small box. Might using a small box for throwing imply that he is trying to control his drives? Should I make an intervention to control him? Is this a kind of message asking me to control him?
- I was gradually getting tense. Will he empty the entire box? Are we going to disperse so much? What if we cannot gather again?
- When he started to destroy his roads, I felt that I need to make an intervention and I suggested him using a box as a receptacle. Could this enable him to feel contained?
- I get calmer when he accepted and calmed down. I thought that the box contained both of us.

12th Month / Session 4

1) Sequence

- a) He immediately walked to the closet after coming to the room and brought a removal car to the sand. He drove it randomly and then half buried it into the sand.
- b) Then, he gathered a lot of sand in front of him excitedly. He stood up to reach all the sand in the box. His breathing was significantly recognized, there was slight smile on his face, and his mouth was half open and some saliva was coming out of his mouth.
- c) When I asked him “What do you imagine to do?”, he answered, “It is a tower.” He was smiling when he was piling up the sand in front of him. He looked like he was holding and hugging all the sand.

- d) Then he started to throw the sand. First he threw it over his hands, watched carefully its slipping over his hand. He kept smiling.
- e) I told him “There is a part of you that wants to fall apart like the sand”. He kept throwing the sand a little and then, he anchored the hook of the removal car to the frame of the sand box.
- f) He tried to pull the car from where it is anchored. His facial expression looked like he was putting an effort to pull it back.
- g) When I told him, “This car tries to carry or pull something”, he said, “This car is tied here, so that it does not run away.” When I asked “Why?”, he replied, “There is a thief inside and if he is not tied, he can start stealing.”
- h) Then, he brought an ambulance and two police cars to the sand box, drove them around the removal car, and finally placed them around it. Upon my inquiring question, he said, “These cars [the ambulance and the police car] checked if there is a thief inside, but they could not find anybody.”
- i) After that, he drove the ambulance and the police car randomly and placed them closely next to the removal car. Then, he brought a little red car to the sand box and just after that he spontaneously said, “Do you know why they came here, because the thief is inside.”
- j) Then again, he walked to the locker and he brought a truck. He put the red car on the truck bed and drove them together around. He replied my asking of where they were going by saying, “They took the thief’s car out.”

k) He placed the truck away from the removal car. Then drove the ambulance and police car and placed them close to the removal car. When I asked, “What is going on?” He said, “Police will figure out something for the thief.”

l) This time, he brought a little soldier from the locker and put it into the ambulance. He rode the ambulance a little and took it out. Then he put the soldier into the red car. He rode the red car and placed it just across to the removal car. When I asked him what did the thief want to steal, he said, “All the money but he failed”.

m) Then he brought a little rock and buried it where the red car is. When I asked its function, he said “It is for firming the ground.”

n) Then he tried to ride the truck on the sand. I told him, “You drive the car over a firm road.”

o) Then, he took the thief out of the red car and put it on the removal car. When I pointed out this situation, he said “The police accidentally dropped the keys of the removal car and the thief kept it.”

p) Then police car went closer to the removal car, took the thief out of it. Then the thief was buried on top of the hill that he had made in the beginning of the session, and upon my inquiring question, he said, “He is kept in the cage.”

q) Then, he took the rock out of the sand and brought it with the police car to where the thief was buried.

r) He started to make holes with the rock around the place where the thief was placed. He burrowed and refilled the holes slowly. He was watching very carefully how the holes were filled, as if he were hypnotized.

s) The thief became visible on the sand, because there were many holes in the sandhill it was buried. Upon this, all of a sudden, the police cars and the ambulance were crashed very severely. When I asked what happened, he said “The thief dropped a rocket and everything is bombed.”

t) Then the police car pushed the thief to the border of the sand box and ran over the thief repeatedly. The pace of his actions were accelerated, his facial muscles seemed strained. Upon this, he left the sand box and sat by the play house, yet he seemed so distracted. He took some small house objects in his hand, watched them arbitrarily and left them again. He could not build a narrative within the play house.

u) Then he switched to playing with fishing toys. He turned his back to me, sat down on the floor and tried to catch the fish one by one. If he could not manage to catch the fish with the magnet of the fishing line, he fastened the fish with the string of the fishing line. He started to engage into the play activity with this play.

v) Then, he started to play with wooden blocks. He built a tower with a complete blank affective expression.

w) When I told him that the time was over, he took a gun and took the aim as if shooting, scanned the room with this position and left the room quickly afterwards. He did not look at me while leaving.

2) His Part:

- He brought a removal car. He probably wanted to say something about “carrying” or “being carried” or “being thrown away”.

- He drove it on the sand randomly, probably wanted to decide what to do with this feeling that was symbolized as removal car.
- Then he left it and started to gather a lot of sand in front of him with an explicit breathing. Then he used his body to “carry” the sand. Probably he wanted all the sources for himself since he used his body in big movements. Sharing all the parental attention and even the womb of the mother with his siblings and his twin could direct him to get all the sources for himself this time. He probably could not be content with what he gets anymore. Therefore, he probably wanted all my attention, time and mindful space as well.
- “To carry” probably gave him a lot of excitement since his breathing pattern increased and he stood up to carry all the sand. He seemed to enjoy taking something for only himself.
- He said that he was making a tower with all this sand. He might show that he wanted to construct something strong. His might want not to share his space with other “twin” patients. He seemed to want having my mind only for himself.
- This construction process probably gave him a sense of pleasure, since a tiny smile appeared on his face.
- But all of a sudden, he started to throw everything he constructed. Positive and constructive feelings must have replaced with aggressive, destructive ones. Wanting all might trigger his persecutory feelings, especially guilt.
- After demonstration of the destructive feelings, he turned into his body by watching the sand slipping over his hands. He seemed to control this overflowing feelings by turning his body.

- Upon my comment about his dispersing part, he kept throwing the sand with the increase in intensity in his acts. He might be getting overstimulated by the verbal intervention.
- Also, he took the removal car and placed its hook to the edge of the sand box and tried to pull it. After throwing away every piece of sand, he shifted to anchoring the car onto something hard, a non-mobile object. He might be wanting to see how it feels to control himself by holding onto a rigid, nonflexible object.
- He looked like he was really putting an effort to pull the removal car attached to the frame. The removal car cannot be pulled or moved from the frame of the sand box in contrast to the crumbling feature of the sand. He probably shifted to a more secure zone, but it is also constricting.
- When I told him that this car was trying to pull something, he told me that it was tied so that it would not run away. He said that there was a thief inside. It is possible that there is a side of him that wants to steal, or that feels like a thief who has stolen, and he has to tie the car down to control this representation.
- The police cars and an ambulance came to the scene. The stealing operation will be accompanied by the rescue and security, and possibly by a punishment operation as well.
- When I asked him what was going on, he said that, they checked whether the thief was around but they found no one. Apparently, the thief had disappeared when the police car showed up.
- He parked those cars around the location of the removal car. Then, he drove them and parked them again around the removal car. Then, he went to the closet to get a red automobile. And he spontaneously asked me if I knew why these cars were there,

and he said that thief was inside. It is quite interesting that the thief appeared again when the red automobile came to the scene. There seems to be a relationship between the automobile which he associates himself with and this thief, and he needed to show this to the therapist.

- He exhibits an oscillation between his desires and his control mechanisms. First he brings the thief's car, then he takes it away with the truck.
- Then he said that the police will figure out something for the thief. The thief needs to be taken care of.
- The thief was put into the ambulance to be taken in the red car, which was located at one of the outermost corner. And he brought a rock and buried it just next to the car. When I asked him why, he said it was for firming the road. Again, for creating a sense of security, something hard, solid was needed.
- He drove the car a little and put the thief on the removal car again. The thief was again in action.
- When I verbalized this scene, he said that the police had accidentally dropped his car keys and the thief ran away. The police figure in his internal world is an object who is careless or not functioning effectively, as he could accidentally drop the keys.
- The thief was taken again and buried under the sand and the rock was buried as well just next to the thief like a tombstone.
- Upon my inquiring question, he said that the thief was kept in the cage under the sand. Every time he made something against the police, his level of punishment increased.
- Then he started to make holes with the rock. These holes made the sand spread as if he wanted to ease the punishment of the thief.

- He kept burrowing and filling the holes over and over again. He switched making holes after constructing tall tower. He still seemed to be dominated by strong persecutory feelings. Compulsive burrowing activity can be thought as digging a grave.
- Then the thief appeared on the sand, and then the crash between the ambulance and police car started. The appearance of the thief created a chaos.
- When I asked him what was going on, he said that the thief dropped a rocket on them. He was able to project his destructive feelings onto the thief.
- Upon this, the police car ran over the thief several times. The punishment to the destructive act of the thief was also very harmful.
- He left the sand box all of a sudden. Probably he felt overwhelmed with this situation.
- He passed to the play house, but he could not concentrate on anything, Probably he felt a degree of falling apart, as if a rocket had also fell on himself.
- Then, he switched to the fishing toys. He tried to carry them one by one. Probably, he tried to hold something to make himself feel anchored to cope with this overstimulation.
- It is surprising that later he went to the blocks and started to organize them as if he wanted to organize his inner state.
- Then when I ended the session, he took a gun and tried to target several things in the room. Maybe leaving with a very disorganized and confused inner self made him angry. Also he apparently was more comfortable in reaching his emotions about me as well as expressing them.

3) Therapist's Part

- What would he want to remove with the removal car? I observed that he started with stronger, bigger objects, contrary to his previous choices of small cars, and I wondered how his story would be influenced by this start.
- Why does he want to gather all the sand in front of him? Does taking them for himself make him excited, since he stood up and his breathing became explicit? I was surprised to see his elevated affect for the first time.
- In relation with the choice of the removal car, he constructed a tower with the sand that he gathered excitedly. I thought that he might be dealing with some power related issues. Could he feel secure enough to build something powerful and strong?
- Being able to get all the source in the sand box is probably very exciting for him since there is a tiny smile on his face. Could this act be representative of having something just for himself in the presence of one twin and one little sister?
- Why did the constructive feelings give way to destructive feelings all of a sudden? Is this reflective of guilt of a desire for having it all? Could this be the reason behind throwing the sand away? I asked myself if he might be dealing with some oedipal and sibling conflicts.
- Why did he start to watch how the sand is slipping over in his hand? Is turning the sand mess to himself a more secure way than messing it around? Or does he need to regulate himself by watching its flow?
- Does dispersing like this make him feel insecure and anxious so that he anchors the removal car to the solid frame of the sand box? This situation reminded me a sailor's anchoring his boat on the wavy and rough sea.

- What does he try to pull? Or does he know that when he pulls he won't be able to move anything? I felt a kind of confusion to see this kind of back and forth in the play activity.
- I felt excited when he said that there was a thief inside. What does he want to steal? Or does he feel something is missing? His facial expressions seemed to show that controlling the car's running was very difficult for him. I thought that this was the first time he was exhibiting the strong conflict between his desires and his control.
- The thief appeared in the story for the first time. I thought that this must be reflective a strong desire, because he used a *human representation* for the first time.
- Is the presence of the thief so alarming that the ambulance and the police were brought? What kind of a struggle is going to take place between them?
- What could be the function of the red car in this activity? He talked spontaneously about the function of the ambulance just after he brought the red car.
- He again took a car which has been very important for him.
- Why do the truck and the red car go together? What does this togetherness symbolize for him in his family? Also does going together symbolize our togetherness, as well?
- Why did the truck take the thief's car somewhere out? Was this a punishment for the thief by immobilizing him?
- Does he need to defend himself since he picked a soldier as the thief? Who controls whom? Does he want to control himself from his undesirable wishes, or he want defend himself from the security forces. ?

- The little soldier is kept in an ambulance and the red car successively. With these successive actions, I started to lose my ability to track what was going on, as also it was the first time he created a complicated narrative with many characters.
- He said that the thief took all the money. What does all money mean for him? Did he want to take all the parental care? Does he need to “steal” it from his siblings or from the parents?
- He put the thief in the red car and placed a rock under the sand, just next to the car. Why a solid, hard and cold rock is accompanying the situation? Could it be possible that he felt me as an inanimate rock for a moment, because I felt lost sometimes because of the unfamiliar complicated play narrative.
- The emergence of this explicit struggle between the thief and the police might shake both our ground, that may be why he put the rock under the sand to consolidate the road.
- The police dropped the keys accidentally. Why are the security figures in his play so careless and ineffective? Did he want me to say something about the function of his father? The police cars appeared in most of the conflictual situations however, they ended up being ineffective.
- The thief was arrested again and he was buried under the sand in a cage. Did he fear being punished more severely every time he challenged the police?
- The rock still accompanies him. Why do the function of the objects transform in his play? The rock that had consolidated the road before now spreads the road by burrowing. This might give way to a feeling of insecurity. As my mind gets a bit confused with these transformations, does he feel the same way right now, or in his daily life?

- Could these holes represent the possible holes in his mind or within his life narrative? Who can fill these holes? Can I fill this emptiness through my mind? However, I feel that some holes have been created in my mind as well; that is to say, with this story, sometimes it can be hard to stay grounded and integrated.
- The thief appeared on the sand again, and following the crash that happened between the ambulance and police cars. Is this his revenge from them? Could he be feeling guilty about it, so that the thief was punished very harshly by being run over by the police? Why did these struggles become harsher? What does happen in his household in these conflictual feelings?
- He left the sand box. This mess must be felt so chaotic by him, so he decided to leave. What did he try to catch compulsively by catching fish? Did he try to catch his controlled feelings back? Meanwhile, I am trying to figure out what just happened before on the sand box and what he tried to communicate with that play. While he was catching fish, I was trying to connect the segmented thoughts about his previous play into a more or less unified narrative.
- He probably could not manage this while catching fish, that he shifted to playing with wooden blocks. I thought that if he could master a construction with the blocks, maybe he could reach a mastery in constructing a feeling of security in his internal world.
- He took the gun when the time was over. How difficult is leaving the room with these intense feelings?

4) Information gained from family sessions

At the initial stages of our work with the parents, they usually seemed quite reluctant to share information about their own family history. Even when the therapist inquired into some specific topics, they only gave bits and pieces of information, which usually did not produce a narrative. When inquired about topics such as the parents' decision to conceive, or the birth process, the father would often be very defensive and would express that he did not understand how sharing this information would contribute to the therapeutic process. The mother, on the other hand, when delicate topics for her were touched upon, such as breastfeeding and the care-taking of the twins as infants, would often change the topic to one of her daily concerns about one of the twins, such as performance at school or behaviors at home.

Upon completing the first year of work with the parents, it was possible to get a richer version of the family history, including the impact of the members of the greater family on the immediate family, and the birth process. It is significant to point out that the information on family history was usually gained through a cross-over, meaning, the father provided vital information on the mother and her family dynamics; and the mother evinced important information on the father and his family. Thus, it would be safe to say that the narrative of both parents complemented each other; however, they both refrained to a great extent from self-reflection on their own family dynamics.

How the couple met and their marriage

The mother and the father met through mutual friends, when the father was working as a restaurateur and the mother was an emergency room nurse at a state hospital in Istanbul. They flirted for 2 years and the father decided to propose after wanting "to settle in life". He quit his job as a restaurateur, which he describes as an

occupation, in which “the day and the night got mixed into each other”, and settled as an accountant at a local firm. Six months after the two got married, so did the mother’s twin sister, whom the father describes as “super competitive and does whatever Meryem (his wife) does”. When inquired if there was such a competitive motive behind the sister’s decision to get married 6 months after them, the father said: “Definitely, yes.” and the mother said “No.”.

In describing their flirting period, the father mentioned that the mother could at times be very jealous of her husband-to-be. When asked why, the mother mentioned that the father had a long-time girlfriend, whom he broke up with 6 months prior to meeting her. The mother would often be preoccupied with the idea that the father still loved his ex-girlfriend, and therefore they would fight on this topic. According to the mother, the father seemed like an emotional man to her, yet she was also feeling threatened by his seemingly pensive attitude, believing he still thought about his ex-girlfriend. While telling this narrative, the mother turned to both psychotherapists: “You can never know, can you?” To this the father responded with a chuckle: “While she thought I was thinking about another woman, I was actually preoccupied with concerns about our future”, thus dismissing the mother’s jealous attributions, as well as her beliefs about his sentimental character.

Planning the baby

When asked about their decision to get pregnant, both parents gave us a more multifaceted narrative a year into the twin’s therapy: At the initial intake with the parents, the mother described her decision to conceive babies through in-vitro fertilization in a very hurried manner. She mentioned that none of the members of the

family knew that the twins were IVF babies. When asked why, she said that because her sister-in-law was trying to get pregnant at the time, she did not wish to let the members of their greater family know that they were having twin babies via in-vitro-fertilization. She insinuated that other trying members, such as her sister-in-law and her husband would get jealous if they knew that they were attempting an IVF after only trying to conceive through natural means for 2 months.

This narrative became more complex a year into therapy, when we specifically asked the mother how the decision for the IVF came about. The father related the narrative: The mother's twin sister had got pregnant 2 months after her marriage (that is, 8 months after the marriage of Alex's parents). Around this time, the mother decided to get pregnant as well, and the couple stopped using protection. After their initial attempts not ending up in pregnancy, the mother found out during an ob-gyn check-up that one of her fallopian tubes was blocked. She received treatment for this. Even though the treatment did produce positive results in two months' time, the mother got anxious that she would not be able to bear children, while the other women in the greater family were giving birth, including her twin sister, older sister and her husband's sister-in-law. Behind this anxiety, she expressed her concern that "In a typical Turkish family, they blame the woman for not bearing children." Therefore, she sought in-vitro fertilization treatment from the same physician, who treated her fallopian tubes.

It seemed as if the mother had very competitive feelings, especially in regards to her twin-sister, in her decision to conceive the twins. From the narrative that the father reported, it could be deduced that the mother and her twin-sister have been in competition throughout their whole lives. The competition became more rigorous, as it came to test their femininity and fertility through marriage and bearing children.

Furthermore, it sounded as if in the greater family, the ability to bear children evokes feelings of jealousy and even envy in the other members, thus bringing about silence and secrets about the origin of the twin babies.

Conceiving and pregnancy

The doctor planted 3 eggs in the mother's uterus, cautioning her that all three eggs may evolve into pregnancy and he could remove one child before birth. To this the mother replied, "I can give birth to all of them!". Eventually, the couple found out that they would have twins, and the father started wondering about how he would be able to provide financially for them.

Even though the couple began the IVF process with a physician whom they trusted, they did not continue the process with him because "he was expensive". However, when inquired further, the couple almost gave the impression that the physician did not wish to be involved in the delivery process, because he was the one who told the couple that his pricing would be expensive, and that they could seek help elsewhere. The father quoted the doctor as such: "You can take care of yourselves from this point on." Thus, the couple started looking for a doctor to deliver the twins. A couple of other physicians whom they consulted rejected to help deliver the babies and told the couple that it would be too risky for them. Eventually, the couple found a doctor, whom the father's sister knew and who quoted them a cheaper price. This physician helped the couple deliver the twins.

When asked about the mother's emotions about the rejection from their initial physician and their attempts at finding an eligible physician to deliver the babies, the mother did not express any concern or stress over it. She flatly said: "It was no

problem.” The father also described the process as a “normal process in which they eventually found the right physician”.

Even though the mother seemed reassured about the fact that changing doctors through the process had not been a significant problem, it could be felt that it was a stressful process to search for a good physician who would deliver the twin babies. Furthermore, the parents received multiple rejections from doctors who said that they could not take the risk. The doctor, whom they eventually trusted and who accepted the decision to deliver, was found through the father’s sister, an aspect which shows that the greater family was heavily involved both physically and psychologically throughout the pregnancy process.

Feelings upon the first seeing of the babies and naming them

Both parents reported strong feelings about the birth of the twins and their thoughts upon first seeing them. The mother found Alex’s twin closer to her, saying that he seemed more approachable. She said that she felt closer to him compared to Alex, and she thinks that the one who kicked more to her womb was Alex’s twin. She described Alex as distant, unhappy and cold even in the first days of his life. At the same time, they both describe Alex as more handsome and more carefree. The father, on the other hand, depicted the other twin as looking “weakly” from the very beginning, “like an old, stern man”. In comparing the two, the father said that Alex seemed as if he did not care much about what was going on around him and would cry if you took away his toy; whereas with the other twin, you could take away his toy, and he would not cry. Thus, they named the twins according to their earlier projections: The parents gave the other twin the first name, Yusuf, which in Turkish is used as a derogatory word for being a

cowardly person; and Alex the second name, which means a handsome, dark and swarthy men.

There is a parallel between how the babies were named and how the mother and her twin-sister were named. The mother has two initial names, Meryem and Filiz. Her husband calls her Filiz, but to us she had indicated her preference for being addressed as Meryem. When asked why she prefers being called Meryem (the Turkish name of Mother Mary) while her husband called her Filiz (meaning a plant sprout), the mother related the story about how she and her twin were named: The mother's mother wanted her twins to have modern names; however, her father wished to give more religious names to the twins. Therefore, they had been given two names; one is more modern and the other one is more religious. Thus, while the mother is officially known as Meryem, she is called by another name among close friends and family. When she was asked earlier in the intake how they came to decide in the namings of the twins, the mother told that she wanted both of the twins to have both a modern and a religious name. When the parallel between the naming of she and her twin and the naming of their twins was indicated to her, she said, "Ah, I don't remember telling that, but I guess deep in my mind I must have made such an association without really knowing."

Breastfeeding

From the very beginning of our work with the parents, including the initial intake, the mother reported an anxious narrative about the breastfeeding process with the twins. Her first feelings after giving birth were that the nurses brought the babies very late to her, and therefore, she was angry at the nurses. She also repeated very different breastfeeding habits with the twins. While the other twin accepted the breast

right away, the mother could start breastfeeding Alex only after 12 days. This made her feel incomplete and detached from him. However, once accepting the breast, he got breastfeeding for 4 months. In delivering this narrative, the mother expressed her feeling that she was not satisfied with how much she fed the twin babies, and that she only felt fulfilled with her capacity to breastfeed, once she breastfed the twin's younger sister.

In the family, breastfeeding definitely has some strong associations for the mother. She links her depressive state 7-8 months after giving birth to her inability to breastfeed the twins any longer. Furthermore, her memories about breastfeeding the twins is closely associated with her own mother's history in breastfeeding her and her twin sister, whom she states that her mother breastfed her twin sister for a longer period. When asked how she found out about this, the mother dryly detailed that she had asked her mother when she was five, and the mother had replied that she could not breastfeed her as much as her twin sister. The mother said that this also always made her feel incomplete, and therefore it became a big issue for her when her own twins started weaning.

The mother reported that she slipped into depression during the weaning process and sought psychiatric help at the hospital at which she worked. After a brief psychotherapy, she narrated that her psychiatrist told her she was feeling depressed, "because she did not get as much milk from her own mother as her twin sister." Also, during this depressive period, the mother goes back to sleeping with her husband, to whom she had put a distance because she had started sleeping in the twins' room. It is during this time, when the twins are 8-months-old, that she becomes pregnant for the twin's younger sister, whom the couple conceives through natural means.

Pregnancy for the younger sister

The couple finds out that they are pregnant for their third child during a vacation with their 8-month-old twins. When they give the news to their extended family, they receive mixed reactions. The father says that some members of the family told them to abort the pregnancy, since they would not be able to take care of them all. The mother specifically highlights her irritation at her brother-in-law's reaction of dismissively telling them to abort the pregnancy, and her feeling that there was a hint of jealousy in his response.

The father also reported some mixed feelings about finding out about the pregnancy of their third child. He also had wondered if they should abort the pregnancy, since it would be difficult to take care of three little children both financially and emotionally. However, the mother insisted that she would have the third child, and "accept what Allah gave them." Thus, the father also acceded to the birth of their third child. Regarding the younger sister's birth, there are some anecdotes to be shared: At one of our parent meetings, the father was jokingly talking about how the mother was not satisfied with the breastfeeding period of the twins and therefore encouraged the mother to give birth to their third child, so that she would "finally feel satisfied with breastfeeding". Furthermore, the father mentioned that the mother's ob-gyn told the mother that her scars from her previous pregnancy had not healed, yet said that he could still help them.

Taking care of the twins

When describing their daily routine, or how they took care of the twins when they were born, the parents always related a chaotic story. It has been tough to

understand who was present from the greater family or when the parents got outside help from baby-sitters. A year into therapy, the mother described that she took a leave of absence from work for two years when the twins and the younger sister were born. When it is asked if they received any outside help, they initially told about two baby-sitters who came to help during different days of the week in the first year. A year into therapy, when this question was asked them again, the mother told about her own mother who came to help. The father smirked at this and said that his mother in law was at their house but she was of no help. When asked why, both parents explained that she swayed the white flag by saying that “I cannot look after twins.” It must have been disappointing for the mother to hear from her own mother that she cannot take care of twins, which may imply that she had not been able to take care of her twin-sister and her either. The father intervened by saying that, “Anyways, her mother [the grandmother] did not really take care of them either. It was their older sister who took care of them.” The mother strongly objected to this and said that this was impossible, since their older sister was “only a year or two older” than them.

The mother’s relation to her twin-sister

According to the father, the mother and her twin have always been in great competition. The father says that if his wife decides to get a car and drive, her sister attempts to drive too. Once his wife decided to complete the university by taking courses, so did the mother’s twin-sister. The father mentioned that, at the moment, the sisters’ biggest agenda is competing on their grades and therefore they are both studying immensely. After giving these examples, the father also talked about how the twin-sister competed with his wife in marriage, as well. Even though he described the relationship between the two light-heartedly, he added that he sometimes answers the phone when

the twin-sister calls and tells her not to call their household, “because she is disturbing its peace”. At this, the mother said nothing, but objected saying that they are not competing as he believes they do.

4.2. Thematic Analysis

The thematic analysis of Alex’s sessions is exhibited in Table 7. Analysis of the family history is shown in Table 8 (see Appendix D).

5. Qualitative Results

List of the repetitive themes of the Alex’s play activity and their frequencies across different periods of the therapy is shown in figure 1 (see Appendix D).

5.1. Repetitive Themes in Alex’s sessions

Based on the thematic analysis, five main repeating themes were identified in his play activities. These were, Holding Environment, Visibility/ Invisibility, Authority/ Security, Chaos vs. Order /Grounding , Twoness, and Rageful Reactions. Themes will be explained one by one, eventhough they are quite interrelated.

Holding Environment

The concept of holding has been observed as one of the main themes in his play activities. The name of this theme is given based on the Winnicott’s conceptualization. As he suggests (1960), if the child’s primary environment is “holding” enough, the child tends to feel himself as being taken care of, protected, understood and loved. In relation with that, in every phase of the therapy, Alex’s play activities had many repetitive patterns indicating his suffering from a lack of holding environment, his strong need for a holding context, and his efforts for creating a holding situation.

Throughout one year, the way he reflected the concept of holding environment has been in a gradual transformation. In the first month of the therapy, the pattern of

holding showed up as a question of “Who can hold who?” or “Is there anyone or anything containable?”. In search of the answer to these questions, for instance, he was looking inside of the objects very carefully; trying to fit some objects into the bigger ones that have emptiness inside. He repetitively buried the cars into the sand and took them out. He seemed to show how it was difficult to be held in the in mind of his parents. Therefore, he seemed to suspect about being visible and not buried down in the therapist mind as well. Also, his relationship with the therapist pointed out his lack of belief in the holding situation within the therapy context. He did not seem to trust to be held in the therapist mind, so he made his holding space himself by being in a self-sufficient cocoon. Also, from the first moment in the therapy, he chose to play with sand by filling the objects with sand and emptying them. As Magagna (2012) suggests, this might symbolize the flowing, filling, fluid structure of the breast milk. In this way, by filling the inside of the objects by sand and taking it off, he must regain the control over his feeding process, in which he seemed to be very passive in response to his mother’s anxiety-driven, insistent feeding attitude.

After four months into the therapy, he started to bring some objects to the sand box that could be considered as anchors. For instance, he brought a gas station and castles, which his vehicles could stop by and later move on to their way. Following his primitive omnipotent control over filling objects with sand, bringing objects in which his main characters could be held and contained might indicate that he started to develop from his primitive omnipotence, both in relation to his internal parents and in relation with me. He was probably saying to me that, “I can try to take in your source in pieces, however, I am still in control so that I can abandon your resource”.

At the 8th month, he attempted to play hide and seek with the therapist just before going to the therapy room. This playful interaction was found very significant as this could demonstrate that he was able to ask the question of “Can ‘you’ hold and see me?”. His questions about holding capacity were able to be directed toward the therapist. He seemed to have the idea that the hiding process does not have to necessarily turn into a disaster of being totally disappeared (Winnicott,1963). He could also develop a more trusting relationship with the therapist about being held. Not surprisingly, he became much more open to interacting with the therapist in this time period. He was more open to eye contact with the therapist with responding to some initial verbal interactions such as “hello” or “welcome”. This way, he was saying that “I am welcomed to the three dimensional interpersonal sphere instead of adhering to the two dimensional world of objects”. Also, he accepted the therapist’s offer of giving a receptacle to gather what was fallen apart. In this, he was saying “Maybe you can contain me if I am falling apart”.

At the end of the year, the theme of needing a holding environment was replaced with other desires. He felt that what he gets from the mother-therapist is not enough, and he started to experience his strong desires through getting “all” the sources. For instance, he tried to gather all the sand in front of him very excitedly and made a tower with all the sand in the sand box, or he brought a thief figure who wanted to steal “all the money”. He would want to take the therapist’s all resources, as well as the ownership of therapist’s mind, instead of sharing with his siblings including the twin, which are probably represented by the toys in the therapy room. Therefore, it was thought that, he gradually left the question of “Who can hold me?”, and started to say “I want every source for myself”.

Visibility/ Invisibility

One of the main repetitive themes in his play segments was the issue of visibility and invisibility. His play activities included many burying, putting inside, and disappearing activities. Particularly in the first session, he buried the cars one by one and made them totally disappear. He seemed to have an important preoccupation whether he is visible in his internal parents minds or not. He might have been also doubting if he could be visible in the therapist mind as well. The issue of invisibility must be very painful and alarming, so that this scene was followed by the arrival of the security and emergency vehicles. Therefore, this pattern usually ended up with a rescue operation of the disappeared character. However, even these vehicles were insufficient in the rescue operation, which was usually followed by a severe crash among the authority cars. Awareness of this situation was apparently also painful for him, since he directed rageful reactions to the therapist if this issue was pointed out with a verbal intervention.

Also, in two sessions, it was observed that he broke his silence spontaneously to emphasize that the authority vehicles were conducting a rescue operation to save the car that had been invisible. The significance of the invisibility could not become demonstrated in the realm of silence, it had to be verbalized. He seemed to say “I am required to be taken out from disappearance. Can you really ‘see’ me and save me from being invisible?”

Also, another important characteristic of the theme of visibility and invisibility is the pattern of role reversal. Mostly, one character’s visibility depended on the other one’s invisibility. Thus, there must be a strong interdependence of the two characters. Moreover, taking turns in behaving similarly must have created a confusing situation in

discriminating the different behaviors and needs of these cars. Heterogeneous needs and behaviors of different characters were diffused and became homogenous.

With more time into the therapy, the disappearance activity through burying the cars appeared to lessen, whereas it was a very important and repetitive pattern during the first first months. Maybe he started to feel that his needs and desires are seen by the therapist through the process of attunement. In relation to this, if he felt any mismatch between his needs and the therapist understanding of his needs, he started to demonstrate more rageful reactions to the therapist. It is crucial that along with the decrease in the theme of visibility and invisibility, his aggressive reactions increased as if he does not want to keep his emotions invisible anymore. Also, emerging from the homogenous identity and the problems of being invisible must have required some ragefulness to individuate.

Authority/ Security

The theme of authority and security is another important theme in his play. Although the characters providing security and their function could change across the sessions, the need for an external authority provider was very prominent overall the sessions. It was observed that the need for a security or authority provider and its function seemed relate to his current main internal conflicts that is specifically exhibited during a play segment. For instance, especially in the first month, he was very preoccupied with the visibility/invisibility issue, such that whenever these patterns emerged, the police cars appeared for the purpose of a rescue operation. It is possible that he might have been attributing the security function to the therapist in saving him from sensing himself as invisible. Also, the police car's arrival corresponded to the

main characters' going into the ambulance, which resembled an enmeshed relationship. He might want to say that he needs to be saved from his enmeshed relationships with his internal parents or with his twin.

In the 4th month, he was about to internalize the therapy process as a holding environment, that many security and authority patterns emerged as a defense against his fragility about forming this kind of a relationship. For instance, in the session from the fourth month, the police car showed up after he put a gas station to fill his vehicles, as if an extra security was required to check whether this "giving" anchor point is trustable or not. Moreover, it is meaningful that, in that session, the main characters that are considered to symbolize himself were the military cars, which can provide protection or defense. At the beginning of a developing relationship with the therapist, he must be in control by being the defender of himself. Also, at the last segment, he pretended to be a fireman due to his intense emotions, elicited by the therapist's comments about his preference to play alone. Therefore, in this period of the therapy, he seemed to try take the control in a new kind of relationship with the therapist.

In the third session corresponding to the 8th month, the security and authority themes appeared during the therapist's explicit distraction. This was quite meaningful, because while he was developing an attachment with the therapist, as it was noted in the holding environment part, the therapist's disconnection contrary to his recent connection could be very dangerous. He probably was saying to me "I feel very delicate in this relationship and any of your disruption is dangerous and painful for me. I must be very careful".

In the last session, the reason for the bringing a security figure to the play was about his new character, the thief, and about stealing all sources. As he started to

express his strong, intense wishes by gathering all the sand or stealing all the money, and in order to control these wishes he brought security figures to the play activity. This time, he tried to have control over his desires for having it all. Also, he might have felt some sort of guilty for taking all the resources for himself in the existence of his siblings. Hence the police car seemed to punish the thief much more severely.

An important feature of the authority and security figures was this conflictual attitude about how the security and authority was depicted in the play activities. Firstly, an alarming situation was created in the play scene and the security figures appeared to find out and to solve the problematic situation. However, this operation usually ended up with severe crashes between them. In his psychic sphere, there must be a strong need for a figure who can provide security and authority, yet their function was not found to be effective, that the crash occurred. This situation was crystallized particularly in the last session. He said that the thief escaped because the police dropped the keys from the car. In return, when the thief acted against the police, he was punished very severely. This struggle between these two parties became more evident in this session.

Being Double

Another significant theme that is seen in his play activities is twoness. Twoness was observed both in the main characters, such as the cars which he usually brought to the sand box, and in the characters providing security and holding environment.

In the first session, twoness was observed in the main characters. He brought two very similar cars. It is a meaningful consideration that twoness was observed very much in the session, in which the frequency of the visibility/invisibility themes peaked as well. For example, he picked two similar cars, in the beginning, and buried them under the sand one by one. The appearance of one car depended on the disappearance of

the other. When the twinship issue is considered, this repetitive twoness in selection of the characters and role reversal seems very consequential. They had to share the same womb which could trigger survival motivations even from the prenatal period. Yet, picking up two similar main characters were not observed in the proceeding sessions very much.

Also, twoness was observed in the police cars that are to provide security. Very interestingly, he tended to bring two authority cars to the sand or in a rescue sequence. The need for two security figures might be representative of a desire to have a security figure for his twin brother as well.

Chaos vs Order/ Grounding

Throughout the year, Alex seemed as an encapsulated boy during all the sessions. His internal conflicts and wishes were also encapsulated, so they came in sight in a considerably controlled way, especially in the first month of the session. However, throughout the therapy process, he seemed to be very much involved in the play activity and he let himself externalize his core conflicts in a very driven way. However, reaching the core conflicts within the play activity made him very overstimulated, and usually led him to finding himself in a chaotic atmosphere. Then, he hurriedly used a considerable effort to ground himself. During the first month, his tendency of going into a chaos and his need for grounding was usually followed by a loss of a security provider character or containing character. However in time, he let himself experience going back and forth in playing with his desires. His explicit need of explicating his strong desires after breaking down his encapsulation created a chaotic atmosphere. In one of the session, he gathered all the sand in front of him excitedly, and then started to throw the sand around

violently. His hands seemed to tell, “What I have is not enough! I feel very rageful to share my space with others”. His revealing his wishes might induce some sense of fear of falling apart because of its chaotic atmosphere, so that he immediately returned to control these desires through taking back the sand into the box. Therefore, it was observed that there is a considerable struggle between the revealing of his desires and attempt for order and grounding with the evoked feeling of fear.

Rageful Reactions

During all the sessions, he did not display his emotions very significantly. However one of the main feelings that he started to display was rage. It was recognized that, one of factors that triggers his rageful reactions was the recognition of his conflicts through the verbal interpretations. Whenever an interpretation was presented, he gave a very significant reaction full of rage, that was configured differently in every session. He seemed to be very sensitive and willing toward being understood and recognized but this situation also brought about rage. As his relationship developed with the therapist and the therapy environment, he started to get more sensitive toward what the therapist gave for him. Both being recognized by the therapist when he is not ready and not being understood by the therapist elicited aggressiveness in him. This was expressed as leaving an ongoing activity, closing himself to any kind of interaction, or throwing away sand. The way he expressed his rage changed significantly throughout the process. While in the initial session he was more prone to exhibit rage passively as closing himself to any interaction, toward the end of the year, he was expressing this feeling more overtly as messing around or destroying the play setting.

5.2. Repetitive Themes in the Family History

The themes emerged in the family narratives could be collected under two main headings which are Fertility/Infertility and Competition. The other repetitive themes can be seen as related subthemes of these two.

Fertility/ Infertility

The issue of infertility and the emotions elicited along with this issue constitute a very significant theme for this family. First of all, the mother received a treatment on opening the uterus tubes, since it was diagnosed that they were blocked. So, she underwent a cure involving an intervention into her channels of uterus. The parents' decision to start the IVF process upon this is interesting because they tried for conception for only two months. This process must have created some interference to the most intimate union between the mother and the father. This also brings about the possibility that whether the parental couple felt that their organic and psychic selves would not have the capacity to hold these babies.

In relation to the infertility and the IVF process, the parents must have felt a considerable shame and anxiety, so that they preferred not to tell anybody in their extended family, even to their own parents or sisters, because in both of their families, infertility of the women is regarded as a shameful and inferior situation. How the twins are conceived was not processed by the parents, and thus it had become a silent, non-verbalized issue in the mind of the parents, as well as later in Alex's mind.

This high level of anxiety and feeling of inadequacy about their holding capacity must have been very difficult to bear for them, that these emotions were most likely projected onto the twins. For example, Quijano (cited in Ertuzun, 2012), who studied the infertile mothers and fathers, showed that their feeling of inadequacy has remained with them even after giving birth and then got projected onto the children.

a) Hurriedness:

In most of the family's actions, an hurried manner was observed. Hurriedness especially became more prominent, when fertility and motherhood were the issue. The most significant example about "being hurried" appears during the process of the mother's getting pregnant and become a mother. The mother demonstrated an opposition to the doctors who suggested waiting for a normal pregnancy after opening her tubes, and decided to undergo an IVF process after only two months of trying. The mother seemed like she were running after something without knowing what she is after. It was particularly obvious that she tried to catch up with something in relation with motherhood.

This hurried pattern did not allow for thinking the process which the mother and the father, as a couple, have been going through. Probably this situation might hide the secrecy and denial in the family. This pattern was also seen in the way Alex has existed in the therapy room. He could not give any break between the activities and buried anything compulsively under the sand. This is also a way of not thinking and eluding from the anxiety, that is elicited by the the buried secrets and facts.

b) Holding/Containing problems

In their narratives, problems about the lack of a holding, containing environment seems very dominant. The mother's hurried attempt to apply for IVF could be the indicator of the parents' possible fear that their psyche and the mother's womb would not have the capacity to hold these babies. Also, once going with the decision to do the IVF, the parents also had a hard time finding a stable and secure physician to follow-up on their stressful and loaded process. Thus, they lost another person with a capacity to hold the newly-conceived babies in their minds. Unfortunately, from the parents'

narrative, it seemed as if the parents had a hard time finding a trustworthy physician to whom they would surrender themselves during this process.

Another striking example about this is the mother's strong desire of being "held" by the twins. She resentfully told how Alex did not "hold" his breast when he was born. She felt so dismissed by Alex when he did not hold her breast, and she tried very hard to make him hold it. The baby's sucking her breast probably gave her a feeling of being "held", therefore, like she would detach from someone if he/she could not provide her a holding environment, she felt detachment from the Alex. Moreover, her need to be "held" was very vivid, that just after the twins were weaned she went through a depressive period and got back to sleeping with her husband, which ended up with another pregnancy through normal means. After learning that she holds a baby and her breast will be "held" again, she left the depressive position. Not surprisingly, she went through the a similar depressive period again when her daughter was weaned, even though this time breastfeeding took more than a year.

c) Dissatisfaction with the Maternal Functions

Very much related to the holding theme, another commonly observed theme is the dissatisfaction with maternal functions. This feeling of dissatisfaction dates back to her own relationship with her mother. Apart from the lack of breastfeeding, it was noted that her mother did not take care of them, but their older sister did. In parallel with this story, she felt herself very insufficient in taking care of her twins. She asserted that, although she could satisfy their basic needs as feeding, sleeping, she admitted being insufficient in meeting their emotional needs from their birth on. She gradually has forgiven her mother in the process of taking care of her own twins. The mother's excessive anxiety over her maternal capacity must have influenced Alex's sense of

being. This over anxiety can make the mother become incapable of sensing what is going on inside the baby and what is projected from him to her. The baby needs the mother's mind to use her capacity for reverie and to confer meaning out of his/her confused emotional experiences (Bion, 1962; Meltzer,1987).

d) Fear about the meagerness of sources:

Prominent in the father's point of view was his fear about being incapable of meeting the needs of the family members, particularly the needs of the children. Even though his anxiety about the meagerness of sources was mainly based on the financial sources, it could imply constrained access to his emotional and internal sources. In a way, he has the anxiety about being an infertile father as the emotional and financial provider of the family.

Competition

Another mostly seen theme is, not surprisingly, competition for this family. This theme is very much related to the theme of fertility and infertility problem, since most of the competition is maintained over fertility.

One of the most important factors triggering the mother's feelings of competition is the mother's own same-sex twin. It was reported that, her feeling of competition with her dates back to her first memories with her own mother. Her first memories in her household about her twin usually depended on the problem of visibility and invisibility. She felt herself as excluded, and she was usually regarded as an invisible child in her mother's eye, whereas her twin was the visible and living one. For instance she was weaned at the 40th day, while her twin continued to breastfeed for a longer time. She reported an intense resentment and envy about this discrepancy. According to her, she was discarded from the mother's breastfeeding process.

Therefore, she considered that there is one visible and one invisible pair of the twins. This contrasting situation must have elicited considerable envy and jealousy in both of the twins to become the visible child in their household, which results in a harsh competition among them. Once, the mother talked about their ongoing competitive pattern. For instance, she tends to organize her life according to the activities or life experiences of her twin, and her twin does the same. The mother decided to have children just after her twin got pregnant. She urgently wanted to have baby after hearing the news of her sister's pregnancy, and she decided to get IVF when their two months trial did not result in pregnancy. She was probably feeling inferior about being infertile, that in a very hurried manner, she tried to catch up with her twin by applying to the IVF process. It was also reported that the twin of the mother, in return, felt resentful since she did not have twins.

The competitive process has influenced almost every field of their daily life, such as in their decisions of academic pursuits. Hence, there has been a strong competition between the mother and her twin in almost every field.

Also, there seems to be a competitive pattern between the mother and the father in the consulting room. It was observed that the visibility of one of them depends on the invisibility of the other. For example, they both tried to link with the therapist by discarding the other pair, through humiliating or embarrassing him or her. Both of them could not exist within a relationship when talking on a specific topic. They usually look like not a couple but a pair of twins or siblings.

Split in the Representations of the Twins

The parents have very split representations of Alex and his twin. From the first moment they were born, they attributed very different meanings to them. For instance,

while Alex was found to be handsome and beautiful, the other twin was found as ugly and weak. From the first moment, the mother found Alex as detached from her, since he refused to “hold” her breast; and she felt very close right away to Alex’s twin who accepted her breast.. While the twins’ behaviors were discussed in the parent interviews, they considered Alex as more fragile, emotional and oppositional, while the other twin was seen as being much more open to interaction and more compliant. The parents expressed this kind of contrasting behaviors regarding the twins very often.

Moreover, it is very interesting that, the twins were given double names symbolizing different meanings, indicating their representations in their parents’ minds. Alex was given a religious name meaning “brave” in Turkish, whereas the other twin was given the name “Yusuf” as an allusion to biblical Joseph, since he seemed more meek when he was born. These splits in the representations are likely to emerge from the parents, especially the mother. The parents could hardly integrate contrasting representations within a person. To receive split approaches from their parents is very likely to split the twins.

This competitive pattern and split in understanding the objects in parent’s lives seemed to be projected to the their children. In Alex’s play, split representations were observed in the characters. He tended to attribute two contrasting roles to similar objects, like in the projections onto him and his twin. There has been a competitive play between these two characters with contrasting attitudes.

5.3. Understanding the Silence through Countertransference

In the first part of the qualitative analysis, four sessions that were selected on a 4 month interval basis were decoded according to Jeanne Magagna’s three steps in understanding silent children. First, Alex’s sessions were divided up into basic

sequences; then in the second part, the therapist's comments and guesses were written down on what he may be feeling based on the way content of his play activity and how he played in terms of his nonverbal language; and finally, the therapist's feelings, impressions and free-associations were reported in questions as Alex engaged in play in each sequence.

Magagna (2012) points out that the therapist's countertransference feelings are a key in understanding what the patient may be feeling at a certain point in therapy. The availability of the therapist's mind is a significant guide to apprehend what has been going through in the patient's mind. These feelings might serve as a very good reference point to track what silence communicates and why these feelings are communicated silently. Alex's preference of not talking will be analyzed through reflecting on the therapist's countertransference feelings, via drawing a correspondence with the five states of mind suggested by Magagna as underlying the silent patients' retreat into not talking.

When the therapeutic process started, my countertransference feelings were centered on the feeling of exclusion and uselessness for him, because he did not give any verbal reactions to my questions or comments and he seemed to ignore my presence in his bodily gestures. He did not exhibit any eye contact with me and he tended to play by turning his back to me. From the first month's reports of countertransference feelings, it is clearly seen that my questions and feelings are centered around the desperate feelings of difficulty of reaching him: "Should I be an outsider and an observer?", "His actions occur without any gaps, in a very driven way. Was there any need for another person to be involved in his play?". Contrary to his pseudo self-confident and self-sufficient look in a new, non-familiar setting, I, as a therapist, felt

quite jumpy, insecure and dismissed in being with him in the consulting room. In the initial sessions, this feeling would sometimes turn into a feeling of almost giving up working with him. Probabaly, I also felt confusion whether these feelings belonged to me, since I had a tendency to feel anxiety and rejection in silent environments.

However, a couple of weeks into the therapy after an elaborative thoughtful process about these feelings, I came to understand that he finds new relationships dangerous, and he identifies with the aggressor by projecting his feelings of dismissiveness on me. I realized that I had been sharing the feelings of disregard and uselessness with Alex's mother. Hence, my feelings of helplessness and desperateness as a therapist might have been demonstrating Alex's earliest projections, where he possibly felt helpless and desperate as an infant in the relationship with his caregiver. These feelings were not held, described or symbolized within the family. Hence Alex was left with unmetabolized experiences (Mitrani, 2012). On top of it, the family's unsymbolized and verbalized feelings that have remained dark and silent in the history of the family were possibly projected unconsciously upon him. Thus it was thought that Alex's retreat into the deep silence in the therapeutic setting indicated how he gave up carrying all those feelings. In a way, he became desperately "silenced", instead of being willingly silent as Lask (2012) proposes. My intense, congested, hard to process countertransference feelings became the starting point of working with Alex. I got aware that, there must be ongoing, unbearable projections to Alex from the family, and that he must be traumatized to a degree that he retreats into non-talking state. As Magagna suggests, in this period I become ready to hold the projections and to survive the attacks of unprocessed projections. For holding these projections, I started asking questions to be able transform the unthought material into thinkable ones.

What I realized in this period of the therapy is how I felt my body considerably stiff and my muscles strained, while being with him. I thought this was a kind of protection mechanism in response to my intense feeling of insecurity and being disregarded. My muscles were strained to help myself feeling more secure and being available in the there and now by holding onto a physical sensation. Parallel to my feelings, his body posture would be tightened and his lips might be rigidly closed to protect his internal mental state from the terrified emotions coming from the internal parents and the lack of containment by them, as well as from the experience of thinking and relating with the new therapeutic space. Symington (1985) proposes from his observations that patients who cannot leave the feeling of unintegration tend to hold themselves by primitive and omnipotent methods such as mutism, as a kind of adhesive identification (Bick, 1968). While silence serves for this stage, I tried not to fill the child with verbal interventions as if giving the nursing bottle to the child insistently, while the child rigidly shuts his mouth (Meltzer, 2008).

By the fourth month into the treatment process, my countertransference feelings have started to transform from a very desperate and paralyzed state to more evocative state. For instance, in the second analyzed session, he brought military cars instead of the usual automobiles that had been buried under the sand for a couple of months. My countertransference feelings include statements like, "I was surprised and got excited since he took out different cars. What is going to be the new story?". I realized that I encounter with his newly emerged "soldier self" (Magagna, 2012), thinking that his characters needed to attack or defend themselves for the first time, instead of passively and determinedly being buried down. This change elevated emotions inside of me and brought about some sense of fear to interrupt the attunement between us. I thought that

if I broke down the state of attunement, this might disturb his emerging hope to fight with the ongoing held projections, and might lead him to be buried down under the sand of projections again. Therefore, I did not want to be intrusive toward him. After a while, I realized that these feelings of mine were quite parallel to his mother's feelings of uneasiness in keeping the balance when she felt that Alex eluded from his omnipotence in his relationship with the other, and seemed more open to the mother's relationship. Parallel to my feelings, he started to give some more overt reactions to my verbal interventions. For instance, when I pointed out the motions of the plane, that it was either on the air or under the sand, but not on the ground, he showed a negative reaction to me by crashing the characters in the play setting and he switched to the play with something else. He probably wanted to say to me "Although I am trying to develop a relationship with you, I do not yet trust you enough to let myself into this relationship, I am the warrior, not the yielder yet. Keep away from me". He probably exhibited a strong effort to elude from the passive container of the projections from his family, he felt very fragile in this new state, so he felt persecuted from the external world. Magagna (2012) interprets this state of mind as the patient does not want to hear and introject the therapist verbal statements, as an infant refusing to take the nursing bottle or nipple into his mouth. This might be arisen from failing to internalize a good, holding maternal function, that he found himself in a persecuted state if he tried to take off his protective armor. Tracking the down and ups in the countertransference feelings, asking silent questions to oneself about the meanings of these reactions could be the best way to process this kind of silence.

With the four more months into the therapy process, his position toward the therapy has changed, as did my countertransference feelings. I felt myself more secure

and ingrained in the therapy room as a therapist, as he started to develop a more observable relationship with me. For instance, he was waiting for me in the waiting room as if he was playing hide and seek. He started to enjoy the developed attunement between us, so did I. He built roads as if indicating he also acknowledged the recently emerged roads between. However, the relaxing feeling of being acknowledged by him replaced the feeling of uneasiness and restlessness soon, when he picked up the police car upon my distraction. I realized that he had depended on our therapeutic alliance a lot, and this fragile, gradually built relationship between us made me anxious at some points due to this strong dependence. As my anxiety increased, he probably started to attain an awareness of this dependency, that he closed down the open-ended, expansive roads into a circular axis to gain the control over our relationship. In this position, his silence transmits the feeling of hatred due to awareness of this dependency on the other and a resultant subsequent persecution. This feeling of hatred was manifested in his throwing the sand as if he wanted to fill the room by sand, or by his negative emotions. How hard it must be to contain taking the risk of developing a relationship with me. It was also difficult for me, since he went into an intense feeling of disintegration at times when he threw the sand around. There were numerous questions and speculations about these actions being thrown in my mind as well. In this kind of a situation, Magagna (2012) suggests directing the attention to the patient's bodily communication as this might facilitate the understanding of his internal world. It is also important to be able to stay in the state of not-knowing, as well as being able to remain in an empathic attitude towards him, despite an intense feeling of aggression in the room.

At the twelfth month session, my countertransference reactions shifted from feeling of persecution, helplessness, and disintegration to curiosity, involvement, and

relation or belonging. For instance, he developed a play setting involving a story of a struggle between a thief who wants to steal all the money and the police who wants to catch the police car. This elaborative, non-repetitive play scenario allowing the involvement of more characters and higher level dynamics allowed my mind to develop more connections about him. He also broke his insistent adherence to silence as well. He started to answer some of my inquiring questions about the flow of the play, as well as spontaneously telling about some points in the play himself. He started to let me get engaged in his world, and thus I felt myself more flexible in mentalizing his story. This stage is almost an introduction to the state of mind, which Magagna calls “the silence in a loving communion”. This way, silence becomes a preferred state in which a new insights, thoughts and alliances can flourish.

6. DISCUSSION

Multiple methods used so far were different means to understand and interpret Alex’s behaviours and the transformations in the sessions.

Based on the thematic analysis, five main repeating themes were identified in his play activities. These were, Holding Environment, Visibility/ Invisibility, Authority/ Security, Chaos vs. Order /Grounding , Twoness, and Rageful Reactions. These themes will be explained in depth by referring to relevant literature.

6.1. The Encapsulated State of Mind and its Transformation

Over the course of the treatment it was observed that Alex oscillated from “no being” to a “sense of being”. These oscillations and the misery of having no sense of being were mostly depicted under the theme of “holding environment” and “chaos vs. grounding”. The analysis of the sessions indicated that Alex felt the lack of a holding

environment, and in time he demonstrated a strong effort to develop a container. These patterns were usually observed in three ways: His particular repetitive play activities and the idiosyncratic objects that he chose during the play activities.

During the play activities, he repetitively used to stare at the holes of the objects, touch inside of them and try to fill them with other solid objects. He tried to put the possibly self-representative characters into containing places, such as the ambulance. Also, he buried the cars or other objects into the sand, either to protect them by the sand shell or to make them disappear. One could imply that it could feel safe to be wrapped by the sand, however this way one also risks being overly buried. Regarding these repetitive play activities, it was thought that he tried to find the answers to questions such as “Is there any holding environment?, Who can contain me?, Am I safe inside?”. These particular and repetitive patterns were considered as his desperate and insistent search for a psychological skin, which was assumed to be not formed during his infantile years. Ester Bick (1968) conceptualized psychological skin as a protective boundary to differentiate the infant’s body from the mother’s bodily parts, since infants initially tend to feel absence of boundaries to hold their mental and emotional contents within their bodies. Therefore, infants need an experience of being held and sheltered by a psychological skin. In some occasions, because of maternal unavailability or infant’s early fragility, there may emerge a catastrophic separateness, which lead to a break in bodily continuity as if one lost a bodily part, and a resultant disintegration and annihilation.

Alex was thought as having a disturbance in his sense of bodily continuity, until he could develop a sense of a holding environment within the therapy setting. In relation with that, Meltzer (2008) suggests that patients who have a problem of the lack of an

internalized holding capacity, due to early catastrophic experiences, need to develop an internal object to hold on to, yet this takes a long time since they have a disturbed psychic skin which, so to speak, has holes or it leaks. Hence, these patients wait until these holes are filled to attribute a holding capacity to the therapy setting. This argument could be associated with Alex's compulsive behavior of filling the gaps and holes in objects as if he was trying to fill what was missing in his psychic boundary.

Alex's strong need of a holding situation can also be associated with the way he was conceived by in vitro fertilization. IVF involves combining eggs and sperm outside the body in a laboratory setting. Once an embryo or embryos form, they are then placed in the uterus. Hence, the formation of Alex's identity has not started in the secure, holding environment of the uterus. Ploye (1973), who approaches intrauterine experiences, speculates that babies could be influenced and even traumatized by the moment of conception, and possibly traumatized by the manner in which they are conceived. Sonne (1997) talks about "magic babies" who contain an "unthought known" of something intangible lost, and something traumatic experienced in their conception because of the manner of their creation by means other than parental sexual intercourse. This "unthought known" would contain the same doubts about feeling real, and trusting their lives and souls to their environment. Hence, Alex's looking into objects very elaborately, touching their insides, watching how the sands are flowing out from an object could be influenced by his unthought known about the way he was conceived.

Another characteristic pattern in Alex's play was the objects that he insistently used. Alex, over the course of the treatment, has played with the sand, which cannot be held, cannot be shaped but can give an intense sensation to him. In every session,

unexceptionally, he started playing on the sand. Also, many times, he switched to the wooden blocks. This switch was observed more, if his level of anxiety reached an uncontrollable state while playing on the sand. He was observed as organizing his inner state by aligning the wooden blocks. Meltzer (2008) asserts that, children with failure of psychic skin development are confined to the excessive feeling of anxiety of annihilation, since they were not held by a good, protective, containing skin, and they try to have other ways of holding themselves together. One of the ways that they create is functioning as if there is no interpersonal space, assuming there are just two dimensional surfaces, which indicate the strong need and desire for dependent and intertwined relationships. In parallel with that, Mitrani (2008) states that, when there is no space for the interpersonal relationship, the fantasy of being held and grounded by an object cannot become true, yet an unyielding sensation of being at oneness and feeling secure is attributed to and equated with the solid objects or activities reminding of the intrauterine sense of being. Since the initial stages of our work, Alex tried to stick with some idiosyncratic objects to meet his need of being held. In this way, the material of sand might symbolize for him a desire for regaining the mother-infant union after a tragic separateness (Ryce-Menuhin, J., 2014). Tustin (1990) describes this situation as autistic sensation shapes. These are experienced as part of the patient's own body, hence the patient can create as sensual stimuli to feel himself as "being" and "held".

By the 4th month of our work, Alex started to bring the gas station or castles to the sand box and ensured that they stayed steady and intact by creating a sand free space to place them. He was placing anchors in the sand, representative of the therapy situation, that were holding objects representative of himself against the wavy surface of the sand. This change could be demonstrating a break in his autistic encapsulation, and

the oscillations between opening himself more to interpersonal interactions and going back to his shelter, which led to an increase in the frequency of the chaos and grounding theme. While at some point he tried to experiment in the three dimensional space, which can be observed in the representations of his play or the relationship with the therapist, he quickly vacillated to a protective, two dimensional, auto-generated sphere, when he felt overwhelmed. This situation might resemble a caterpillar that is about to meet with the external life. It might decide to break the cocoon, however when the outside of the cocoon seems so threatening, it would try to spin the cocoon panicky and quickly. In time, he put an incredible effort to repair the ruptures in his “going on being” (1960) as he partly developed a holding environment with the therapy room. For instance, in the third session, it was observed that, when he tried to break his cocoon down for interpersonal interaction, the play setting turned into a chaotic environment all of a sudden, and following that, he tried to control his emotions and mental world as rigidly as he used to do. Tustin (1990) conceptualized this situation as a diabolic situation, in which encapsulated children started to project their inner dynamics and throw them away violently, instead of holding them. This kind of activity within these oscillations, therefore, becomes passionate, driven, and sensation-dominated. Alex’s throwing away sand of different amounts during play activity seems to be reflective of the diabolic situation described by Tustin. In doing this, Alex often ended up losing control over his actions and just throwing the sand around. These throwing episodes usually ended up with a needy effort to take control over his emotions again, such as accepting the therapist’s offer to have a box to put the dispersed sand in.

6.2. Development toward Dyadic Relationships and Twinship

Two developments have been observed throughout the sessions: One of these is being at one-ment (Mitrani, 2012), searching for a holding situation for his one-ness, and his gradual efforts to open himself to a smooth twoness with me; the other development is the increasing frequency of the themes of twoness, visibility and invisibility. That is to say, while one road was taken from one-ness to twoness, another road was taken from twinship toward an individuated identity. Having a same-sex fraternal twin and relationship with him had a lot of influence on his identity formation, as did his early emotional fragility and the traumatic mother-child interaction he experienced as an infant..

Orr (1941) and Burlingham (1952) who investigate the psychology of fraternal twins suggested that the problem of fraternal twins was patently different from that of identical twins. Even though their origin from separate eggs makes them as different as any two siblings, their simultaneous birth leads to development of many similar situations with the identical twins. In our work with Alex, the pattern of buried cars, objects disappeared in the sand, etc. occurred frequently and bearing the theme of visibility/ invisibility. Especially in the analyzed session of the first month, he used to bury many objects. What makes this situation more interesting is that the disappearance and appearance activity was replaced by two similar cars successively. That is to say, when one car was visible, the other car was invisible, and vice versa.

Burlingham (1949) and Davison (1992) who use the naturalistic observation methods for investigating the twin pairs, concluded that one of the most observable characteristics of twin pairs is competition for attention to be elicited from the primary caregiver. Piontelli (2003), in his comprehensive observation research, expresses the reciprocity in the twins' needs and behaviors. His observations revealed that twins were

acutely aware of any sign of divided attention, and they compete and show reactions in their own style to become more visible in the eye of the main caregiver. The pattern of getting attention and becoming visible in the mother or father's eye place the twins in a strong competition. Therefore, the role reversal in the burying of the cars might be representative of Alex and his twin's competition for being the visible child in their parent's eye and mental life. In his burying of the cars repetitively, his misery of being not seen by his parents all the time was depicted. Being visible with a twin pair at the same time is unfortunately not possible. Even the enthusiasm and excitement of the parents about his existence in this world is divided in to two parts, as Piontelli (2003) infers from his observations.

In this competition to strive for an undivided attention, twins can develop contrasting roles as being dominant versus passive or being extroverts and introvert. (Piontelli, 2003) In relation to that, Burlingham (1949) also points out the development of contrasting roles within the twin dyad; while dominant characteristic in one of the twin siblings, the other one usually has its opposite. Hence, Alex's role reversal of the two similar characteristic could also imply such and role division between them. They share the two contrasting edges of one continuum, while one of them becomes completely invisible, the other becomes visible.

There are several case studies indicating the competitive pattern between fraternal twins over the maternal attention, and showing that contrasting roles formed among them, and the resultant strong rivalry between them centered on intense feelings of envy, jealousy, or hostility (Demearst, 1951; Joseph, 1961). In these studies, the main problem of the cases was centered around the question of "Am I or am I only half an individual?". These patterns were also observed in Alex's play activity as well. For

instance, at the end of one year, when Alex was able to become aware to his symbiotic identification with his twin, the theme of twoness decreased and it was replaced with the theme of struggle over power. Therefore, his repressed hostility and rivalry feelings began to appear. He started to show considerable aggression towards sharing a space with someone else. Also feeling of not having enough and resultant rage toward this situation started to appear in the sessions. It is meaningful that along with the emergence of this pattern, the repetitive burying activity also decreased. Maybe the burying activity in the beginning could also represent repressed feelings of hostility and rivalry feelings toward to the twin pair. In the last analyzed session, he depicted a conflict between the police and the thief over the thief's desire to steal all money. There was a firm competition over getting all sources, like in his competitiveness towards his twin brother over total parental attention. He exhibited strong aggressiveness to the police, and also played out severe punishments to the thief for his intense aggressive and hostile desires. When the thief was kept by the police, he brought a rock to the sand box and buried it with the thief. This can resemble the grave stone for the destroyed, defeated twin. In relation to that, Arlow (1960) indicates this kind of a pattern in myths of twins. He points out that because of this competitive pattern between them, in such myths, the twins are mostly murdered either intentionally or inadvertently by the other.

In addition, if the twins have difficulty in internalizing the maternal good maternal function, this can influence their construction of identification and identity system. In relation to that, some reserachers (Kolb,1960; Joseph and Tabor, 1961; Athanssiaou, 1991; and Lawrence, 2006) suggest that when an interruption takes place between the mother and child due to possible difficulties of becoming the mother of twin children, children can chose their twin pair as an identification object called

“inverted identification”, which includes mutual identification resulting from repression of rivalrous hostile and death wishes. In the Alex’s situation, the theme of being together and twoness, in addition to the problem of contrasting, competitive patterns of visibility and invisibility were seen intermittently. He usually picked up two very similar, twin objects and used them together. Most of the time, it was not very easy to understand whose need he portrayed. For instance, in the first session, he put two similar cars into the ambulance by taking turns. Therefore two separate objects behaved as they were homogenous, or two similar parts of one unitary object. The pattern of two objects becoming homogenous was reflected in the CPTI as well, in the section of defense mechanisms. Dedifferentiation included the loss of the identities of two objects as if they were becoming one. Hence Alex’s identification with his twin was based on the mimicry and copy of each other’s actions and needs. There appeared two objects feeling and doing similar patterns, as if they were adhered to each other (Bick, 1968; Meltzer, 1975; Tustin, 1980).

The theme of twoness and visibility and invisibility was accompanied by the theme of security very often. Being “two” must be a burden him, that every time he revealed this pattern, he brought a police car to the setting. The confusion of boundaries probably led him to feeling very insecure and unsafe, and he reached for an extra authority and security figure. This situation might be considered as the search for a paternal function that can break the adhesive identifications with the mother and the pair of the twin. Tustin (1990) emphasizes the importance of the paternal function to facilitate the smooth baby and mother separation. If it lacks, the possibility of adhering to maternal world is much higher. If the child has two possible objects, the mother and the twin, then the need for a paternal functioning should increase. Alex broke his silence

for the first time, upon the therapist's inquiring question pointing out the function of the police that was saving the car which was put into the ambulance. The need for a father had to be verbalized. Alex's need for this kind of functioning was seen even in the first session. The police arrived to the setting to save the car which was placed inside the ambulance. Also, the "twin" car accompanied the police car to take the other car out of the ambulance, yet, the twin car was placed inside the ambulance. Therefore, the role reversal between similar cars was observed in the rescue operation. Hence, it was hard to understand whether the police car was saving the car from inside of the ambulance or helping the other become intertwined with the ambulance. In the same session, after this sequence, Alex crashed the police cars and the ambulance with each other very harshly. The parental figures failed in their function of supporting separation-individuation, and the scene could only end.

Alex's father's paternal function may have been lacking, leading Alex to play out this pattern repetitively. When rearing twins, it is possible that fathers can function within the maternal role, since the maternal supply cannot be adequate for two babies who are in need. Therefore, fathers of twins can find themselves in motherhood roles (Piontelli, 2012). Thus, it is possible that Alex has been grown up in such an environment, and he can exhibit desire for a third/paternal function in the household.

Also, another meaning about Alex's insistent call for an authority and security figure could be derived from his representation of fatherhood as a pair of a twin. Athanassiou (1986) suggests that twins tend to see the world from the perspective of twinship, which means that they might also transform the relationship of their parents into a twin relationship in their minds. This might lead to the loss of the boundaries between the parental generation and themselves. This situation is more likely if the

parents can hardly discriminate their twin children in their mind, and if they tend to see the twins as parts of a unit. In the case of Alex, he seemed to recognize his parents as two parts of one unit, as the theme of twoness was noted very frequently: Two similar police cars, two similar castles, two similar cars. Also, parental interviews support this argument since the father and the mother seemed in twinship condition with a strong competitive attitude toward each other.

Another possible factor to the emergence of the security theme might be related with the history of the IVF. Ertuzun (2012) deduces from her observations that in the treatment process of IVF, it is likely that the roles and the functions of the mother and the father is merged. They tend to behave as a unit in the process of conception. Therefore the paternal function is usually attributed by both parents to their doctor. In Alex's situation, the doctor who initiated the process of conception of twins abandoned them.

Another perspective about the lack of security function in Alex's play can be derived from his symmetrical identification with his twin during the oedipal phase, which might result in influencing his superego functioning. It was stated that the superego of twins was frequently found to be defective in many ways in both identical and fraternal twins as a consequence of problems related with the solution of the oedipal conflicts. However, in this way twinship superego is established as a corruptible and easily dispersible since the maneuver that is likely to develop in the oedipal phase is a turning away from the disappointing parent and identification with the twin pair (Joseph, 1961). Therefore, Alex's primitive identification with his twin might lead to having him problems in superego development; and that may be why he insistently searched for an extra security and rescue function in his play activities.

Another striking component in the security theme was his bringing two police cars to the scene. Why was one police car not enough? This situation may be the result of his strong need for security, but at the same time, it is also possible that Alex's probable strong identification and horizontal relationship with his twin can make him want to provide a security for him as well. Also, the confusion about the function of the police, as it was mentioned before, might evoke a need to have two separate police cars. It must be difficult to integrate two contrasting functions into one object.

As he started to move away from the encapsulated state of mind, he started to allowing me to reach his feelings more, while at the same time, his repressed rivalry and hostility feelings for his twin arised and the meaning of security and holding situation has changed. He started to show reaction to sharing the space with a fantasized other, tried to get all the sources for himself, and exhibited more rageful reactions to me when he felt less held by me. In relation to these, toward to the 8th month into the therapy, his view about security and holding had transformed markedly. Houzel (2001) writes on the Tustin's theory of "nest of babies". According to this hypothesis, once an autistic encapsulated child acknowledges the presence of others and starts to become aware of his or her mental functioning, everything contained in the therapy room may be experienced as representing the rival babies, as several greedy and hungry mouths attacking to the mother's breast. Houzel considered this situation as chasing away rivalry objects from the giving and containing motherish environment of the therapy setting in order to possess all the sources. As such, in the third analyzed session, where he began an interaction with the therapist, by replying her "Welcome", making eye contact, and he started to construct several roads going to different directions, he also began to throw away the sand with gradually increasing excitement. At the end, he

seemed as if he had lost control over his behaviors, and he rapturously spread the sand. He communicated his strong and recently emerged feelings through his hands by throwing the sand violently. At the same time, he wanted to possess all my mind, my thoughts and time. He increasingly appeared greedy through his hands by gathering all the sand for himself and the emerging thief figure, and as expected, the security theme became more prominent.

7. Conclusion

A musician and philosopher John Cage who composed a piece of art without deliberate sounds and notes says that *“There's no such thing as silence. What they thought was silence, because they didn't know how to listen, was full of accidental sounds”*. He directed people to listen to the sounds of here and now. Like Cage's embrace of silence, the author listened carefully and systematically to the silence of Alex in the therapy room. Alex spoke through his play, his non-verbal gestures and revealed his internal dynamics. Moreover, throughout the therapy process, these dynamics have been transforming strikingly.

He has started to proceed in two different ways in his journey of transformation. While, he started to move away from lonely oneness to interactive twoness, on the other hand, he traveled from symbiotic twoness to individuated oneness. Along with proceeding in these journeys, he started to get aware of his repressed emotions and became much more playful in putting out these emotions. Therefore, his mental rigidity replaced with a more flexible sense of being. In parallel with this, his rigid, unaware sticking to not talking has changed to gaining control over this oral movement and using language more flexibly.

7.1. My Psychotherapeutic Encounter with Alex

When I first started to work with Alex, my feelings were centered around helplessness as a beginner therapist. I felt an urge to turn our therapy process to more verbalized state. As long as he does not talk, I was taking this situation as my failure. Then I got an awareness through a deep supervision and the book of “Silent Child” that he communicates to me through a very different channel yet I was shutting my ears to his pitch of inner voice because of my intense feelings. I realized how these feelings inhibited my thinking process about him.

After this awareness, I started to listen his and my inner world, used less interpretation and tried to open a containing place belonging to him through a thoughtful process.. He was the one who invited me and my mind to be available in here and now of the therapy situation. Hence, as he he switched from his encapsulated world, I, as a therapist, switched being more flexible and creative in my therapeutic journey.

8. Limitation and Further Research

Although silence is considered as absence of sounds or words, it might be thought as a condensation of the invisible sounds and words that are tuned in a different level. Hence there could be much more to say about what Alex’s silence communicates, however it needed to be limited. Also, the results of this study point out several limitations and directions for further researches.

First of all, the methodology of this study was based on the n:1 single case design. Although single cases are very illuminating in understanding the depths of the psychoanalytic process and it has a problem in generalization of the results. A further study could replicate the methodology to reach generalizable findings. Also, a multiple case study would be the more improved methodology since it allows a comparison between different treatments and the patients.

This study tried to investigate the diagnostic and communicative function of silence. How to work with the silence in the analytic context was not touched. Hence, in a further study, the impact of analyst's interventions on the silent patient's internal world could be elaborately examined to specify a therapy technique when working with the silent patients.

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APPENDICES

APPENDIX A.
Informed Consent Form

COCUK ERGEN ARASTIRMA BİLGİ VE ONAY FORMU

Araştırmanın Amacı

İstanbul Bilgi Üniversitesi Psikolojik Danışmanlık Merkezi'nde Klinik Psikoloji Bölümü hocaları ve öğrencileri tarafından yürütülen bir araştırmaya katılmak için sizi davet ediyoruz. Bu araştırmaya katılmanızı istemememizin nedeni Psikolojik Danışmanlık Merkezi'ne çocuğunuzu tedavi görmek için getirmiş olmanızdır. Bu araştırma verilen terapi hizmetleri ve sonuçları hakkında daha fazla bilgi edinmek amacıyla tasarlanmıştır. Araştırma sırasında hem aileler, hem de çocuklardan bir çok alanda bilgi toplanacaktır. Çocuğunuzun duygusal ve sosyal gelişimi, sizin duygusal durumunuz, aile ilişkileriniz ve terapinin gidişatı bu bilgilerin arasında olacaktır. Hizmet verdiğimiz aileleri daha iyi tanıyarak verdiğimiz terapileri iyileştirmeyi amaçlıyoruz.

Araştırma Prosedürleri

Bu belgeyi imzalayarak araştırmaya katılmaya karar vererseniz, değerlendirme sırasında ve terapi sürecinde topladığımız bilgileri kullanmak için bize izin veriyor olacaksınız. Araştırma için yapmanız gereken birinci görüşmenin sonunda size verdiğimiz formları doldurarak ikinci görüşmeye getirmektir. Ayrıca eğer izin vererseniz seanslarınız ses/video kaydına alınacaktır. Bunun dışındaki tüm değerlendirme prosedürleri standart değerlendirmenin parçasıdır. Ancak araştırmaya izin vererseniz verdiğiniz bilgiler değerlendirmenin yanı sıra araştırma için de kullanılacaktır.

Araştırma sırasında elde edilen bilgiler anonim olarak değerlendirilecek ve böyle bir araştırmada yer aldığınız bilgisi hiç kimse ile paylaşılmayacaktır. Kişisel bilgileriniz ile verdiğiniz cevaplar, kayıtlarınız ve doldurduğunuz formlar ayrı olarak saklanacak ve araştırmacılar dışında hiç kimse tarafından görülmeyecektir. Kişisel bilgileriniz bu araştırmanın sonuçlarının kullanıldığı herhangi bir sunum ya da yayında yer almayacaktır.

Bu araştırmaya katılımınızın size herhangi bir zarar vereceği öngörülmektedir. Katılmak gönüllülük esasına dayalıdır ve katılmamayı seçmeniz aldığınız hizmetleri ya da terapi sürecini kesinlikle değiştirmeyecektir. Araştırmaya istediğiniz zaman devam etmemeyi tercih edebilirsiniz.

Eđer arařtırma hakkında herhangi bir soru ya da kaygınız olursa bunu terapistiniz ve arařtırmadan sorumlu hoca ile paylařabilirsiniz:

Yard. Do. Dr. Sibel Halfon: 212 311 76 75; sibel.halfon@bilgi.edu.tr

Yukarıda belirtilen bilgiler ve kořullar dâhilinde bu arařtırmaya katılmayı kabul ediyorum.

Tarih:

İsim:

İmza:

APPENDIX B

Template of Children Play Therapy Instrument

TABLE 1. Outline of the Children's Play Therapy Instrument (CPTI)

Level One: Segmentation of Child's Activity

- Non-Play Activity
- Pre-Play Activity
- Play Activity
- Interruption

Level Two: Dimensional Analysis of the Play Activity

Descriptive Analysis

- * Category of Play Activity
- * Script Description of Play Activity
- * Sphere of Play Activity

Structural Analysis

Affective Components of Play Activity

- * Child's Affects Modulation
- * Affects Expressed by Child While in the Play
- * Therapist's Affective Tone

Cognitive Components of Play Activity

- * Role Representation
- * Stability of Representation (People & Play Object)
- * Use of Play Object
- * Style of Role Representation (People & Play Object)

Dynamic Components of Play Activity

- * Topic of the Play Activity
- * Theme of the Play Activity
- * Level of Relationship Portrayed within the Play Activity
- * Quality of Relationship within the Play Activity
- * Use of Language (Child and Therapist)

Developmental Components of Play Activity

- * Estimated Developmental Level of Play
- * Gender Identity of Play
- * Psychosexual Phase Represented in the Play
- * Separation-Individuation Phase Represented in the Play
- * Social Level of Play

Adaptive Analysis

Coping and Defensive Strategies

Cluster I – Cluster II – Cluster III – Cluster IV

- *Normal *Neurotic *Borderline *Psychotic
- *Awareness

Level Three: Pattern of Child Activity Over Time

Continuity and Discontinuity in Play Narrative(s)

◆ *Subscale of the CPTI.

APPENDIX C

Session Transcribes

Session No: 1

Alex headed to the closet, as soon as he entered the room.

T: Alex, how was your week?

A: Very good. (Without making eye contact, he answered, looking at the closet. There was a blank expression on his face.)

T: Hmm, what was good about it?

A: Umm, I don't know.

Alex took one blue and one black car that were almost identical, and skipped to the sand box. He dragged the cars excursively, then, he buried one of the cars in the sand.

T: Hmm, you are burying them in the sand.

Then, Alex toured around the other car, he pulled off the buried car, and he got up. He went to the closet, and brought an ambulance and a police car. When he brought them to the sand box, the ambulance siren was on. After dragging the police car for a little while, buried it in the sand.

T: The police has arrived, but it goes in the sand, too.

Then he pulled off the police car, and put it aside. He buried one of the other cars in the sand.

T: These cars want to go in the sand. I wonder what is deep under the sand.

Then he moved around the other car, and then he buried it in the sand.

T: Now, this goes in, too.

After that, he pulled off two of the cars.

T: And, now they are outside. They got out of the place they were buried.

Alex suddenly got up, and went to the closet. He brought 4-5 more different cars.

T: There are more cars now.

First, Alex lined up the cars. Then, he took one and buried it. It seemed like he wanted to bury it as deep as possible.

T: It seems like this car wants to be buried so deep. It went in there, and it disappeared. We can't see it. Maybe it wants to hide?

Then, he buried the police car, too.

T: This one is buried deep, too. We can't seem them any more. The others can't know where it is.

He paid great attention to bury the cars until there is no part that is visible.

T: Yes, they have disappeared completely. I wonder why these cars wanted to be buried. Are they searching for something down there? I wonder what they might be searching for.

Alex dragged one of the cars, over the place where the others were buried, and he scattered the sand over them. The buried cars came out.

T: And, now it's time to come outside.

The cars came out, and they started to move on the sand. But they moved half buried and half free.

T: It is hard to stand on the sand completely. It doesn't look so easy to move like that.

For a few minutes, he dragged the cars like that. Then, he got up, and he brought new vehicles. These were long vehicles like trains and buses.

T: There comes a long train now. Whatever comes here, it goes under the sand first. Oh, you buried it so quickly!

Silence.

T: I wonder what kind of a place that is. What kind of a place did it go in? Very interesting, As soon as they arrive here, the cars go under the sand.

Alex buried the two cars that he had brought earlier in the sand.

T: Completely disappeared. Completely invisible. The sand swallowed them completely.

T: It swallowed the other, too.

Alex buried another car in the sand, too.

T: I suppose there is something deep down there. I wonder what it is. I wonder, is it safer to be there? What is it like to be invisible? What is it like to be in something?

After he buried the cars in the sand, he dragged another car on the buried cars.

T: Do you think it know that here are other cars?

A: Uh-huh. (He answered, without making eye contact, continuing what he was doing.)

The cars came out from where they were buried.

T: Oh, he went in quickly! Oh, how quick it was! And now it comes out, it goes in, then comes out.

As I said so, he became faster.

T: Now it is faster, it goes in, and comes out.

He got up quickly, and brought other cars.

T: Bigger cars have come now.

He buried them, too.

T: Bigger things go under the sand now. The things that were hiding got bigger, it seems.

He tried to bury the big cars completely, but he could not.

T: Because they are bigger, it is hard to be completely invisible in the sand.

T: It is hard to hide some things.

For a while, he tried to bury those cars.

T: I wonder if they are curious about something. They want to go in somewhere. What does it mean to be inside?

Suddenly, he quickly put in the cars in his hands, and pulled them off.

T: the cars went inside quickly, and they came out. They went in, and they came out. They got faster.

As I fastened my rhythm, he got faster, too. As he got faster, I fastened my speech tone. Then, suddenly, he slowed down.

T: They have slowed down now.

He completed the act of slowly putting in and pulling out, he moved around the car on the sand. At that moment, he, accidentally, found a small car that he buried earlier.

T: You've found something that was hidden earlier.

He buried the car again.

T: He goes in again. Maybe it is safer to be inside. (My voice is lowered.)

Then he took two of the other cars, and he started to drag them.

T: These cars move always in an order. Either side by side, or one after the other.

Alex got out of the sand box, and headed to the game house. There, he tried to put the small objects into the bigger ones.

T: You are trying to put this into the big ones.

Because the objects were not flexible, sometimes he really struggled to put them in. When that happened, he knitted his eyebrows, his mouth half-open, he tried to put them in carefully.

T: Oh, they just can't get in. Sometimes it is so hard.

He got up, and skipped to the dart.

T: You gave up playing with these.

Without a certain expression, he continued darting.

T: Oh, a hit! Bravo! Very good.

After a minute, he took a fireman hat from the box right next to the dart, and he put it on. He took a toy like a waterspout in his hand.

T: You are a fireman. You like being a fireman.

With small, not very elastic movements, he acted like he was extinguishing a fire. Then, he left it, and skipped to the dart again.

T: Yes, you hit again.

At that moment, he tried to attach two arrows to one another, but because the magnets pushed each other, he tried to make them touch one another for a while.

T: I wonder if they will touch one another. It is so hard to touch, and get attached. They just can't do it.

Because he tried so hard, but couldn't make it, he threw the arrows quickly.

T: You didn't like it when they couldn't touch each other. You wanted to throw and get rid of them.

He threw the fireman hat, too.

T: You didn't like it, too.

For a while, he looked around as if he was trying to find what to do, and he uncovered the closet. He glanced through the closet, and he found a play dough. He looked at it for a while, Then he put it back, too.

T: Sometimes it is not easy to decide what to do.

He headed to the game house.

T: You want to skip to the house. Okay, let's pull it here.

He started to organize the inside of the house. He put some of the objects that were outside, to the relevant places. He looked at two identical chairs for a while, then he placed them in the salon side by side.

T: Two identical chairs. Twin chairs.

Then he placed the chairs on a box, on top of each other.

T: The twin chairs are on top of each other.

He placed a bike on top of them. Then he tried to put something bigger to balance them.

T: It looks like something that will keep them together.

At that moment, everything he put on top of each other fell apart. Then, he started to put the fallen toys and the other small toys behind the translucent wall that separates the rooms from each other.

T: It is like they are hiding there, but they are still visible. They are hiding, but they are visible.

At that moment, Alex looked at the clock.

T: I suppose you want to know how much time left.

A: I want to get out.

T: Why do you want to get out?

A: Because we will go somewhere with the teachers.

T: Hmm, you think about what's outside.

A: Uh-huh.

T: You still have 10 minutes here. Shall I show you?

I showed him how much time we have left.

T: You're right. Maybe you don't want to make them wait, maybe you wonder if they leave without you.

A: I worry about being late. The shuttle took the other children. Soon we will go, too.

T: You don't want to miss it. But, now that your parents brought you here, I'm sure they thought of a way to take you there, just on time. You should try to enjoy your time here, they'll get you there on time. But, I understand you very well, you want to be both here, and there.

T: What happens if you are late?

A: Then, they will go.

T: What happens if they go?

A: They go, but we can't. We can't find our friends.

T: Uh-huh. It would be very bad if we can't find them. What will you do with them?

A: We will play games.

T: Hmm.

A: I have a friend, Türker's friend. Türker is on holiday. Many people went on holiday, but they all came back. Then, only Türker stayed there.

T: Hmm, now you're going to play with him.

A: Uh-huh. Türker's friend, Emir.

T: Hmm, I wish Türker would be there, too.

A: Uh-huh, but I love Emir, too. I will play with him, too.

T: What will you play?

A: Hide-and-peek, and then tag.

T: You really love hide-and-peek. Do you love finding people, or hiding?

A: I love finding.

T: Hmm, why?

A: I always find them all.

T: Just like you find the cars that you hide here.

A: Uh-huh, but my mother will buy me a car, yellow car, orange car, red car.

T: Hmm.

A: And, I like being ahead of the game, but my friends (it was not clear what he said here) they stay behind, I get ahead.

T: I am confused. In which game you like being ahead?

A: When we play racing, I like being ahead.

T: Hmm.

A: But Zeynep comes in first, Beril comes in second, but I used to get ahead suddenly.

T: Oh yes?

A: Uh-huh, suddenly.

T: Suddenly how?

A: I suddenly get ahead. I was going to get ahead today, too. But, I didn't. But I didn't suddenly get ahead now.

T: I couldn't understand how to get ahead suddenly.

Alex didn't give an answer.

T: How do you do that? Do you run and get ahead in the game?

A: Uh-huh, I get ahead all the time.

T: You like being ahead in the game.

A: Uh-huh.

T: What happens when you get ahead?

A: We race.

T: It is nice to be ahead and come in first when you race.

A: Uh-huh, but Zeynep comes in first or I come first. Beren comes in second.

T: Hmm.

A: But I got ahead. She came in second, and I came in first.

T: You must have been so happy to come in first.

A: Uh-huh. But she snitched on me.

T: How did she snitch on you?

A: I didn't push her, she says that I pushed her.

T: Hmm, why did she say that? Maybe you may have pushed her?

A: Uh-huh, but as a joke. And, I said I was joking. I didn't push her, but she said I did. So, I snitched on her, too.

T: Then maybe this upset you.

A: Noo.

T: Or made you angry?

A: Noo.

T: Hmm. How did it make you feel then?

A: I don't know.

T: You can be upset, you can be angry. Now that you have snitched to your teacher, maybe might have got a little angry.

A: But I wasn't angry with her.

While he was telling all these, Alex was trying to place the objects in the game house, without making any eye contact. When, sometimes, I looked into his eyes, he seemed like he was looking at something very distant in my eyes. Then, he looked at the clock, again.

T: It's almost time to go. Maybe you still think about what's outside, and what Efe, Elçin, and your parents are doing. What do you think they might be doing there?

A: I don't know.

T: I reAlexzed that you dragged it up and down the ladder. Up and down.

Now, everything was on top of each other.

Alex started to play with the ladder, and to drag the toys up and down the ladder, again.

T: You like playing with the ladder.

Then, Alex tried to put the small objects into bigger objects.

T: The cars go under the sand, these toys are in the big ones.

Alex really tried to tuck in the bigger objects. At that moment, the playtime was over.

Session No: 2

Alex entered the room, and directly headed to the locker.

T: How are you Alex, how was your week?

A: Good.

T: Hmm, a bus has come.

Alex moved the bus around on the sand. But, the bus seemed to have difficulty in moving on the sand.

T: Oh, how hard it is to move here!

The bus was full of sand.

T: The bus is being buried in the sand.

The bus tried to move, half buried half free.

T: Oh, it is so hard to move here, it is stalling.

Alex buried the bus again.

T: You wanted to cover up the bus.

T: I suppose this bus wants to hide. (Whispering)

Alex tried to bury the bus in the sand completely. Then, the bus gets out slowly.

T: It's got out now.

In a few minutes of silence, Alex tried to drag the bus, burying it in the sand slightly.

T: I think this bus liked being buried in the sand.

A: Uh-huh.

He answered while playing his game, without making any eye contact.

T: And why is that?

A: Because it wants to hide.

T: Hmm. This bus likes playing hide-and-seek.

A: Uh-huh.

T: I wonder who it is hiding from.

A: Nobody.

T: Hmm. So, he likes being once visible, and then invisible.

A: Uh-huh. (A very indifferent and automatic answer.)

The bus got out of the sand.

T: It came out of where it was hiding.

Alex was burying the bus, then pulling it off, then dragging it for a while, and burying it.

T: I wonder why this bus likes playing hide-and-seek.

A: Because it likes hiding.

T: And why is that?

A: Because it likes hide-and-seek.

T: Because it likes hide-and-seek. Once it disappears, then it appears again.

For a while, he played quietly.

T: Actually, I would like to help this bus hide.

A: Uh-huh. (Again, he answered in a very automatic tone.)

While Alex was covering the bus with sand, the therapist threw sand with him, too. However, after a while she drew back because Alex didn't make any contact with her during the game.

T: It is buried completely.

Then, Alex pulled the bus out of the sand.

T: And, it's time to get out! (The therapist's tone was very exhilarated.)

Again, Alex continued to drag the bus on the sand, and to bury it.

T: This bus really liked being in the sand. But, it seems like it is not in the sand completely. It seems they want to be seen a little bit.

A: Uh-huh. (Again, without making eye contact, he answered casually.)

Alex got up, and headed to the locker. He brought a truck.

T: You want to play with the truck, too.

T: You are filling its case with sand.

Alex filled the case of the truck with sand, then emptied it. He repeated this a few times.

T: One it is full, then it is empty.

T: Why are you filling it with sand?

Alex didn't give an answer, and he headed to the locker. He came back with boats and ships. After dragging them on the sand for a while, he buried them in the sand. Then, he pulled them off again. He got up again, then he brought a digger (truck).

T: Hmm. A digger came.

Alex took sand with the digger, and put the sand in the case of the truck. It was obvious that he was seriously struggling, and he knitted his eyebrows. Then he got bored, and he started to fill the sand with his hands.

T: It was hard to put the sand with that.

Alex got up, and he brought another big truck. This time, he started to fill the sand with the digger. It was clear that he was having difficulty in carrying the sand with the digger. The sand got scattered several times. He could not get enough sand, but there was not a certain emotion on his face. Only his eyebrows were a bit knitted, but it was thought to be a sign for his concentration.

T: It is hard to carry with that.

Alex continued without giving a reaction. Then, he started to fill the boat with sand. After that, he buried the boat in the sand.

T: I suppose this one wants to hide, too.

A: Noo.

T: Hmm, really? What does it want then?

A: To take sand.

T: Hmm, it wants to carry the sand.

After filling the boat with sand, Alex got up, and brought the ambulance. He tried to put the small truck into the ambulance through the back doors.

T: The truck is trying to go in there.

When he could not put the truck there, he got up, and brought a small soldier. He puts the soldier in the ambulance.

T: I guess the soldier got injured. He is going in the ambulance. I wonder what happened to him.

Alex dragged the ambulance for a while. Then, he took the soldier off. He got up again, and headed to the locker. He brought a chateau. He left the chateau to the sand box. Then, he put a small car on the gurney, and then he put it into the ambulance. He dragged it for a while, and took it out. He buried the ambulance in the sand.

T: You want to bury this ambulance, too.

A: Noo.

T: What did you want to do, then?

He did not react, and started to cover up the bus with sand. Then, he cleared off the sand, and he took out the gurney and the sand in the ambulance.

T: Everything is out.

He got up, and went to the locker. He brought the wooden blocks, and he sat down. He started to put the blocks on top of each other.

T: I guess you are building a tower.

The thing he was building kept falling apart.

T: Oh, it just couldn't stand still.

Alex kept putting the blocks on top of each other. As it fell apart, there was no emotion on his face, even a reflexive startle response. However, each time, he built it in a different way.

T: We have to get out in 5 minutes.

T: It fell apart again! (With an excited tone.)

Alex continued.

T: You really enjoy doing this.

Alex continued for a while, then headed to the drum.

T: You want to play the drum.

Alex played the drum, his back was turned to the therapist. But, after a short while, he gave it up, too.

T: It is not easy to find what to do.

Alex headed to the plush snake, but the time was up at that moment.

T: Alex you wanted to look at it, but our time is up.

Alex headed to the door immediately, and he left the room, without making any contact.

Session No: 3

They arrived 15 minutes late. Alex entered the room. He headed to the closet.

T: Welcome, Alex. How was your week?

A: Umm, very good.

T: Hmm, very good.

He took two almost identical cars, one blue and one red car. He took them to the sand box. He dragged them on the sand alternately. As they moved in the sand, they were buried in the sand. Then, he covered the exposed parts with sand, and he buried the cars in the sand completely. Then, he took them off. He did the same thing for the other car, too.

T: Oh, it got inside, and it got out. Then again, it got inside, it got out. Hmm, you wanted to put it there, and bury it completely.

He played like this for a while, then, without saying a word, he went to the closet, and he brought the ambulance.

T: The ambulance is here, again. Maybe there has been an emergency here.

He opened the back doors of the ambulance, and he tried to put one of the cars into the ambulance.

T: Hmm. You are trying to put it there. You want it to be inside.

After putting the car there, he moved the car around on the sand, putting it in and taking it out, and he dragged it towards the ambulance.

T: Hmm, it is inside, again. Maybe he wants to hide. He wants to be invisible, to disappear. Oh, now it wants to go right next to the ambulance.

He took the other car out of the ambulance, he put the car in his hand into the ambulance, and he repeated the same things with the car he took out. He repeated changing the cars a few times. Then, he got up, and brought two police cars. He dragged one of the police cars along with the normal cars, he went to the ambulance, took the car out, he put the other car inside, and he repeated the same process after a while. This one continued for a while, too.

T: Hmm. This time police cars are here, too. Oh, they are going together. I guess they are trying to do something all together.

A: No, it comes and saves the one in the car.

T: Hmm. The police car and the blue car are saving the car in the ambulance.

A: Yes.

T: Hmm. They are taking it out. Why does it have to go out?

A: Because it has to go out.

T: Hmm, okay. It has to go out.

He continued playing like this for a while. When the other car got into the ambulance:

T: Hmm, this one wants to go inside, too. I think they are curious about what is in there. Hmm, it goes deeper. You are putting it deeper. I wonder what is inside. I want to know what is inside. I want to stay here for a while.

T: I wonder how the car inside feels. I am invisible, I can't be seen from the outside. Oh, this place is so fascinating. I want to be inside completely.

Then, he started to make the two police cars and the ambulance collide. There was a very rare emotion on his face. His eyebrows were knitted. He looked angry.

T: Oh, everything fell apart. They are colliding with each other. Might there be something inside that made them angry? They keep colliding with each other.

He got up suddenly, and he brought a few more cars. He dragged the cars on the sand, casually. He buried them, then pulled them off.

T: Oh, these are going in, and coming out. You are putting them in, then, putting them off. Should they be inside or outside? Where does it belong to?

He made a hill somewhere in the middle of the sand box. He started to drag the cars into the hill.

T: They are going into the hill.

He took one of the cars, and he put it in and out of the hill, rhythmically.

T: Oh, it goes in there, and it comes out. In and out.

As I followed him like that, he got faster, too. We both continued, stringing along with each other's rhythm. Finally, he got faster and faster, then he hid the car in the hill, and he angrily pushed all the other cars aside.

T: Hmm, you wanted to move these away, maybe you thought there were too many.

He made a place in the center. He cleared off the place, he made the surface smooth. He got up and brought a train and a long bus from the closet. First, he dragged the bus. Then, he pushed it away, and started to drag the train in the place he made. Then, suddenly, he stopped playing.

T: You got bored of the sand box.

He skipped to the game house. This time, he tried to fit the small toys into the closets and the small rooms.

T: Oh, it just couldn't fit in, it can't settle there.

He examined the hollow objects, such as the closets. After a short while, our session was over. For the first time, he seemed reluctant to go out.

Session No: 4

They arrived 10 minutes late. Alex entered the room, with slow but firm steps, without making any eye contact, then, he took two almost identical but different coloured cars, and skipped to the sand box. He started to drag them excursively.

T: I guess they are identical.

Then, Alex tried to bury the red car in the sand.

T: Oh, this one goes in the sand. You want to hide it.

He buried the car completely.

T: He went in completely. We can't see the car.

A few seconds of silence.

T: It has disappeared, it was here, but now it is gone.

Then, he started to drag the black car on the sand, and he moved it on the buried car.

T: Oh, it seems this one is looking for the other car, he is moving on the other one. As if it was not there.

After moving the black car on the buried car, he pulled off the buried car. He dragged it on the sand for a while.

T: I realized that you started the game with two identical cars, Alex.

Alex got up, and brought more cars.

T: New cars are here, again. It is safer to play with the same things.

One of the three new cars that he brought was a little different. He tried to bury it in the sand.

T: This one looks different than the other, and it goes under the sand.

Then, he tried to bury the red car that he brought earlier.

T: Just as I was thinking that you would bury the other car, now the red one is under the sand. I suppose this one always wants to be in the sand. Does it want to be buried and to hide?

For a while, he dragged the cars silently, drawing ellipses. As the cars moved on the red car that was buried under the sand, it started to come out.

T: Oh look, it's appeared again. It has come out. We didn't know where it was. Now, we can see it, we can spot it. We couldn't see it before, right?

When he saw the sand that was piled in the car, he smiled. But, his blank face replaced the smile immediately.

T: It is so nice to throw away the things that were piled inside, isn't it?

Then he filled the car with sand, then emptied it. He repeated this a few times.

T: Once they go in, then they come out.

In the meantime, he looked inside the car, and he tried to see the sand left in the car.

T: What's left in the car?

For a while, he looked inside the car, with slightly knitted eyebrows, and curious eyes. He carefully cleared off the sand left in the car.

T: Playing with the cars, especially with similar cars, is so relaxing.

When I said that, he headed to the closet to take new cars. He brought a tractor.

T: A tractor.

He went to the closet, and brought a police car.

T: The police arrived. I wonder why the police came. Did something happen? Maybe it is safer when the police is here. Also, it is a car you played with before, it is familiar.

He silently dragged the car for a while, half buried, half free.

T: I wish I could be in this game. But, if I got involved, maybe you would find my game different. I would play in a different way. I wouldn't be the same.

He made a hill in the centre of the sand box. Then he dragged the tractor and the police cars, on the elliptical roads he made.

T: Roaar, roaaar. (Imitating the sound of a car.)

Then, he started to bury the tractor and the police car.

T: I wonder why the police car is under the sand now. What is there? Under all these. It is hard to stay outside. (Whispering.)

He got up again, and he brought a plane. He buried the plane, too.

T: As soon as it comes, this is buried in the sand, too. It must be so hard to stay outside.

Then, he pulled off the plane, and he flew it. And, I vocalized it.

T: Neaaaw.

Then, he put all the cars on top of the hill he made. And, he started to bury them right under the sand.

T: Once they were on the hill, now they are buried. First, they were up, then they disappeared.

After a minute, he got up, and brought another police car. First, he buried the black car he first played. Then, he buried the police car. He passed over it rigorously, and he brought it to the surface.

T: It seems the police helped us find it. Another car is necessary to pull off the buried cars. It must be hard to do it on your own.

Then, he excursively moved the cars that were on the surface.

T: I suppose it is more comfortable to play alone, and make your own decisions and rules. Sometimes, it is like I am not here, too. Just like the cars. I am here, but it is like I am not reAlexzed that often.

He dragged the car, without any reaction. Then, he got annoyed of the sand that stuck on his hand. He tried to rub his hands, and to get rid of the sand. He looked discontented.

Then, he left the sand box, and headed to the game house.

He tried to put the small toys into the big ones. He played by himself for two minutes, then he looked at me from the corner of his eye.

T: I suppose you wanted to know if I was looking at you, you wanted to know if you were being disturbed. It is so nice to play by yourself, but maybe it is disturbing, too.

For a while, he tried to put the objects into each other in the game house.

T: Oh, it just doesn't fit in, I wish it would. Sometimes, no matter what you do, they don't fit in. They can't be together.

Then, he started to put everything on top of each other.

T: You are absorbed in the game. I feel kind of excluded.

He didn't react.

He silently continued to put the objects on top of each other. Then, he started to reverse them.

T: I guess it is safer for you to play alone. You feel safer. Maybe you feel that if you let me play, you would feel disturbed.

He started to fill the box with everything he was putting on top of each other.

T: Now, everything started to get mixed up.

This time, he started to take out the things he had put in the box, again.

T: I wonder why they didn't stay there. It seems they can't find where they belong to.

T: We have to get out in a few minutes, Alex.

He didn't react. As he was emptying the box, he found child figures, and he put them to the beds in the house. First, he tried to squeeze all of the children into the

double bed in the bedroom. Finally, there were two children in the bedroom, the others went to other beds. Then, he laid something over them.

T: You laid something over the children. Just like covering the cars with the sand.

He emptied the box completely, he left all of them piled outside the box. Our time was up. We left the room. As he was leaving the room, he didn't make any eye contact again.

Session from 4.th Month

T: Hi AI, Welcome

Alex came to the room with his usual attitude, head was up, looks were away from me. He directly passed to the locker, but for the first time. He picked up not usual cars but military vehicles, a tank, a helicopter, a plane. He also brought a gas station

T: Today you brought new cars. Military ones.

He put a gas station and tried to stand it on the sand.

T: This gas station should stand upright.

He drove the vehicles and let the plane and helicopter fly. He was imitating the voice of the plane.

T: uhhhhhuu

For a while, he just made the vehicles move and made them stop in front of the gas station to fill them and again the vehicles moved.

T: These vehicles get some supply to be able to move.

Then, he went to bring a police car. He took the plane, made it fly again and further, put in under the sand. The police car and the tank went together to took the plane under the sand.

T: This plane is either under the sand or in the air.

He repeated this section for a while.

T: The plane cannot stand on the ground.

After that, he hesitated a little, and crashed all these tree vehicles.

T: Uuu, these cars get mad to something. Something made them angry I think.

After that, he brought two castles, one of them quite bigger than the other one.

T: Two castles came.

He located these castles on the sand and set a in which the plane, the tank and the helicopter come and stop by in front of the castle and left.

T: They stop by and leave.

The sand did not allow the castles stay straight and balanced. He arranged a small sand-free space to locate the bigger castle.

T: This castle needs to be stand right. There should be stable ground for it.

In front of the door, he put a warning sign, I had not realized its existence before.

T: The castle wants more security.

He parked all these cars in front of the castle he changed the position of the cars to the upright

T: It must be difficult to go inside.

He changed the position of the cars to the upright

After that he ride the cars around and parked them in front of the castle

T: The cars visiting the castle some times.

Later, he took the sign and buried into the sand and put it up again.

T: You could not decide where to put this sign.

He played in the same manner for a while.

T: You prefer to play alone. You don't want anyone else in your play.

T: Maybe you will be overwhelmed by anyone else's contribution to your play activity.

He hesitated a little and went to play dart Dart is one of the games that he used to play repetitively in the beginning. He seems furious since he was throwing the darts crustily with knitted eyebrows and focused looks.

T: Maybe you felt angry with me for saying this.

Then he switched to pretending to be a fire man. First, he put out the fire, and saved all the animals who were in danger and put them in a secure place. I prolonged the session for 3 minutes to make him finish his rescue operation.

T: You became a fire man

T: You are saving animal probably who are hurt by the fire.

Session from the 8th month

He was stretching his head out the waiting room to be able to see me and smiling toward me. He looked like more playful as if he was playing hide and seek with me. He was slightly smiling while he was going into the room and looked more cheerful

T: Welcome

A: Thank you.

He went to a locker and got two similar cars (ones that he always has taken) with different colors and another smaller car.

T: Oo a third car just came

He drove them on the sand randomly

While he was driving the cars, a vertical road was appeared on the sand

T: A road is appeared on the sand for them.

He emphasized the road to make it more explicit

T: Now it is much more explicit.

He started to drive the cars on this wide, differentiated road

T: The cars has explicit, differentiated road now.

After a while, he opened another small road on the left that intersect vertically the main road

He drove the cars on these two intersecting roads.

T: These cars can ride over two connected roads.

He started to drive one of the cars from the beginning of the main road and turned left and at the end of the left road he stopped the car. He repeated this for all the cars.

After that he opened a new road on the right that intersects vertically and He drove the cars on these roads randomly for a while

T: The cars have roads to be able to move even they can move to different directions.

Upon this, he tried to extend the road which is on the right by dragging one of the car along.

T: Wow this road is extending

He extended the way in a circular way so that, it was almost linked with the main road in a ellipse like shape.

He drove the cars on this road randomly.

I got distracted for a second, he went to the locker and brought a police car. He drove the police car for a while and then digged in the sand hill which is hoarded by itself in the middle of two roads.

T: The police car is watching around as if checking the environment

He took off the sand pile in the point of junction of two roads in order to connect them and he set up a circular road

He started to drive the cars on this road and tried to take off the redundant sand out of the road.

T: Now it is easier to move on this road

He was stealthy, in a very tiny amount, throwing the sands out of the sand box from the top of the hill.

He kept taking of the redundant sands and started to put them on the road which was located on the left. That is to say, in order to build a new road, he needed to close down the previous one

T: In order to open and extend a road requires closing down the other road

Again I felt distracted a little and he went to bring the removal car. It widens the road since it is a bigger car and the circular road became more apparent.

T: It is impossible to have two roads at the same time.

T: Removal car came; probably it has something to pull

He drives the removal track on this circular road and put the other ones on the hill that is made up on the road which was closed up.

T: The hill is getting bigger

While he was driving, he tired the open the road and take off the redundant sand to the hill on the left. The hill got bigger.

T: I think you need to get rid of redundancy

He started to throw the sand down more apparently. He seemed as if he really want to do this. His facial expression did not specify any particular affect but his body movements seemed rapturous in throwing the sand.

T: It is hard to contain all of them in the box, they overflow.

He kept throwing by handfuls

He stopped driving the cars and just throwing the sand.

T: They are flowing; they cannot fit into a box.

He looked like is if he lost the control and he was just preoccupied with taking the sands out of the box)

T: They are flowing,

T: You want to get rid of them

He went to the locker to get a tiny box and he put sands in this box and threw it on the floor

T: Maybe this little box will help you to control how you throw

He started to destroy the roads to throw them away, since there was tiny sand in the sand box left apart from sand made for the roads.

T: Everything is destroyed. Everywhere is getting dispersed

He kept throwing by little box

T: Alex Do you want me to bring a receptacle for you?

He looked at me in a very needy tone and shook his hands

I brought him a box and he started to fill the box with the sand.

T: Now these sands has place. They are not thrown away

After, he started to take the sand from the floor by his palm and put it into the box

While he was carrying the sand from the floor to the box, the time was over. He directly went to the door. His face was sustaining his expression-free state

T: Sand find a place.

1.st Year Session No: 1

They were late to the session. It was about to finish.

T: Welcome.

A: Hi.

He walked in quickly and eagerly.

T: I suppose there was a problem.

A: My father came very late, he forgot we were coming here. (At that moment he talked looking at me.)

He had a quite neutral expression.

T: Hmm. When you don't show up I'm still waiting for you here.

T: We'll have about 15 minutes today.

Alex came, took two toy cars, and he directly skipped to the sand box. There, he made a road for two toy cars. Then, he dragged the cars on the road for a while. After that, he made something like a fence, and surrounded the cars. As if there was a special place for them.

T: Alex, now there is always a place for the cars in this sand box. Just like you have a place here. Just like this room, which doesn't change, and waits here, even if you don't come, these cars also have a place now.

He edged the place of the cars. He brought a truck. He carried sand with the truck, and he fixed the fence. He was occupied with that for about 5 minutes.

T: Alex, this place looks so safe. Some things are being carried here. This looks like a special area.

He got up. He brought a bulldozer. This time, he carried the sand with the bulldozer.

T: Always a different vehicle is needed to carry something here.

When it got difficult to carry with the bulldozer, he left it, and he started to carry the sand with his hands. The sand pile he carried formed a hill. He made a hole on the hill, then he tried to fill the hole with sand.

T: Oh, it seems some blanks need to be filled.

Alex quickly filled the hole with sand. He looked serious. After he filled the hole, he pressed it by hitting it with his hands. As if he was trying to make sure he filled it completely.

T: It looks completely filled.

This time, he made an obstacle amid the roads he had made when he first came.

T: Oh, this is something new? What did you imagine it to be?

A: These roads are closed. (He answered, making eye contact.)

T: Hmm. Why is that?

A: Because a rocket fell from above.

T: Oh no. It is so annoying that a road you made is closed.

He continued making the obstacle for a while.

T: I wish the rockets wouldn't ruin these roads.

The truck came to remove the obstacle. It looked like it was trying to clear and fix the road.

T: By the way, this car is trying to open these roads. Am I right?

A: Yes.

Then, Alex started to make fences around the roads. Now the road was clear, and it was surrounded by fences.

T: Now this place looks safer.

This time, Alex made an obstacle on the other road.

T: A road opened, another one closed. Two roads can't be open at the same time.

This time, he tried to clear the other road the same way.

T: When you arrived late here, maybe you thought the road coming here was closed. But, then it was open.

Now, Alex opened both of the roads. The session finished just like this.

T: Now the roads that were made for these cars are open.

A: uh-huh.

1.st Year Session No: 2

T: Welcome Alex

A: Hi

Alex took a bus and two small wagons from the closet, and went to the sand box. First, he dragged the longest bus along the sand, moving quickly and harshly, then he tried to fix the surface of the sand with quick and harsh strokes. And, he did that so messily. I had lots of sand that leaped over me, too. Then, he started to leak sand into the bus. He was throwing the sand into the bus, and watching the sand gliding from the other side of the bus. Then, he started to drag the long bus along the sand. After that, he took one of the wagons, filled the case with sand, and continued driving. He attached the two wagons, and dragged them back to back. Then, he detached the wagons, the bus moved on, wagon followed it. This continued for a while. First, he was dragging the bus in circles, then he was bringing the wagon after the bus, and he was detaching them. He was clearing the sand inside. Then, he was going to the bus again, refilling the wagon with sand, and taking it to the bus.

T: This one keeps trying to catch the other one. Once gets closer, then gets away.

He went on dragging the cars like that.

T: Once it gets empty, then it's full, empty, full.

After a while he got up, he took two gas stations and various warning signs, and he came back to the sand box. He fixed the gas stations in the sand. He placed them very well to make sure that they stand still on the sand.

T: Now, they are standing steady.

In response to my comment, he hacked down the gas stations. Then, for a while, he played with the sand around him, not knowing what to do. Then, he moved the gas stations upright again, and put sand around them to make them stand still.

After that, he placed and fixed the other signs around the sand.

T: Today, the things that came here weren't buried under the sand, they stood still. They had a place here.

Thereupon, he was trying to place a sign, but he changed his mind. He pulled it out of the sand, he dragged it in the sand, at a loss.

T: I suppose you didn't like it when I said that.

Then he pulled it to himself, and attempted to place it there, but changed his mind again.

T: I see, it seems you don't like it.

Then, he gathered all the vehicles and warnings. He laid them together. He brought the chateau to the sand box. First, he tried to place the chateau on the bus, but he couldn't. Then, he put it right next to the bus. Then, he got up again, he brought a small cage, and put it on the chateau. After that, he got up again, he took back the chateau and the cage on it. He came, he took a sign, and he tried to take it back, but then he changed his mind, and came back. He placed and fixed it in the sand again. After that, he started to fill the wagon with sand, and to pile sand in front of him. Then, he started to pull the sand toward himself with his hands, as if he was embracing the sand. He got up, and he started to do that way.

T: Oh, what happened to this place now?

He didn't give an answer. He kept piling the sand in front of him. Then, he put sand on the wagon again, and he continued carrying. But, the sand was spilling over the wagon. Wagon couldn't move on the sand. He put more sand on the wagon. He put so much sand that the sand spilled over the wagon and started to cover it up.

T: Oh, there is so much to carry that he can't pull it off, it is trapped under the burden. It has disappeared.

He continued adding more sand.

T: There so much to carry.

Then, he took out the wagon that was full of sand, and he slowly dragged it. And just after that, he dragged the bus. He dragged them back to back, making ellipses. After taking a stroll, he stopped just as he arrived in front of him, and he started to throw sand on it with his palm. He got up, and continued covering up the vehicles by throwing sand with his hand.

T: They get more and more covered up.

He kept doing the same thing.

T: It seems like there is something that needs to be covered up here.

He kept throwing sand more rapidly.

T: Alex, it seems like you are throwing the sand a bit angrily.

He exhaled deeply. He sat down at his place. He continued sifting sand, more calmly. He continued for a few minutes, he got up at once, and headed to the game house. In the game house he toyed with a couple of objects, and, in a short while, he got up, took the fish from the closet, and started fishing.

T: Alex, I wonder if you are a bit angry now?

A: No.

He tied the fish to the fishline, and started to catch them and put them back in their box. He did that for each fish. Then he finished with that, and took the wooden

blocks. He got into a position that I could see him better, and started to build something. He played quietly for 3-4 minutes.

T: What kind of a thing do you want to make, Alex?

He continued quietly.

T: When you played in the sand box, everything could fall apart and get mixed up easily. But, playing with these on the floor is tidier, they can stand without falling apart.

It seems it is more relaxing to play with these sometimes.

He built a tall tower. He knocked it over just after he built. He started to put the wooden blocks into the box on by one, then he put them into the box randomly, and he put the box into the closet. For a short while, he looked around not knowing what to pick. Then, he took the big police car, and brought it to the sand box.

T: The police has arrived. Maybe there has been an emergency.

He dragged the police car casually for a while, and he started to fill it with sand through the back door. Then, he started to drag the car back and forth. As he dragged the car, the sand under the car got lowered, and the car was touching not the sand but the floor. And, for a while, he continued dragging the car along the floor of the sand box. Then, he left the car, and started to do the same thing with his hands. He started to rub the floor back and forth with his hands. He did that for a few minutes, and then looked at the clock.

T: Alex, It seems you've got bored a little bit.

A: uh-hah

T: And why have you got bored?

He didn't give an answer, he continued doing the same thing.

T: What would you like to do?

He didn't give an answer.

T: I wonder if there was something you wanted to tell me, and I couldn't understand it. I wonder if you are angry with me because of that?

He continued.

T: Today you came here alone. Maybe you find it strange.

He didn't do anything for a while. Then, he continued doing the same thing.

T: Our time is up.

He first looked at me, then at the clock. And, he left the room.

1st Year Session No: 3

T: Alex, welcome.

A: Hii.

He directly headed to the locker, knowing what he wanted, and he took the soldier boots and the plane, then he skipped to the sand box. He excursively moved the soldier boots around.. With one hand, he flew the plane, and he moved around soldier boots with the other hand. Then, he made a small hill right in the centre, and he uplifted the plane to the hill, and he started to fly it. In the meantime, he made a sound like a plane with his mouth. And, I accompanied him with the sound.

T: I suppose this is a runway for the plane to fly.

A: Uh-huh.

He flew the plane on the runway, then, on the left side, he made a road for the ship. After that, He flattened the road by hitting on it with his hand. Then, he got up and brought the chateau from the locker. He placed it right next to the runway. He fixed it very well.

T: What do you imagine it to be?

A: Castle.

T: Hmm. Is there anyone living inside?

He didn't give an answer. He got up again, and brought a red car. He placed it on the left side of the runway, too. He made a road for that as well. Now, there were three parallel roads.

T: Now, there is a road for each vehicle. They can go through the sky, on the ground, or in the sea.

He dragged each vehicle on its own road for a while. He made incomprehensible sounds, and I accompanied him with the sounds, and got involved in his game.

Then, the ship came and stepped up on the runway. The road fell apart. The runway collapsed. He buried the boot under the sand, he pulled it off. He buried, and he pulled off. He revolved the capsized ship around himself, dragging it on the sand. There was a shadowy anger on his face. He slightly knitted his eyebrows. His breathing accelerated. His feet were more active. For a while, he continued playing with the ship, he was burying the ship, then pulling it off, and capsizing it.

T: This ship is buried under the sand, like the thief last week.

A: Uh-huh.

T: I suppose there was something wrong.

He continued playing in the same way.

T: Alex, I suppose something that has come into your mind, or something else made you angry. The roads are destroyed. The ship is buried under the sand.

He got up, he gathered sand with his hands, and he piled the sand on the ship. The ship disappeared. He got up again, and started to do the same thing. His breathing got notable.

T: I suppose you didn't like it when I said that.

He looked calmer. He started to make holes on the hill that the ship was buried under, with his hands. The holes made the hill fall apart, and the ship appeared. He pulled it off, and he started to revolve it around on the sand.

T: This ship looks like it doesn't know what to do.

Then, Alex smiled slightly. He continued revolving the ship around for a while. Then, he stopped. He brought the red car to the centre as well, and he started to drag it excursively. He dragged it towards each corner of the sand box. Then, he buried it under the sand, pulled it off, buried and then pulled it off.

T: And, this car seems like it is a bit confused.

Alex smiled.

T: You smiled Alex, did you like what I said?

A: No, I thought if a car could be confused. It sounded funny. (He continued smiling while he said that, and he made eye contact.) Then, I smiled.

T: Yes, you are right. It sounds a bit funny, isn't it? But, look, it doesn't know where to go, once it gets under the sand, then it gets out.

He continued playing in the same way, smiling. He kept revolving the car around, tucking it in and out of the sand.

T: It seems like it doesn't know what to do and where to go. It is confused. It must be so dazzling.

Then, he started to take sand in his hand, and sift it onto the car. The car was getting filled with sand, and keeping it from moving. Then, he was cleaning the car, and kept moving the car excursively.

T: And, what is going on here?

A: It is snowing.

He repeated the same scene again and again.

T: What an annoying thing! The snow blocks the road. It can't see ahead of it. It is so hard to move.

This time, he tilted a bigger pile of sand onto the car. The car almost disappeared. It could not move. He put more sand on it. The expression on his face got more serious. His movements got greater.

T: It seems like you got angry. I wonder Alex, did what I said make you angry, or this car is angry because it cannot see ahead of it.

A: It is so angry, because it can't see ahead.

T: Uh-huh.

He continued playing in the same way. Then he made a road ahead of the car, and it started to move on that road. The session finished like that. When I said this to him, he looked at my face, and he left the room quickly.

1 st Year Session No: 4

T: Welcome.

A: Hii.

Alex brought the tow truck to the sand box, and he dragged it back and forth for a while. Then, he hid it in the sand, and he pulled it off. He dragged it for a while. He was dragging it with big moves, and discursively.

T: It appeared, then it disappeared.

Then, Alex started to pile all the sand in front of him, with very big moves. He piled almost all the sand in the box in front of him.

T: Oh, what is this... Alex, what do you imagine doing now?

A: Tower

T: A huge tower.

Alex's breathing was notable. He was piling all the sand in front of him, with his arms. It seemed like he had an expression of excitement. Then, he started to scatter the sand around him. He sifted the sand with his hands. He was smiling. It looked like he enjoyed scattering. For a while, he continued scattering excitedly.

T: Alex, It seems like you have a side that wants to scatter, and to be scattered, just like the sand.

Alex scattered the sand for a while, and he made a road with the tow truck. Then, he crossed the single arm of the truck to the corner of the sand box, and he tried to pull it. His expression showed that he was struggling.

T: Oh, It seems this truck is carrying a very heavy thing. And, what is it trying to pull?

A: It is tied here so that it can't escape.

T: I wonder if there's somewhere this truck wants to go.

A: No, if there is a thief in it, and if he tries to drive the car, he can't run away again.
The car won't go.

T: So that the thieves won't take it away, hmm.

Alex, brought two police cars and an ambulance. He dragged them towards the tow truck.

T: whe-yoo whee-yooo (imitating the siren of police cars and ambulance)

T: OH, what is happening there?

A: They came, and then they got on, and they went.

T: What did they do?

A: They checked if there was a thief.

T: And was there a thief?

A: No.

T: Now, it is safe here.

A: Yes.

The police continued going around, and then they stopped near the tow truck again. Alex got up, and brought a red car to the sand box.

A: Do you know why the police came here, because there was a thief.

T: Hmm.

Then, Alex brought a truck. He put the red car in the truck, and he started to drag the truck.

T: Oh, where are they going?

A: This is the car of the thief, they came and they took it.

T: Hmm.

Then, Alex positioned the police cars and the ambulance as if they were lurking.

T: Did the thief get caught?

A: No, the thief stayed, so the police and the ambulance came here so that nobody gets hurt. And this one (one of the police cars, the one nearer to the tow truck) will solve this.

Alex brought one of the small soldier figures, and he put it in the ambulance. The ambulance moved around on the sand for a while.

T: It seems there was somebody who got caught.

A: This is the thief.

The ambulance continued moving around for a while. Then, Alex took the thief that was inside of it, and he put the thief in his own car.

T: I wonder what this thief wanted to steal.

A: All the money.

T: Hmm, and was he able to steal the money?

A: No.

The red car, with thief in it, waited in a corner for a while. Alex brought a small rock, and he buried it under the sand.

T: Why is this rock buried under the sand?

A: So that the beton can be solid.

He dragged the cars on the road that was opened in the centre.

T: Now, these cars are moving on a solid ground.

He kept dragging them for a while. Then, the thief got out of the car, and he stood on the truck tow, as if he was trying to drive it.

T: Oh, the thief has got off.

A: Yes, He was in the car, but the police took the keys, and he threw the keys by mistake. The police pressed the button, the thief ran away immediately.

T: Oh!

The police car moved towards the scene. The thief stepped off the tow truck, and he sunk into the hill, Alex had made before.

T: Oh, it seems he is hiding.

A: He is in the cage here.

T: So they hid him in a place he can't escape.

A: Uh-huh.

T: He is like a prisoner there.

Alex tried to bury the thief in the sand for a while. Then, he put the rock on the hill, and he buried the rock, too.

T: The police is punishing the thief.

A: Yes, and they put the rock on the cage so that he can't run away.

T: Oh, the police is very angry at him then. They are really punishing him.

Alex played on the sand by himself for a while. He buried the rock again. Then, he pulled the rock off, and started to make several holes on the hill. As he made new holes, the hill was about to wrack.

T: Why are these holes opened here?

After he made the holes, he made a line like a road, pressing rigidly as if he wanted to drill the ground. This road-line was tangling around different areas. As he touched the ground, it made a disturbing sound.

T: A long road is opened.

Alex continued rubbing the rock on the ground, and making a sound, without a certain pattern.

T: I wonder why these holes are opened?

Alex continued opening and filling the holes. Then, he took sand from the floor, and scattered the sand over the sand box. There was sand even on me. At that moment, he looked at me. He got up quickly, and scattered sand over everything. The roads were closed, the cars were covered up.

T: What is happening now?

(Silence)

T: I suppose you feel like scattering.

A: No, it's snowing.

He continued. Then, he hit the ground and the hills, where the thief is buried, with his hands. After that, he continued making holes with the rock.

T: Is it so that the thief won't go outside?

A: No.

He continued opening it up. The thief appeared.

T: Oh, the thief has appeared. The rock helped him get out then.

A: Yes, he was getting out.

T: Hmm, it was the police who brought the rock here.

A: Uh-huh.

After a while, the police started to hit everything harshly. He crushed the cars really harshly. All the cars jumbled.

T: Oh, it seems like this police is very angry at something.

He continued hitting.

T: Is the police trying to catch the thief?

A: The thief threw a bomb, and the sound was a boom, and it got mixed.

T: Hmm.

The police car, then, forced the thief into a corner and smashed him. Then, everything got mixed up again, the cars collided. But, during all these acts, he hit harsher than ever before.

T: There was an explosion, and the game ended.

31.17 min.

He went to the game house. He examined it for a while, tried to get into the game, but couldn't. He passed to the fishing game. When it finished, he started to build a tower with the wooden blocks. He built a different and wider tower. Then, the session was about to finish, when I stated that, he started to search for a different thing, as if he didn't hear.

He took a pistol in his hand, then he left it, and took a bigger gun. He took aim and pretended to shoot the whole room. Then he left. He made eye contact while he was leaving.

APPENDIX D

Tables

Table 1.

Affective Components

		Overall Hedonic	Spectrum	Regulation	Transition*	Appropriateness	Affective Tone Towards Therapist
Time of Assessment	Initial	1.5 ± 0.58	1 ± 0	1 ± 0	4 ± 0	1 ± 0	1.75 ± 0.5
	4th month	2	1	1	5	1	2
	8th month	3	2	2	4	1	3
	1st year	2.5 ± 0.58	2 ± 0.82	1.75 ± 0.5	3.25 ± 0.5	2.5 ± 0.57	2.75 ± 0.5

*Higher values indicate more negative attitudes in Transition only.

Mean±SD

Table 2.

Cognitive Components

		Level of Representation				Stability of Representation					Style of Representation		
		Complex	Dyadic	Solitary	Precursor	Volunatry / Fluid	Voluntary / Stable	No Transformation	Involunatry / Fluid	Involuntary / Stable	ReAlexs tic	Fantasy	Bizzare
Time of Assessment	Initial	2 ± 0	3.75 ± 0.5	2.5 ± 0.58	1 ± 0	1 ± 0	1 ± 0	5 ± 0	1 ± 0	1 ± 0	3 ± 0	4 ± 0	3.25 ± 0.5
	4th month	4	3	3	1	1	1	5	1	1	4	3	1
	8th month	4	3	4	1	1	1	3	1	3	3	4	1
	1st year	3.75 ± 0.96	2.75 ± 0.5	1.5 ± 0.58	1 ± 0	1 ± 0	1 ± 0	3 ± 2.31	1 ± 0	3 ± 2.31	4 ± 0	4 ± 0	2 ± 0.82

Table 3. Narrative Component / Relationship QuAlexty

Time of Assessment	Malevolent						
	Autonomous	Parallel	Dependent	Twinning	Control	Destruction	Annihilation
Initial	1 ± 0	1 ± 0	1 ± 0	1.5	5 ± 0	4.75 ± 0.5	4 ± 0
4th month	1	1	1	3	5	4	4
8th month	1	1	1	3	3	4	4
1st year	1 ± 0	0.58	1 ± 0	±1.71	4.25 ± 0.5	4.5 ± 0.58	3.25±0.96

Table 4. Narrative Components / Use of Language by Child

Time of Assessment	Silence	Imitation Of Sounds	VerbAlexzation of single character	VerbAlexzation of multiple character	Describing Play	Describing play within a metephor	Something other than play
	Initial	5 ± 0	1 ± 0	1 ± 0	1 ± 0	1,25 ± 0.5	1 ± 0
4th month	5	2	1	1	1	1	1
8th month	5	2	1	1	1	1	1
1st year	4,5±0.57	1,25 ± 0.5	1 ± 0	1 ± 0	2,5 ± 1.3	1 ± 0	1,5 ± 0.57

Table 5. Structural Analysis - Developmental Level

		Overall	Psychosexual Phase				
		Developmental	Oral	Anal	Phallic	Oedipal	Latency
		Level					
Time of Assessment	Initial	1 ± 0	2.75 ± 0.5	4 ± 0	2.25 ± 0.5	1 ± 0	1 ± 0
	4th month	1	4	3	3	1	1
	8th month	2	2	4	3	1	1
				3.5 ±			
	1st year	2 ± 0.82	2.75 ± 0.5	1	2.75 ± 0.96	2.25 ± 1.26	1 ± 0

Table 6. Functional Analysis

		Defense				Awareness
		Adaptive	Conflicted	Rigid / Polarized	Exteme Anxiety	
Time of Assessment	Initial	1.75 ± 0.5	3 ± 0	4 ± 0	3.75 ± 0.5	1 ± 0
	4th month	2	3	4	3	1
	8th month	2	4	3	2	2
	1st year	3 ± 0.82	3.5 ± 0.58	2.5 ± 1	2.75 ± 0.96	3 ± 2.31

Table 7		
1st session	Codes	Themes
a. 1	His head is upright /No eye contact	No eye contact
b.1	Motivation toward two similar cars	Drivennes
b.2	Two smiler cars	Twoness
c.1	Burying the car	Disappearance through buriyng
c.2	One car is visible while other one is buried	Role reversal Disappearance through buriyng
c.3	Playing repetitively	repetition
d.1	Abrupt need for an ambulance upon the visibility/invisibility	Who can hold? Drivennes Reaction to the visibility issue
e.1	Putting the car inside the ambulance	Being held by the ambulance
f.1	Burying the car	Disappearance through burying
f.2	Putting car inside the ambulance	Being held by the ambulance?
f.3	One is visible, the other one is inside of the ambulance	Role reversal Disappearance
f.4	Focused on what he is doing	
g.1	Bringing two police cars upon visibility/invisibility	Security/ Authority Reaction to the visibility issue Need for two police
g.2	Driving police car with another one	Twoness in saving
g.3	Saving the car that is inside of the ambulance	Saving from the ambulance Security
g.4	Talking about saving operation	Need for verbAlexzation about saving
g.5	One is inside, other one is out	Role reversal

		Disappearance
h.1	Playing repetitively	Repetition
h.2	Crash of the ambulance and police cars upon the saving operation	Crash of the authority Chaos Rage upon saving/visibility issue
h.3	Look like angrily	
i.1	Getting more cars	
i.2	Burying the cars	Disappearance through burying
i.3	Going into the hill and out	Back & forth- Repetition Disappearance/appearance
i.4	Tiny smile	
i.5	Playing repetitively	Repetition
i.6	Pushing every car into a corner harshly upon going into hill	Chaos Rage upon visibility issue
j.1	Trying to open a space and smoothed it	Order/ Opening a new sphere
j.2	Bringing train/ long bus	Bringing more phallic items
j.3	Leaving the sand box	Avoidance from the chaos
j.4	Unpredictable transitions	Drivennes
j.5	Interested with objects that has emptiness inside	What contains what?
j.6	Putting inside	What contains what?
2nd session		
a. 1	Upright position/ no eye contact	No eye contact
b.1	Directly passed to the locker to get new cars	Drivennes New experience

b.2	Brought military cars	Authority/ security Authority/security function of the main characters
b.3	Bringing gas station	Need for the extra energy/anchor
c.1	vocAlexzation	
c.2	Stopping vehicles the gas station	Need for the extra energy/anchor
d.1	Bringing the police car	Authority/ security
d.2	Making the plane fly and bury under sand	Appearance/disappearance
d.3	The police car and tank went together	Twoness in authority figures. Saving operation .
d.4	Playing repetitively	Repetition
d.5	Crash upon verbal intervention about pointing about invisibility	Rage upon visibility issues/ verbal intervention
d.6	Crash of the authority figure	Crash of the authority chaos
e.1	Two castles	Anchor Increase in the number of grounders
e.2	Two castles	Twoness in anchoring
e.3	Sand did not allow the castles stay straight	Unstable ground
e.4	Moving vehicles and stopping them in front of the castles	Anchor
f.1	Making sand-free space	Order/opening a new sphere
f.2	Warning sign	Warning for danger or security
g.1	Parked all these cars in front of the castles	Anchor

g.2	Changed the positions of the cars upright upon my comment about difficulty of going inside of the castle	Rage to verbal interpretation pointing difficulty of interaction
h.1	Cars are driven and stopped in front of the castle	Anchor
i.1	Buried the warning sign under sand and put it again	Testing the security
j.1	Leaving from the sand upon the verbal intervention about his playing alone	Rage to the verbal interpretation pointing difficulty of interaction
j.2	Playing dart	What can hold what? Rage
k.1	Pretending to be fireman	Putting off the rage
k.2	Saving the animals	Authority/security function of the main character
3rd session		
a.1	Playing hide and seek before going into the room	Can I be seen and hold ?
b.1	Smiling and playful	More openness to interaction and enjoyment
c.	Eye contact with the therapist	Eye contact
c.1	Replied to the word of welcome	More openness to interaction
d.1	Picked two similar cars	Twoness
d.2	Picked also another smaller car	Bringing third
e.1	Vertical road appeared	Construction, opening a way for a narrative
f.1	Emphasized the road that he constructed	Construction
g.1	Driving on the differentiated	Desire to find/move on his way

	road	
g.1	Intersects another road with the main one	Connection of two roads More openness to interaction
h.1	Driving on these two connected roads	Desire to find/ move on his way, ability to change his direction
i.1	Playing repetitively	Repetition
j.1	Extending the road in a circular way upon my verbal intervention about pointing of the grounded road	Tendency to end where it starts/ Showing rage by circularity, turning to himself.
k.1	Ellipse like shape	Tendency to end where it starts
l.1	Brought a police car upon my distraction and extending the road circularly	Authority/security
l.2	Located the police car on the sand	Emphasizing the authority/security
m.1	Connecting the road circularly upon my comment about police's function	Rage by circularity, turning to himself.
n.1	Started to drive the cars on the circular road.	Tendency to end where it starts
n.2	Taking the redundant sand out of the road	Opening the road
n.3	Taking the sand out of the box upon my interpretation about pointing out the moving on the cricular road.	Rage to the verbal interpretation pointing difficulty of interaction by circularity
o.1	Taking the redundant sands to closed the other rod.	Role reversal
p.1	Brought a removal car	Authority/security/ Pulling the therapist from distraction
p.2	It widens the roads	Opening the road
q.1	Truck tried to widen one road	Role reversal

	whereas carry the sand to close the other road	
r.1	It kept taking of redundant sand over the road.	
r.2	Rapturously throwing sand over my comment about his motivation to take off the sand.	Chaos/ messing Rage to the verbal interpretation pointing visibility
s.1	Started just throwing the sand	Chaos
t.1	Getting a tiny box	What can contain the mess?
u.1	Needy looks when the therapist suggests for a box to put the sand	What can contain?
w.1	Started to put sand to the box	What can contain?
w.2	Cleaning to ground	Attempt for order after chaos.
4th session		
a.1	Brought a removal car	Authority/security
a.2	Half buried	Half disappearance half appearance
b.1	Gathering a lot of sand in front of him as holding the sand	Gathering
b.2	Increase in breathing	Overstimulation in gathering and construction
b.3	Looking as holding the sand box to get all sands	Getting “all” sources
c.1	Making a tower	Bringing a phallic item, construction
d.1	Started to mess around with the gathered sand	Starting chaos, messing
d.2	Then, throwing it on his hand slowly and watched its slipping over.	Turn to himself

d.3	When I made an interpretation about his part desiring to disperse, he started to mess around for a short time.	Rage by messing
e.1	Anchoring to removal car to the edge of the sand box after interpretation	What can hold? Rage to the verbal intervention by anchoring hard object Hard object
f.1	Pulling the removal car	What can disperse, what can hold?
g.1	This car is tied not to run away	What can hold?
g.2	Thief is inside of the car	getting something
h.1	Brought an ambulance	What can hold?
h.2	Two Police cars	Authority/security Need for two police cars.
h.3	All these cars are checking if the thief is inside but they could not find anybody	Authority/security
i.1	Bringing a red car	
i.2	Talking spontaneously the thief is inside, therefore all these cars came	Need for verbalization about saving
j.1	Brought a truck	Bringing phallic item Authority
j.2	Put the red car on it and drove them together	Twoness in saving
j.3	They(authority figures) took the thief's car away	Immobilizing the thief, punishment
k.1	Police will figure out something for the thief	Authority/security Punishment
l.1	Little soldier as a thief	First time a human character/ Authority/security function of the main character
l.2	Desiring to steal all money but	Getting "all" sources

	failed	
l.3	Putting him into ambulance	What contains what?
l.4	Then, putting him the red car which is his own car	
m.1	Bringing a little rock and burying next the red car	Security Hard object
m.2	Consolidating the road	Attempt to consolidate the ground. Need for more grounding
n. 1	Driving over the consolidating road	To feel grounded
n.2	I point out this motivation and the thief went to the removal car	Angry reaction the therapist interpretation by doing opposite what I did.
o.1	Thief on the removal car	
o.2	Police dropped the keys	Perceiving the authority as weak
p.1	Police took the thief and buried in the cage	Punishment More punishment when he identifies the police weakness
p.2	Buried the rock next to the thief	Hard object
q.1	Making holes with the rock	Consolidating object shift to the dispersing item.
q.2	Filled the holes	What contains what?
r.1	Thief is appeared on the sand	Disappearance and appearance
r.2	Crash of the police and ambulance cars	Crash of authority figures Crash upon the thief is appearance
r.3	Thief put the rocket	Appearance cause in destructive rocket
s.1	Police compressed the thief	Destructive punishment
t.1	Left the sand box	desire to avoid from chaos
t.2	No concentration in the play house	Chaos

u.1	Catching fish	What hold what?
v.1	Wooden blocks	Attempt for order and more grounding.

Table 8

Headings	Codes	Themes	Main themes	Frequency
<i>How the couple met & marriage</i>	emergency room nurse	emergency and nursing	hurriedness	x1
	“settle in life”	settling		x1
	twin sister	twinsip		x1
	“super competitive”	competition		x1
	M: “Definitely yes.” F: “No.”	incongruence/disagreement in the mother’s and the father’s narrative		x1
<i>Planning the baby</i>	a year into the twin’s therapy	progress / a more complex narrative a year into therapy		x1
	in-vitro fertilization	IVF	fertility/infertility	x1

	hurried manner	hurriedness		x2
	none of the members of the family knew	family secrets		x1
	sister-in-law trying to get pregnant	parallel pregnancies	competition	x2
	sister-in-law and her husband would get jealousy	jealousy regarding pregnancy		x1
	through natural means for 2 months	hurriedness		x3
	more complex a year into therapy	progress / a more complex narrative a year into therapy		x2

	IVF	IVF	fertility/infertility	x2
	mother's twin sister got pregnant	parallel pregnancies	competition	x3
	mother decides to get pregnant as well	competition regarding pregnancy/fertility	competition	x4/x3
	initial attempts not ending in pregnancy	unsuccessful pregnancies/infertility		x1/x4
	fallopian tubes blocked	infertility		x5
	treatment for fallopian tubes	intervention for fertility to the genital organs		x1
	mother anxious that she would not be able to bear	anxiety about pregnancy/fertility/infertility		x6

	children			
	the other women in the family giving birth	competition regarding pregnancy/fertility		x5 / x7
	“In a typical Turkish family, woman would be blamed for not bearing children.”	infertility of woman as shameful/blameful issues in greater family regarding fertility		x8
	IVF treatment from the same physician	intervention for pregnancy to the genital organs		x2
	mother and twin-sister in competition throughout their whole	competition between the twin mothers		x6

	lives			
<i>Conceiving and pregnancy</i>				
	3 eggs in the mother's uterus	fertility / threeness in conception		x9 / x1
	removal of one egg	intervention to fertility		x3
	M: "I can give birth to all of them."	assertion of fertility through child-bearing		x10
	F: "How can I provide financially for them?"	fear about meagerness of resources		x1
	not continuing with the same	discontinuity / lack of a stable/secure holder	holder/container problems	x1

	doctor			
	“because the doctor was expensive”	fear about meagerness of resources		x2
	a doctor whom the father’s sister knew	inclusion of the greater family in the IVF process	intervention by the greater family	x1
	someone who quoted them a cheaper price	preference of quantity over quality		x1
	M: “It was no problem.”	denial of problems	handling of problems	x1
	F: “normal process”	normalization of problems	handling of problems	x2
	F: “right physician”	search for the ‘right’ holder	holder/container problems	x2
	multiple rejections from	rejections from multiple holders during the IVF	holder/container problems	x3

	the doctors	process		
<i>Feelings and naming</i>				
	mother found Efe closer to her	a split between representations of the twins	split in representations	x1
	M: “Alex seemed distant, unhappy and cold.”			
	Alex - more handsome and careless	a split between representations of the twins		x2
	Efe - “weakly” & “like an old, stern man”			
	F: “Alex - would cry if	a split between		x3

	you took away his toy”	representations of the twins		
	F: “Efe - would not cry if you took away his toy.”			
	Efe’s first name “Yusuf” (derogatory)	a split between representations of the twins		x4
	Alex’s second name “Yağız” (celebratory)			
	Mother's naming - religious vs. modern	religious vs. modern		x1
	Miriam - Meryem vs. Filiz	a split in the mother’s naming both in meaning and attitude - Is she a woman	split in representations	x5

		who became a mother without conception? Or a woman who gives out many sprouts?		
	grandfather wishing to name the mother and her twin more religiously	disagreement in the maternal grandmother's and maternal grandfather's attitudes	split in representations	x6
	modern name + religious name	modernity + religiosity	split in representations	x7
	"deep in my mind without really knowing"	mother admitting to an unconscious process	mother's projections	x1
<i>Breastfeeding</i>				
	babies arriving	hurriedness		x4

	very late			
	mother angry at the nurses	anger at the 'first' caregiver		x1
	Efe accepting the breast right away	a split between representations of the twins	split	x8
	Alex "not holding onto" the mother's breast until after 12 days			
	Mother feeling "incomplete and detached from Alex"	mother's perceived relation to twins as infants	split	x9
	Alex breastfed for 8 months / Efe breastfed for 4 months	breastfeeding of the twins		x1

	mother not satisfied with how much she breastfed	dissatisfaction with maternal functions		x1
	after weaning depressive state (8 months into giving birth)	depression linked to separation		x1
	memories of her own breastfeeding process	mother's projections during breastfeeding the twins		x2
	not having been breastfed as much as the twin sister	dissatisfaction with her own reception of maternal functions	transmission of intergenerational motherhood attitudes	x2
	always felt "incomplete"	a void from the lack of containment in the mother	holder/container problems	x4

	mother sleeping in the children's room	mother's need for merging		x1
	mother's psychotherapy period	mother's psychotherapy		x1
	sleeping with the husband again during depression	going back to feminine functions during separation from the infant twins	mother's need for merging	x2
	when twins are 8 months old, mother gets pregnant for third child	hurriedness vAlex dating self/being through pregnancy	assertion of self/motherliness through pregnancy	x1
<i>Pregnancy for the younger sister</i>				

	members of the family recommending to abort the pregnancy of the 3rd child	intervention by the members of the greater family		x2
	mother sensing a hint of jealousy on behalf of brother-in-law	jealousy regarding pregnancy		x2
	father having mixed feelings			
	F: "How will I provide financially for 3 children?"	fear about meagerness of resources		x3
	M: "Accept what Allah gave them."	assertion of fertility through child-bearing		x9

	and insisting on delivering			
	F to M: “Maybe you will finally feel satisfied with breastfeeding.”	satisfaction with maternal functions		x3
	mother's scars from first pregnancy not yet healed	danger in pregnancy		x1
<i>Taking care of the twins</i>				
	mother's leave of absence for two years during pregnancy			

	two baby-sitters during different days of the week in the first year	different caregivers		x1
	grandmother being no help	the uninvolvement of the mother's mother		x1
	Mother's mother: "I cannot take care of twins."			
	F: "The mother did not take care, it was the older sister who took care of my wife as a child."	the lack of maternal containment in the mother's own childhood	the uninvolvement of the mother's mother	x2
	M:	denial of problems		x2

	<p>“Impossible. She was only a year or two older.”</p>			
	<p>F: “The mother and the twin have always been in great competition.”</p>	<p>competition between the twin couple</p>	<p>competition</p>	<p>x7</p>
	<p>F: “Twin-sister competed with his wife in marriage.”</p>	<p>competition between the twin couple</p>	<p>competition</p>	<p>x8</p>
	<p>F telling the mother’s sister not to call their household, because of disturbing peace</p>	<p>greater family interrupting the family stasis</p>	<p>intervention by the greater family</p>	<p>x3</p>

Table 7.

THEMES

	Holding Environement	Visibility/ Invisibility	Authority / Security	Twoness	Chaos&Order/ Grounding	Ragefulness
Time of Aessment	Initial	d.1; e.1; f.2; j.5; j.6	c.1; c.2; d.1; f.1; f.3; g.1; g.5; h.2; i.2; i.3; i.6	g.1; g.3; g.4	b.2; c.2; f.3; g.1; g.2; g.5	h.2; i.6; j.1; j.3 h.2; i.6
	4th month	b.3; c.2; e.1; e.4; g.1; h.1; j.2	d.2; d.5	b.2; d.1; d.3; i.1; l.1; p.1; d.6; k.2	d.3; e.2	d.6; e.3; f.1 d.5; g.2; j.1
	8th month	a.1; t.1; u.1; w.1	o.1; r.2	l.1; l.2; p.1	d.1	e.1; f.1; r.2; s.1; z.1 j.1; m.1; n.3; r.2
	1st year	e.1; f.1; g.1; h.1; l.3; m.1; p.2; q.2; u.1;	a.2; r.1	a.1; h.2; h.3; j.1; i.2; k.1; l.1; r.2	h.2; j.2	c.1; d.1; d.3; m.2; n.1; q.1; t.1; t.2; v.1 d.3; n.2; r.2

*The letters signify from which sequence the codes were extracted. If there is more than one codes are extracted from one sequence, then it was specified by the number by the letter.

Figure 1.



