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“The Politics of Female Hunger”

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Introduction

“The politics of eating disorders ultimately revolve around the politics of gender. The contemporary epidemic of these conditions is a reflection of the ambiguities of female identity in a period of change and confusion” (Gordon, 1990, p64).

The problem of establishing a coherent sense of self of female identity, in a culture saturated with contradictory demands on women, is a recurrent theme in the approach to the understanding of eating disorders. The beautification, maintenance, care, reproduction and the visuality of women is a classical criteria which exists as every female's desire and necessity to be honourably accepted in western culture. Society's influences have a significant cause for the transformation, training and reshaping of women's bodies that every woman is *taught* to desire. What is more important than the body, which is most profitably conceptualized as an unfinished social phenomenon, which is transformed as a result of its entry and participation in society?

Anorexia, bulimia and obesity are the main characteristics that relate to eating disorders. What will be discussed are the manifestations of these three female figures as a paradox in society, on how each figure in contrast deals with social demands through their distinctive body weight. The examination regarding these disorders will be discussed in relation to cultural practices, representations of women's body's, feminist responses and artistic responses. However, concluding their exclusive appearance of their body weight, they in fact all suffer the same.

In tracing the pathology of female bodies that suffer deeply from these disorders, it is apparent that their experience of their appearance lead them to obtain eating disorders. The range of behaviour labeled with eating disorders is a dangerous and self-destructive form of abuse regarding their bodies.

The “Consuming Body” deals with the discussion of the obese body relating to compulsive eating that leads to her obtaining excess weight. In relation to the so-

cial expectations laid upon women in western culture, this can be seen as a way of escape from the interrogation of western demands. Obesity might be seen as a form of resistance to a society in which women's bodies are 'too big' a focus of attention. Twentieth-century women are socialized to confine their longings to concern for a slender body. Within "The Slender Form" the anorexic body dutifully wants to achieve the idealistic slender body.

The obese body and the slender body will be discussed (however differently) in their similar relationships dealing with the consumption of food. Their only sense of self-control is extremely fragile and is exerted through the body. They maintain power and control over their own bodies, something that they cannot succeed in, through social demands. They have similar qualities regarding their body image disturbances. Their body image is a complex concept and includes perceptual and attitudinal components. They are both abusive to their bodies in a compelling way of achieving self-power. The obese and the anorexic are extremities from one another. The third female figure to be discussed is the bulimic body.

The bulimic body also suffers from her appearance and her compelling need to achieve a slender figure. However, the bulimic body is not visible in comparison to anorexia and obesity as it may be seen as a mediator fluctuating between the two, subconsciously not knowing which extremity she wants to be categorized in, and to recognizing her own sense of female identity. These three female figures are very individual, however they all share the same component of their appearance, and equally suffer the social expectations laid upon them and other women in western culture.

Why so many women become anorexic or bulimic is a significant question, however contradictory, if we all live in the same culture, why isn't everyone anorexic or bulimic?

It may also be questioned due to the amount of women with eating disorders, is there such a female figure that holds an average weight. This thesis intentionally focuses on the female body and the manifestation of their different body images,

The first part of the paper discusses the historical development of the concept of the body in philosophy. It traces the roots of the idea of the body back to ancient Greek philosophy, where the body was seen as a mere container for the soul. This view was challenged by the Stoics, who argued that the body itself has a rational principle. The medieval period saw a return to the idea of the body as a vessel for the soul, but with a more sophisticated understanding of the soul's nature. The modern period, particularly with Descartes, saw the body as a mere machine, devoid of any rationality or consciousness. This view was challenged by the empiricists, who argued that the body is a complex system of organs and parts, each with its own function. The paper concludes by discussing the contemporary view of the body as a complex system of organs and parts, each with its own function, and the implications of this view for the philosophy of mind.

The second part of the paper discusses the philosophical implications of the contemporary view of the body. It begins by discussing the implications of the view that the body is a complex system of organs and parts, each with its own function. This view challenges the traditional view of the body as a mere container for the soul, and it challenges the view of the body as a mere machine. It also challenges the view of the body as a mere object, and it challenges the view of the body as a mere subject. The paper then discusses the implications of the view that the body is a complex system of organs and parts, each with its own function, for the philosophy of mind. It argues that this view implies that the mind is not a separate entity, but that it is a function of the body. This view challenges the traditional view of the mind as a separate entity, and it challenges the view of the mind as a mere object. The paper concludes by discussing the implications of the contemporary view of the body for the philosophy of mind.

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which relate together as a disturbance from social and cultural demands. For a woman who's sense of self is disturbed in relation to her disorder, this may be seen as an attempt to control her body in an effort to receive external validation.

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Chapter 1 – “*The Consuming Body*”

A terror of becoming fat is the typical central driving experience in the development of anorexia and bulimia. In contemporary western societies, fatness has taken on symbolic meanings, and is namely the repository of all the qualities that are considered morally despicable.

Voluptuous, monstrous, big, large, lazy, helpless and greedy are some of many adjectives society associate to describe an obese person. Obesity is a twentieth century phenomenon, which is associated with numerous health problems, and is a rapid development of many women in western culture today becoming overweight. Knowing that emotional integrity and social imagery directly correlate with confidence and self-esteem, one must question where an obese person finds affirming reflections of oneself? Moreover, how are the origins of fashions in body type and acceptability established¹? Looking at traditional depictions of the female form, one can see that ancient fertility goddesses were honoured for their plenitude by their indulgent rounded bodies. During the 1600's Peter Paul Rubens painted women with voluminous bodies. These paintings portrayed both beauty and the maternal and feministic values of being a woman. Another time when excess weight was esteemed, was during the famine where fat was equated with wealth. To be wealthy meant one could afford to indulge in rich, luxurious foods.

However, as the twentieth century comes to an end, the obese have become a despised underclass and are victims of discrimination in employment and social life. The moral stereotypes of obesity (which have never been confirmed by objective personality research) include attributions of laziness, self-indulgence and greed. Thinness being the polar opposite has come to stand for self-control, retirement and the civilized containment of appetite.

Problems with food, with eating, and with what that implies for size, weight and shape, are now epidemic in the female population in western culture. The traditional psychoanalytic response has been to identify these problems as indications

of difficulties with sexuality. Feminist writers have extended this argument and have suggested that since eating disorders are overwhelmingly a female complaint, the root of the problem lies in the considered effects of the way women see themselves and the pressures they are under in our culture to achieve a certain size and shape.²

Because fatness has such negative connotations, it may be hard to imagine that anyone could become overweight. Perhaps fatness offers opportunities which people can't avail from if they are thin, they could include to be outgoing, and jovial to makeup for what one thinks are their deficiencies. Fatness can also have implications for exclusion in contemporary mass culture, fashion, sport and some outdoor life. To be fat may mean having to wait until one is thin to live fully. It may also mean that to be fat is an excuse for failure.

Many women experience the social expectations placed on them as unattainable, unrealistic, undesirable, burdensome and oppressive. Central among these expectations is the idea that women should be decorative, attractive and an embellishment to their surroundings. Women are also acquired to do the hard concrete work of raising the children, running households, while at the same time maintaining jobs outside the home. For many women the physical model of the "shy, retiring flower, demurely smiling beneath lowered eyelashes, is too frail and insubstantial to accomplish the daily tasks of living that are their responsibility."(Orbach, 1978, p44).

It seems that many women in our society use being "overweight" as some kind of message to themselves and also to others. The fat expresses a capacity to both absorb and repel against outside demands. It may express both an attempt to be separate from others while at the same time, a woman's sheer size encompasses everything around her, the excess weight acts as a shock absorber from others and as a cushion against her becoming too "affected" from the pressures in society.

Compulsive eating and obesity are dramatically on the increase in our culture. Many women who are compulsive eaters often underestimate the connection be-

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the success of any business and for the protection of the interests of all parties involved. The text also mentions the need for regular audits and the importance of having a clear system in place for handling financial data.

It is also noted that the company should have a clear policy regarding the use of company funds. This policy should outline the procedures for requesting and approving expenses, as well as the consequences of misuse. The document further discusses the importance of transparency in financial reporting and the need for regular communication with stakeholders regarding the company's financial health.

The second part of the document focuses on the company's financial goals and objectives. It outlines the key performance indicators (KPIs) that will be used to measure the company's progress and success. The text also discusses the importance of budgeting and the need for regular monitoring and adjustment of the budget. The document concludes by emphasizing the need for a strong financial foundation and the importance of staying focused on the company's long-term vision.

The final part of the document provides a summary of the key points discussed and offers recommendations for the future. It suggests that the company should continue to invest in its financial infrastructure and maintain a strong focus on transparency and accountability. The document also encourages the company to seek professional advice when needed and to stay up-to-date on the latest financial trends and regulations.

tween their eating habits and their body size. The compulsive eater often experiences her eating as a chaotic, out of control, self-destructive method and an example of her lack of will power. Food plays the most crucial part of obesity in an abusive method. The "greedy" obese indulges herself into the "inviting meals" of her daily intake and her lack of control is portrayed by her enormous eating habits. The fat, the cellulite, her rounded body is her guard of armour against life. Her body can function to provide her with both warmth and comfort. Ironically, the harder she strives to achieve this self-comfort, the more pain she experiences, as compulsive eating is a very painful activity. Behind the self-deprecating jokes is a person who suffers both physical and mental torture. The obsession with food carries with it an enormous amount of self-disgust, loathing and shame. These feelings arise from the experience of being out of control around food, and compulsive eaters try numerous ways to discipline themselves (by dieting) which may also be a clear sign of denial. Many think that if they do not have access to food they would not binge. If a compulsive eater lives alone her kitchen or refrigerator will probably contain only the most meager range of foods. If a compulsive eater lives with others, the kitchen is more likely to be full of appetizing foods that she denies herself of or feels she *must* deny herself of.

The compulsive eaters' illusion of her being self-destructive by abusing food, is an example that does not increase over the understanding of the forces behind compulsive eating. This judges the activity negatively, and this provides yet another reason for the compulsive eater to adopt a self-deprecating attitude, that is relieved only by a binge or yet another timetable to attempt to lose the weight.

The cultural standard for middle and upper class women has been one of increasing thinness. In recent decades, numerous types have been idealized by fashion. The skinny adorable Twiggy in the 1960's, the less stringent but still slender models of the late 1970's and 1980's, the muscular and toned women of the 1990's and now towards the end of the twentieth century the sickly skinny looking supermodels. Despite variation however all of these types have one central feature in common, they are not fat. Given the role of fatness in female biological development, the norm of thinness poses specific conflicts with inherent proper-

. ties of female biology, it is virtually an instance of "culture versus nature". This conflict is exaggerated by the phenomenon noted by epidemiologists of obesity as the "socio-economic reversal of fatness in females".³

In childhood, middle and upper class girls are usually fatter than their less affluent age-mates. At puberty the relative degree of fatness in both groups reverses, (under the influence of dieting) so that by adulthood lower-class women are considerably fatter.⁴ Girls who develop eating disorders therefore, may not only be fighting the normative biological trends of female development, but maybe at double risk because of the nutritionally privileged impact of a middle and upper-class family.

The failure to achieve or maintain weight loss is, of course put down to the lack of persistence, lack of will power, lack of moral power and so on. What feminists have done (especially Susie Orbach) is to turn this on its head and say that many women don't want to be thin. Maybe their continuing failure with diets and weight loss (and the way they maintain their fat with compulsive eating) is in some way intentional.⁵ Perhaps women feel that their fat serves as a purpose, as well as a "shock absorber" from others, and serves to protest against the way women's bodies are objectified and abused, and are focused on as a discourse in society.

The development of obesity may be a personal protest against the powerless role which women have been relegated to in society. Orbach has done some extremely interesting work into attempting to uncover the positive meanings that women attach to their weight. What is much more interesting is to identify what women might be trying to accomplish by their resolute refusal to be thin. Orbach identifies two major purposes in the behaviour of the compulsive eater. One is power and the defiance of the impotent images of women. The other is anger. A characteristic of the physical images of women most often presented to us by the media, is their physical fragility as well as their sexual provocative. Women are often shown in clothes that make physical comfort and exertion impossible eg. in Vogue and Cosmopolitan magazines. With those images within the media, there is also a

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kind of emotional feebleness. The stereotype women "cry" rather than get "angry", "sulk" rather than "say what they think".

For many women, Orbach suggests the desire to be large represents an "imagined state". In this "imagined state" appetites can be satisfied rather than restricted, and women are free to "take up space" in a world that only offers the constricted space of a prepubescent body.⁶ From this standpoint it is the obese women who are the overt rebels against the patriarchal limitations of female desire. The anorexics by contrast, dutifully comply and even caricature societal expectations.

Fat may also mean femininity in the purely physiology sense, in that it is an inevitable accompaniment of sexual development and maturation and it contours the female body in characteristic patterns which differentiate it from a male body (this will be discussed in a later chapter). In addition to that, fat by virtue of its current association with lower economic groups and its variability as a marker, distinguishing male and female economic and sexual functions.⁷ This has come to signify "feminine status's" in a way that was perceived as negative, not by just anorexics, but by people at large. Therefore taking their fear of fat to life threatening extremes, anorexics are simply obeying society's dictates in a more drastic manner than the obese.

Obesity may be seen as a mirror of not being in control of oneself, a protection of ones irregular appetites. Attitudes towards obesity and dieting are coloured by ones fantasies, that in a world of excess and of undefined limits, one should, therefore not eat at all.

Like the obese, anorexics continually think about food. Their obsession with food and calorie counting leads the anorexic to be more determined that food is their one and most dangerous enemy. Once food is inside the anorexic, her attitude towards it undergoes a considerable change. It is no longer a matter of numbers or chemical composition, suddenly food is metamorphosed into a dragging force that

threatens to take over the anorexic, to sink her under suffocating waves of unwanted flesh. To anorexics, food seems to linger ominously in the body as it has a living presence inside them, which overpowers them and which they resent.

Through the variations of dealing with food between the obese' and the anorexics, is it so surprising that women are represented as food in society? Women are often portrayed as appetizing foods in a matter of speech. It is not uncommon to hear women being called sugar, dish, tart, crumpet, honey or dumpling. All these phrases are foods that equally add on the calories. The media also portray women with food to sell products on the consumer market, as a way of grabbing the attention more efficiently and quickly. The advertising to women however suggests the "sinfulness" and the "temptations" of foods being self-indulgent which perpetuates cultural perceptions, (as fatness being overly self-indulgent). With all the emphasis on women being represented as indulgent foods, it would be unusual to hear women being called something with less fattening calories (like a piece of fruit for example). The whole elaborate world of food is surrounded, nurtured and presented by women.

The "Consuming body" deals with the accentuation of the female body consuming their dreaded enemy (food) and the depiction of women as the selling product for consuming goods. The cultural stereotypes surrounding obesity have their most potent, restraining effect on women. An understanding of these issues will lead to a better understanding of the dilemmas of those who suffer most insistently and desperately women's fate, they are the anorexic and the bulimic female bodies of western culture.

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Chapter 2 – “*The Slender Form*”

Through the organization and regulation of time and space, our bodies are constantly being trained shaped and portrayed as historical forms of selfhood, desire, masculinity, and femininity.

The term anorexia nervosa means “loss of appetite”.¹ Anorexia is defined as a condition of self-imposed starvation characterized by severe weight loss. The anorexics greatest desire was to be thin. A central feature of this disorder is the body weight, which is abnormally low for the age, height, and sex of the person. Full-blown anorexia usually starts with efforts to get rid of puppy fat, then it soon develops into a morbid fear of fat. Their fear of fat is “grotesque” and the anorexic experiences a perceptual alteration to the extent that she only sees a huge gross and fat person in the mirror. Ethnically anorexia is a predominantly white disease, and showing that through statistics it is a disease borne out of western culture’s emphasis on the significance of maintaining a slender body.

So central are the issues of female identity in anorexia, that it is difficult to understand, why more attention has not been an issue in previous formulations?² Most cultural interpretations of anorexia have stressed the fashion of female slenderness, which is undoubted of central importance in considering the disorder. Few have addressed the more complex issue of “why” the emphasis on thinness is more important to contemporary women, particularly to those who develop eating disorders. There are many opportunities and limitations that accompany the tightening relationship between the body and self-identity. This is achieved by increasing the control they have over their bodies. If they feel unable to exert influence over an increasingly complex society, at least they can have some effect on the size, shape, and appearance of their own body.

Any increase in body weight is both feared and seen as repugnant. Anorexics will often describe body fat as “disgusting” or “revolting”. Body weight often comes to be seen in moral terms, fatness being decently reprehensible while thinness is

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4. The fourth part of the document discusses the importance of maintaining the confidentiality of financial records. It states that financial records are often considered sensitive information and should be protected from unauthorized access. The text notes that access to financial records should be restricted to authorized personnel only and that appropriate security measures should be in place to protect the records from theft and loss.

5. The fifth part of the document discusses the importance of maintaining the accuracy and integrity of the financial records in the context of the overall financial system. It states that the financial system is a complex and interconnected system and that the accuracy and integrity of the financial records are essential for the system to function properly. The text notes that the financial system is subject to a variety of risks and that the financial records are a key component of the system's risk management framework.

regarded, not only as desirable, but also as morally praiseworthy. Thinness confers virtuous superiority a persistent and pervasive self-judgement that occurs solely on the basis of weight control. Weight increase or loss of control of eating may provoke severe self-criticism and depression towards the disordered. Anorexics will often state they are "disgusted" with themselves for having lost control. Reversing their judgement, the control of food intake and their loss of weight that has occurred is often a feeling of triumph and euphoria. The emotional changes anorexics will experience will often hinge exclusively on current food intake and weight, while other life events seem comparatively insignificant. This central feature of anorexia clearly involves a crisis of identity. The difficulties with which the anorexic arrives into view to be struggling are often referred to as "existential" problems. That is, the anorexic appears to be engaged in a struggle to establish a sense of individual identity, of self worth, and of autonomy and control over her life. This she attempts to do through control of body weight and shape, an activity that is adept by the anorexic as a solution to these "existential" problems. Being thin, being in control, offers a sense of identity and value, apparently unobtainable through other means.

Thinness has attained the status of a mass cultural obsession. Women, particularly younger women must now compete in the sexual, academic, and occupational realms in order to meet the demands of society.³ Women have come under increasing pressure to lose weight and mould their bodies to an increasingly narrow external standard.

The role of commercial inherence and the media in promoting contemporary body ideals cannot be underestimated. In the environment of the consumer-orientated, post- industrial societies, electronic and photographic images have a potent and far ranging influence. Given the impact and pervasiveness of this imagery, it is not surprising that the disorders of body images, women have difficulty in seeing themselves accurately.

The typical symptom of a distorted body image is one of the most intriguing puzzles of the disorder. The perceptions that one is fat, an illusion that paradoxically

tends to increase with worsening emaciation.⁴ Anorexics experience their thinness as a sense of purity of control of distinctiveness. The angular shape, the shocking sight of bones creates a sharp boundary between themselves and the world, insulating them from their dreaded illusions. Through her shape, the anorexic makes a powerful statement of rejection of genders expectations. The anorexic feels that by portraying her body at the extremist of being thin, she can hide from the norms of society.

In a way anorexia is a misnomer. Afflicted persons don't suffer from a loss of appetite. Instead they have a bizarre preoccupation with eating coupled with an obsessive desire to attain pencil like thinness through restricted food intake and rigorous exercise. Even more bizarre is their distorted self-image; it is not unusual to hear a haggard, emaciated anorexic complain that she's still too fat. (Bordo, 1992, p55)

From a feminist perspective, Susan Bordo writes about eating disorders in taking both the perceptual disturbances seriously and the necessity of systematic social analysis. The perceptions of women and how the social analysis of women is regarded is indeed productive rather than a contributory, on women becoming either anorexic or bulimic. These regulatory assumptions have predisposed feminists to explore the so-called perceptual disturbances and cognitive distortions of eating disorders as windows opening onto problems in the social world. From a feminist and cultural perspective, Bordo notes the fact that for most people in our culture, slenderness is equated with "competence, self-control and intelligence, and feminine curvaceousness with wide-eyed giggly vapidty". (Bordo,1992,p55). This is a contradictory demand from the earlier perceptions of slenderness. Therapists have dealt to correct misperceptions of reality by anorexics that insist that the only way to succeed in our culture is to be thin. As one women described it "people...think that someone thin is automatically smarter and better". (Bordo, 1992, pg.55)

The perceptual disturbances that women with eating disorders have of themselves are a primary example of their body image disturbances (B.I.Ds). This was first described by Hilde Bruch (1973) as the disturbance in size awareness.⁵ This has been seen as one of the deadly hallmarks of anorexia and bulimia nervosa, both in the popular imagination and in the diagnostic criteria. In both contexts BIDs has

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functioned to emphasize a discontinuity between anorexia and normal attitudes towards body image and weight. Attempts to reconceptualize BIDs as an affective or cognitive rather than perceptual, do not of course resolve the problem with the medical world, rather so the controversy makes the complexity of the condition more apparent. For once such a symptom is reclassified as affective in the role of culture, thus can no longer be easily effaced or mystified. Ultimately, that role is perceptual as well. Culture has not only taught women to be insecure bodies who are constantly monitoring themselves for signs of imperfection and who constantly strive towards physical improvement. Culture has also taught women how to actually look and perceive their own and other bodies.

Slenderness has consistently been visually glamorized and the ideal female body has grown thinner and thinner. Indeed, bodies that a decade ago was considered slender have now come to seem fleshy. It can be suggested that the anorexic does not "misperceive" her body, rather she now has learned all too well the dominant cultural standards of how to "perceive" her body.

The feminist perspective has never questioned the reality of the anorexic disorder or the severity of her suffering. Susan Bordo writes that what is at stake is the "conception of the pathological as the indicator of a special profile (psychological or biological) that distinguishes the eating disordered woman from the women who have escaped the disorder". (Bordo, 1992, p63). Anorexia and bulimia are extremes which set into play "physiological and psychological dynamics that lead the sufferer into addictive patterns and medical and emotional problems outside the "norms" of behaviour and experiences. However it is not only anorexics and bulimics whose lives are led into disorder. We live in a culture where countless numbers of younger girls pursue rigorous dieting and exercise all the time.⁶ How can a cultural analysis account for the fact that only some girls and women develop full-blown eating disorders despite the fact that we all subject to the same sociocultural pressures? What it is based on however is the important and common misunderstanding of the feminist position as involving the positioning of an "identical" cultural situation for all women, rather than the description of ideological gender in our culture. Individual differences are crucial to the understand-

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ing and conceptualizing of eating disorders since we are not all exposed to the same cultural environment.⁷ What we are exposed to are homogenizing and “normalizing images and ideologies concerning femininity and female beauty”. These images and ideology press for conformity to dominate cultural norms. However one’s identity is not formed simply through interaction with such images, powerful as they are. The unique configurations (of ethnicity, social class, sexual orientation, religion, education, family etc.) that make up each individuals life determines how each person is affected by our culture.

Slenderness and rejection of food have of course very different meanings. In different situations for instance, those conditions of deprivation and scarcity versus those of plenty.

Demonstrating an ability to “rise above” the need to eat imparts moral or aesthetic superiority only where others are prone to over indulgence. Where people are barely managing to put nutritious food on the table, the fleshless “dematerialized body” suggests death, not superior detachment, self-control or resistance to parental expectations. Moreover the possibility of success in attaining dominant ideals (like the supermodels anorexics emulate) depends on certain material conditions which economically deprived women lack. In this way poverty almost serves a protective function in guarding against anorexia and bulimia (by their despair of ever embodying the images of feminine success that surround them). However, studies’ examining the prevalence of eating disorders, suggests that they have been on the rise in all socioeconomic groups,⁸ within a culture which is continually drawing us into an invented world of both attainable power and of actual material restrictions on our lives.

Foucault’s term of “female bodies become docile bodies”, (Foucault, 1979, P136) suggest that through a society of homogenizing elusive ideals of femininity, women are constantly using their bodies who’s forces and energies are accustomed to external regulation, improvement and maybe transformation (like the anorexic body). From the disciplinary rules in society, our bodies are constantly viewed upon as unsatisfactory and of never being perfect or good enough. At the

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The second part of the document provides a detailed overview of the different types of records that should be maintained. It covers areas such as financial records, inventory records, and personnel records. Each section provides specific guidelines and best practices for the collection, storage, and retrieval of these records.

The third part of the document discusses the legal requirements for record-keeping. It highlights the various laws and regulations that govern the retention and disposal of records. The document provides a comprehensive overview of the legal obligations of businesses and individuals, and offers practical advice on how to comply with these requirements. It also discusses the consequences of non-compliance and the importance of staying up-to-date with changes in the law.

The final part of the document provides a summary of the key points discussed throughout the document. It reiterates the importance of record-keeping and offers final thoughts on how to implement a successful record-keeping system. The document concludes by encouraging businesses and individuals to take the time to review and update their record-keeping practices regularly to ensure they are always in compliance with the law and best practices.

farthest extremes, the practices of femininity may lead to corruption and even death. The construction of course is permanently normalizing and homogenizing through erasing all differences such as class or race. It is also insistent that women aspire to a restrained, standardized ideal. According to these disorders, the construction of femininity is presented in disturbingly, exaggerated terms and often presents the feminine form as confusing or even bewildered. The bodies of women with eating disorders, such as anorexics offer themselves as an aggressively graphic subject. This is a subject that insists actual demands that it be judged upon as a cultural statement of gender. With the advent of media and television, the rules of femininity have increasingly come to be culturally conveyed through regiment visual images.

Another form of constructing contemporary femininity, is the "doubleness" that legislates contradictory ideals and directives. Culture advertises women as the chief emotional and physical nurturer, and women therefore must develop a totally other orientated economy.⁹ In this economy, the general rule governing the construction of femininity is the control of female appetite for food. On the other hand women today are open to the professional arena, so they must learn to embody the "masculine" ways and values of that arena, determination, self control, emotional discipline, and self-mastery.

Female bodies now speak symbolically of this necessity in their slender spare shape and the current men's wear look in fashion. Female bodies can be seen to be resisting both hunger and an innate desire to soothe others (by feeding) and are becoming increasingly practiced as males. This represents the most contradictory demand of the contemporary ideology of femininity.¹⁰ Thus, it can be seen that while the anorexic embodies the "masculine" values of the public arena, she is also physically embodying masculinity. As her body reaches the extremity of anorexia, it physically starts to lose all its feminine qualities. The breasts, hips, rounded stomach and girly curves become more like a scrawny gaunt male body. The anorexic begins to despise the parts of her body that marks her as female. Indeed, many anorexics wish that their breasts would disappear. They view them as helpless and awkward pieces of flab, despite the fact that they are merely part of a

The first part of the paper is devoted to a general discussion of the problem of the existence of a solution of the system of equations (1) in the case of a linear operator. It is shown that the existence of a solution is guaranteed if the operator is self-adjoint and the right-hand side of the system is orthogonal to the null space of the operator. In the case of a non-linear operator, the existence of a solution is not guaranteed in general. However, it is shown that if the operator is monotone and the right-hand side of the system is in the range of the operator, then a solution exists.

In the second part of the paper, the problem of the existence of a solution of the system of equations (1) is considered in the case of a linear operator. It is shown that the existence of a solution is guaranteed if the operator is self-adjoint and the right-hand side of the system is orthogonal to the null space of the operator. In the case of a non-linear operator, the existence of a solution is not guaranteed in general. However, it is shown that if the operator is monotone and the right-hand side of the system is in the range of the operator, then a solution exists.

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female form. This is a clear denial or refusal of being in the feminine race even though anorexics are quite aware of the social and sexual vulnerability involved in having a female body. The anorexic is constantly questioning femininity and acts out this ambiguity through her deconstructed body. Through her weight loss the anorexic has unintentionally entered a "world of males" which seem as a safe way valued in our culture. The anorexic has discovered this paradoxically, by following conventional behaviour. This behaviour is the discipline and self will- power of the body. She has experienced a liberating way to fight off her friends and family in an attempt to hold onto her mastery, even if it may end in death. Her experience, however, of self-mastery is illusory. The anorexic has re-shaped her female body sub-consciously into a male body, but not in the sense of male power and privilege. Her obsession of body practice and her abusive methods to "reconstruct" and then to "deconstruct" her body is merely a social order that limits female possibilities.

It is clear that the anorexic body is in turmoil by the construction of femininity in many different ways. The anorexic is expressing her cultural views, that suppress both female hunger (through her body, something she can not say in words) and unintentionally entering a male existence. However, she is unaware that she is making a political statement, as she may be hostile to feminism by disputing her own autonomy and control.

Also, she may be questioning the cultural ideas by pursuing them to a point that is destructive for all to observe by her thin and sickly looking body. The female body which can be seen through protest against femininity, becomes an all "absorbing fetish",¹¹ where all the other attentions around her become uninteresting and fall into unreality. The protest then becomes the main subject to the contracted female world. The protest (so to speak) is rather the reproduction of cultural conditions regarding femininity rather than the re-transforming. The anorexic is placed and portrayed in two different categories outside and inside the home. In school for example, her steadily shrinking body is much admired, not just for aesthetic reasons, but for the will power and self-mastery she has utilized. At home, she is trying to win battles over her parents/flat mates making her eat, and that her actions have enormous power over the lives of those around her their eating habits and their body size. The compulsive eater often experiences her

The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that every entry should be supported by a valid receipt or invoice. This ensures transparency and allows for easy verification of the data. The second part of the document details the various methods used to collect and analyze the data. It describes how the information is processed and how it is used to identify trends and patterns. The final part of the document provides a summary of the findings and offers recommendations for future actions. It suggests that regular audits and updates to the system are essential for maintaining the accuracy and reliability of the data.

eating as a chaotic, out of control, self-Through the slender body, feminists have made many points valid regarding the anorexic in a mental state rather than in just a physical appearance. The acceptances and refusals of femininity by the anorexic is illusory as in the first place all the female wanted was to be thin, and to be admired both for her will power as well as her physical appearance.

Many anorexics feel they have succeeded in a point, where they are desirable and sexy by the attentive male. However, the male may not see the female slender form as idealistic, rather he may see a female who consists of just flesh and bones, a perception that obviously she cannot see. The difference is a slender body whose health is substantial and alluring in glow, and a slender body who is unnaturally sick in both her health and appearance and her body formation (something she has obtained through her disorder).

The slender body, the anorexic body, is another female figure alongside obesity in women. The third female figure to be discussed is the bulimic body. Apart from the three female forms in society, is there an average /normal weight that is existing within the female race? Is the attention that is given to these three applicable, in a sense that there is no need for mention of an average/normal weight to mediate between obesity and anorexia. If so, what will the future surprise us with if it's a complex and impossible decision for some women to be either extremely obese or extremely thin, thus narrowing female identity to an extremity of exaggerated formation of it's social requirements.

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Chapter 3

Part 1 - "*The Bulimics Blindspot*"

Bulimia nervosa is another eating disorder that is occurring in the female figures in contemporary society. Alongside anorexia and obesity, the bulimic body is fluctuating unintentively to find its identity in society. Bulimia is seen to be dispersing in the middle of anorexia and obesity as a mediator between not wanting to be either anorexic or obese. These two extremes are in a position of being scrutinized, portrayed and discussed as a phenomenon in the late twentieth century whereas bulimia may be seen as the futuristic, negative approach of female identity.

Boskind-Lodhal in 1976, suggested that all women with eating disorders are symbolically "rejecting femininity" or "refusing womanhood".¹ However, in contrast bulimics are precisely the opposite. Rather than rejecting the female role, bulimics excessively conform to feminine stereotypes. Bulimics tend to be excessively pleasing, unassertive, and particularly sensitive to criticism or rejection by men. Their striving for thinness and preoccupation with their appearance represents an exaggeration rather than a rejection, of a cultural female norm. However with respect to anorexia, the notion of the "rejection of femininity" has much greater applicability.

There have been many suggestions or statements that account for the development of bulimia among women. Most bulimics have experienced some form of significant emotional deprivation in their early life.² For some, an illness in a parent, or a problem with depression or alcoholism, leads to the temporary absence or unavailability of a parental figure. In many instances, the chronic preoccupation of the parents with external or interpersonal problems results in the child's emotional needs being ignored. Whatever the cause, the child, typically early on, turns to food as a means of solace for filling the void left by parental inattentiveness or implicit abandonment. On the surface however, she typically cultivates a positive front and appearance that she "can manage". Underneath though, she feels needy, childlike and dependent. This is a feeling that she is deeply ashamed of. Under no

circumstances does the bulimic permit herself to reveal her primitive feelings of abandonment, sadness and rage. These are only discharged in secretive episodes of bingeing and purging.

When compared with anorexics, bulimics typically maintain a strong conscious identification with the traditional female sex role. Unlike anorexics, a significant number of who are avoiding sexuality and inexperienced, most bulimics have a history of active sexual involvement and are orientated to pleasing males.³ Bulimics also tend to have had an intensely ambivalent relationship with their fathers.

As "Wooley and Wooley" point out in a period of changing sex roles in which women increasingly identify with ideals of mobility and power, bulimics reject what they see as their mother's traditionalism.⁴ Ineffectuality, it is their father's power that they admire and idealize (which they strive to attain). For bulimics, these attitudes are intimately connected with their ideas about weight. They associate thinness with masculine power, and fatness with feminist weakness.

Bulimics like the anorexics are unable to work out a satisfactory solution to the problem of identity. They are caught in the dilemma of how to be powerful and ambitious with an identity based on pleasing, compliance and unassertiveness. The resolution of the problem of identity is on the one hand a facade of perfection, competence and pleasing and a secret self that both expresses and binds feelings of neediness, rage and helplessness. Thinness is for them, the ideal which brings together the conflicting strands of a new female identity, one which is powerful, competent and in control, but is also nurturing, submissive and pleasing to men.

Bulimics tend to be extraordinarily vulnerable to external influences and given their intense concern with their appearance, fashion models and media figures, typically have a powerful impact on the standards that they feel they must accomplish.

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It is crucial to ensure that all records are kept up-to-date and are easily accessible to all relevant parties. This includes maintaining a clear and concise log of all transactions, including dates, amounts, and descriptions.

The second part of the document outlines the specific procedures for recording and reporting financial data. It provides detailed instructions on how to format entries, how to handle corrections, and how to generate reports.

It is important to follow these procedures strictly to ensure the accuracy and reliability of the financial records. Any deviations or errors should be reported immediately to the appropriate authority.

The final part of the document concludes with a summary of the key points and a reminder of the importance of maintaining high standards of financial record-keeping.

Considering the three disorders, represented by the three female figures, one can see how the same inner thoughts may lead to distorted body images. Like the obese person, bulimics have an obsession with eating. Bulimics suffer from ravenous food binges but due to their fear of weight gain, this "fear" is avenged by getting rid of the hated food, typically through self-induced vomiting. This may be seen as a punishment for their sin of eating. The anorexics on the other hand (who are classical families of highly controlled restrictions) do have an obsession with food, but due to their self power, they are obedient enough to their bodies to prevent them striving to eat.

Regarding anorexia, bulimia and obesity, the bulimic body holds its invisibility in comparison to the other two. The bulimic lies within the middle of obesity and anorexia. The obese has excess weight (fat), and an obsession with food, the anorexic has no weight (thin) and has full restrictions for denial of food. The bulimic that lies invisible within the two has functions of both anorexia and obesity. She has the obsession of food like the obese, but has a fear of fat like the anorexic. Through an external analysis, the obese has full visible views by the layers of fat that surround her body, which is visible to our eye and in the eye of society. The anorexic also, is very visible by her extreme thinness and childlike body. The bulimic however, is the invisible one.

Bulimia is thought to be four or five times more common than anorexia,⁵ but it is more difficult to detect, since they are usually secretive about their gorging and purging episodes. Since there's nothing visual about their external appearance to alert anyone to the presence of the disorder, the condition goes undiagnosed unless they seek help by themselves.

When superimposed on the anorexic pattern, which already involves denial and fierce resistance to external intervention, bulimia poses formidable treatment obstacles. The bulimic can hold an average weight despite her intense binges, and their weight does not fall to the dangerously low level that is characteristic of anorexia. Aside from the few that proudly announce their problem, most bulimics feel profound shame and embarrassment about their behaviour. The positive so-

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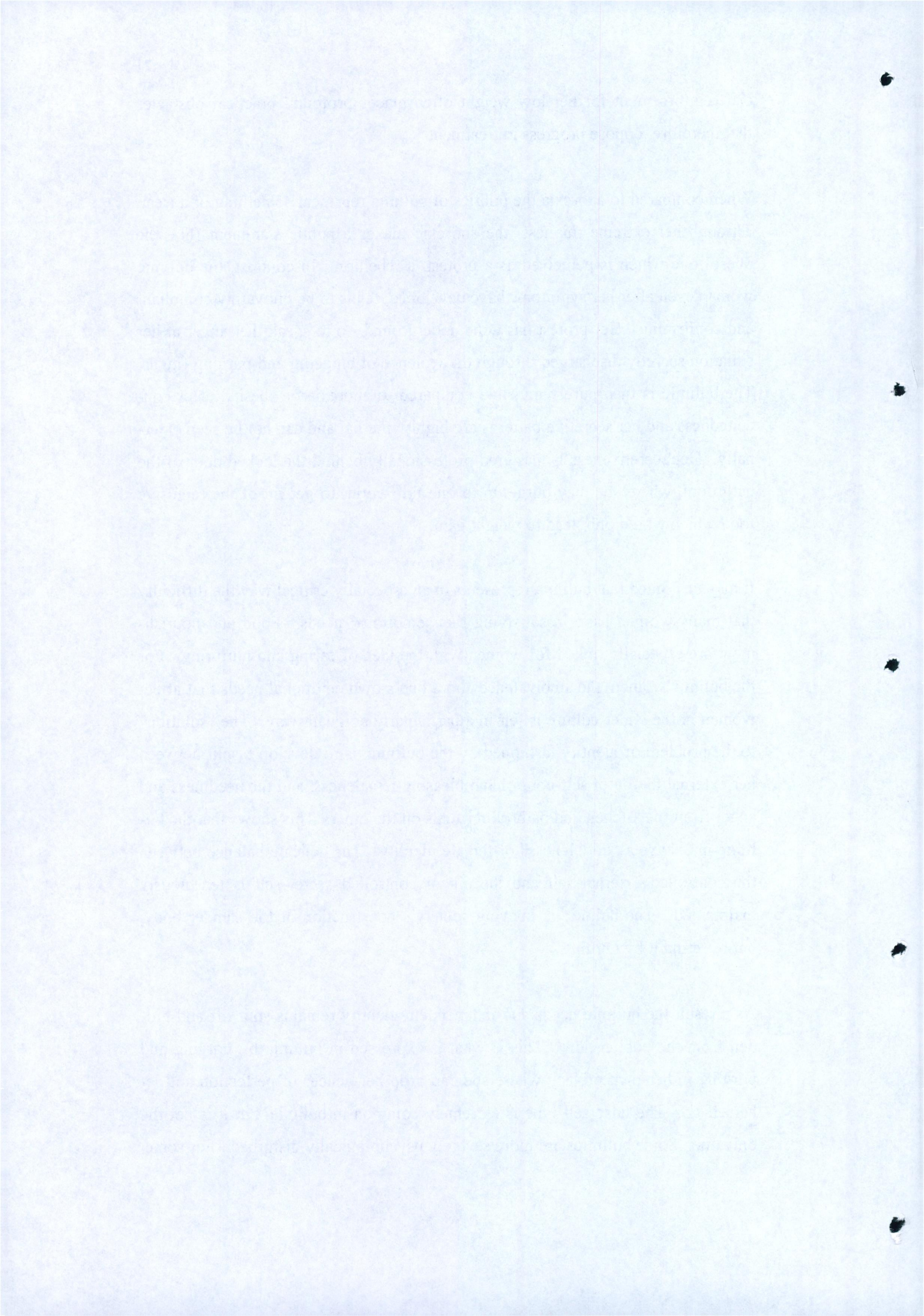
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cial reinforcement for her low weight often places profound practical obstacles that therefore, oppose progress in treatment.

When compared to anorexia the politics of bulimia represent something of a treat. Through her extreme thinness, the anorexic makes a public statement (like the obese) one which is perceived as a protest, a rebellion. In contrast, the bulimic woman even after her symptoms have developed, tends to be outwardly compliant and confirming. Her protest has gone underground, so to speak, her anger at her situation secretly discharged through the violence of bingeing and purging rituals. The bulimic is then purely invisible compared to anorexia or obesity. Her conceitedness and her secretive patterns are highly internal and can not be seen externally. Her secretiveness is mastered professionally behind the locked door of the bathroom, where she may purge up to one full world, to get rid of the repulsive food which would only lead to weight gain.

It may be argued that bulimia represents in an especially critical way the difficulty that many women have in satisfying their emotional needs. Food and nourishment are especially linked for women with the idea of caring and nurturing. For the bulimic women, the ambivalence about one's own emotional needs that affect women in the wider culture is felt in a particularly poignant way. The "solution" to the problem of identity fashioned by the bulimic, is to develop a split between her external facade of self-control and pleasing femaleness, and the neediness and anger from the kitchen and bathroom rituals on the other. This shows that the bulimic may have a "doubleness" of female identity. The delicate balance between the controlled external self and the out of controlled secret self is tenaciously maintained. The bulimic is obeying society's construction of the slender body, but rejecting it by purging.

As a result the bulimic needs and independent identity remains split off and hidden from the public view. This is what is expressed in bulimia by gorging and purging in her own privacy where she can drop her veneer of perfection and let herself go. The false-self type is extremely common in bulimia, but it is not the only one. Some bulimics are more severely psychologically disturbed. For some,



the behaviour serves to ward off a threatened sense of personal fragmentation and is virtually inter-changeable with a whole host of self-destructive symptoms. In addition, both bingeing and vomiting may have powerful effects as immediate reinforcers through relieving tension and distress.

Due to western cultures association with personal success, control and worth, with dietary restraint and having a slender figure maybe accepted in an exaggerated form by the anorexic. Her sense of personal effectiveness of self worth becomes intrinsically tied to her ability to control her weight. With such associations being thin becomes "positively reinforced". In addition, as weight increase comes to represent failure it becomes highly opposed and so weight loss is highly reinforced. A powerful form of reinforcement that appears to be significant for many women with bulimia, is the maintenance of sexual attractiveness. Heavier body weight is associated with rejection and dislike, whereas being slim is associated with receiving too much attention and sexual desirability. The bulimic has escaped from these extremes, by holding on to her normal weight. Her "doubleness" of female identity occurs because she is fluctuating between the functions of anorexia and obesity. Her loss of control which is portrayed through her purging, and her fear of fat in the same context is seen as her "doubleness".

Bulimia remains a private torment for many women, and due to its lack of images (its blindspot) it is not surprising in comparison to the visible extremities of obesity and anorexia, that bulimia has been marginalized outside cultural dominants forces, as a significant disorder among women. Not only may it just be the disorder, but also how society is reluctant in viewing socially directives about the actual physical presence of the "abject"; in this case vomit from the bulimic body.

The first part of the report is devoted to a general introduction of the subject. It discusses the importance of the problem and the objectives of the study. The second part is a detailed description of the experimental method used. This includes a description of the apparatus, the procedure followed, and the data collected. The third part is a discussion of the results obtained. It compares the experimental findings with theoretical predictions and other experimental results. The final part is a conclusion summarizing the main findings and suggesting directions for further research.

The experimental method used in this study is based on the principle of conservation of energy. The apparatus consists of a calorimeter, a thermometer, and a set of weights. The procedure involves measuring the heat capacity of a substance by measuring the temperature change when a known amount of heat is added. The data collected are the initial and final temperatures, the mass of the substance, and the mass of the weights. The results are compared with theoretical predictions and other experimental results.

The results of the experiment show that the heat capacity of the substance is in good agreement with theoretical predictions. This confirms the validity of the principle of conservation of energy. The experimental method used is simple and accurate, and can be used to measure the heat capacity of a wide range of substances. The results of this study are of interest to researchers in the field of thermodynamics and to students studying physics.

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Part 2 – “*The ‘phobic’ abject*”

The work of many white upper class women is rarely located at societies center of cultural power. The centers of culture’s axes are the margins, that our culture embodies with great strength, which have the power by subversion and observation. Bulimia occupies a subordinate position outside the axes, alongside anorexia nervosa. Bulimia likes its invisibility between obesity and anorexia (in a visual sense) is also a hidden dynamic from culture’s dominants, due to historical exclusion of femininity i.e. the female body erased from dominant culture. Emerging without any reluctance, is contemporary feminism, which has from the beginning exhibited an interest in restoring to legitimacy that has been marginalized and disdained. Feminism (as an outsider discourse of marginality) has been usually adjusted to issues of exclusion and invisibility. This is seen as a “resistance” to recognising female unity.⁶

The connection that is significant within this chapter is of the bulimics vomit as “abjection” and its relationship towards contemporary art, as the body being a symbol or metaphor of the “abject art”. Although “abject art” is a term that does not connote an art movement, it somehow describes a body of work that incorporates or suggests abject materials, in this case rotting food, in order to confront taboo issues of gender and sexuality. This work also includes abject subject matter that is often deemed inappropriate by a conservative dominant culture.

Bulimia is “abjected” from dominant culture, but “ejects” itself through the body by purging or also known as self-induced vomiting. The bulimic body like the “ins” and “outs” of marginalization, is “ejected” from the inside (of the digestive system) to the outer and external presence, where it is seen as a denial from the cultural and social normality’s and regimes. The “abject” in this case with the bulimic, is an act of revulsion, of expulsion that can no long be contained, so is now visible to the public eye.

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and change. From the first settlers to the present day, the nation has evolved through various stages of development. The early years were marked by exploration and the establishment of colonies. The American Revolution led to the birth of a new nation, and the subsequent years saw the expansion of territory and the growth of industry.

The American Civil War was a pivotal moment in the nation's history, as it resolved the issue of slavery and preserved the Union. The Reconstruction era followed, a period of significant social and political change. The late 19th and early 20th centuries saw the rise of industrialization and the emergence of a new middle class.

The 20th century was a time of great progress and challenge. The United States emerged as a world superpower, leading the world in science, technology, and culture. The Great Depression and World War II were major events that shaped the nation's identity. The civil rights movement of the 1950s and 1960s brought about significant social reforms.

The late 20th and early 21st centuries have seen continued growth and change. The United States has remained a global leader, facing new challenges in the digital age. The 9/11 attacks and the subsequent wars in Iraq and Afghanistan were major events that tested the nation's resolve. The current administration has brought about significant changes in domestic and foreign policy.

The future of the United States is uncertain, but the nation's history suggests that it will continue to grow and change. The challenges ahead are great, but the American spirit of innovation and resilience offers hope for a bright future. The United States remains a land of opportunity and a beacon of hope for people around the world.

THE HISTORY OF THE UNITED STATES

Since Julia Kristeva's "Powers of Horrors", an essay on abjection in 1982, the concept of "abjection" has entered the critical syntax of contemporary art.⁷ Abject art is representing an oppositional practice in art, where it's materials are claims of the body, sensuality, and difference over and against societal repression and the feministic issues of the body.

A desire not only for the perverse pleasure (confronting sickening, horrific images, being filled with terror/desire for the undifferentiated) but also a desire, having taken pleasure in perversity, to throw up, throw out, eject the abject (from the safety of the spectators seat). (Abject Art, 1991).

The processes of "abjection in art" are substances such as body fluids, which blur the distinction between subject and object. It is being subjectively experienced in accordance to its social order through marginalization. However the representation of these elements are confronting social and symbolic order in harmony with its own repressive character as production and consumption.

Contemporary art and the use of the female body as a material trope are portrayed invariably by recourse to "the abject". Kristeva states that "neither subject or object, where one is in a state of abjection, the border between the object and subject cannot be maintained"(Kristeva, 1982, page 12).

There are numerous amounts of "abject" artists, temporary. These artists include Kiki Smith, Helen Chadwick, Sue Williams and Cindy Sherman. Cindy Sherman has consistently engaged the histories both of representations of women and self-portraiture. Her artwork is certainly post-modern and is represented through photographs. Each image is built around a photographic depiction of women. The woman represented in each image is Sherman herself, simultaneously the artist and model transformed, into a glossary of gesture and facial expression. Her untitled #237 (1987-91) is a frank image of vomit, the aftermath of the physical correlative of abjection, a convulsion which turns the body inside out.⁸

Laura Mulvey states that Sherman is exploring this "iconography of misogyny"; one that women themselves identify with not only adopting the cosmetics of the

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The seventh part of the paper discusses the general theory of the... (faint text)

masquerade, but in attempt to explore the “physical marks of their femininity”.⁹ She writes that the “images of decaying food and the vomit raise the spectator of the anorexic girl”(New Left Review, volume 188, page 146). This tragically acts out the fashion fetish of the female, as an eviscerated, cosmetic and artificial construction designed to ward off the “otherness hidden in the interior”.

This image of vomit may indeed represent the feminine abject condition of bulimia. This in its cycle of incorporation and rejection represents a violently ambivalent relation to the ordering of the female body in society. However this is not a photograph of real vomit but of material and fabrication, and calls into question the unassimilability of the feminine as “abject”. This image of vomit is technically glamorous for something that interiority has imposed, forcibly from the outside. This points to the poor fit of the interior of the bulimic, and of its denial of cultural analysis on its disorder. The image may be intentionally portrayed as something that is existing, and is predominantly feminine. Shermans ambiguous works of repulsive settings and desire are set in motion, and it is inviting to its viewers and observers because of its rarity, but the forbidden “image” is also being repulsed by its viewers, however leaving a memory which cannot be easily erased. The field of the gaze is stained; meaning something has taken place in the viewer’s mind, a holistic encounter with the dynamics of abjection as an art-making device.¹⁰

Accordingly, abjection is the term Laura Mulvey uses to account Shermans work as the reference to the “bulimia pictures”(New Left Review, volume 188). The work from many other “feminist” based artists, is not surprising, like their encounter of feminism, that they are denied of its artistic existence in society, but seen as a political statement of gender issues.

The feminist work of the “abject body” is marginalized like its relationship with eating disorders among women. However, it is culture’s fault on the depiction of women, that these female bodies become illusory to its state. So forth, seeing that femininity is marginalized by the symbolic and patriarchal order, it may also mean that it is the “female body” that this order abjects.

transgender, but in attempt to explore the "physical marks of their femininity" the writer that the "images of desiring food and the vomit raise the spectator of the movie and the viewer, volume 188, page 140). This tragically and can the fashion fetish of the female, as an evacuated, cosmetic and artificial construction designed to ward off the "otherness hidden in the interior."

The image of vomit may indeed represent the feminine aspect cognition of bulk and this in its cycle of incorporation and rejection represents a violently equivocal relation to the ordering of the female body in society. However this is not a photograph of real vomit but of mineral and fabrication, and calls into question the massibility in the feminine as "object." This image of vomit is technically alienated for something that internally has imposed, forcibly from the outside. This points to the poor fit of the interior of the female, and of its detail of actual analysis on its disorder. The image may be internally portrayed as something that is existing, and is predominantly feminine. Sherman's ambiguous work of repetitive settings and details and set in motion, and it is waiting to its recovery and observers because of its "unfit" but the forbidden "image" is also being re-posed by it's viewer, however leaving a memory which cannot be easily erased. The field of the gaze is stained, meaning something has taken place in the viewer's mind, a historic encounter with the dynamics of rejection as an artistic "rejection."

Accordingly, Sherman is the topic Laura Mulvey uses to account Sherman's work as the reference to the "female pleasure" (New Left Review, volume 188). The work from many other "feminist" based artists, is not surprising, like their own counter of feminism that they are denied of its status existence in society, but seen as a political statement of gender issues.

The feminist work of the "object body" is marginalized like its relationship with other characters among women. However, it is culture's fault on the depiction of women, that these female bodies become history to its state. So forth, seeing that femininity is marginalized by the symbolic and patriarchal order, it may also mean that it is the "female body" that this order affects.

Conclusion

The pathology of eating disorders with women is due to cultures contradictory demands, which has socially constructed female identity.

Regarding anorexia, bulimia, and obesity, the core symptoms for all are the same. That is, an obsession with food, weight, and body shape, that becomes a defensive substitute for dealing with the social conflicts associated with an achievement of an identity.

However, anorexia, bulimia, and obesity have prevailed an individual identity. The individual identity, has conjured up a female body at its extreme physical appearance, by smothering cultural' emphasis and the representations of women into an all "absorbing fetish".

As eating disorders primarily occur in western societies among white females, the excessive pursuit of thinness has been rare among developing countries. With respect to western culture and developing countries, the result of extreme thinness is similar. It is stated that the major cause of death in developing countries is malnutrition, and so obesity is viewed quite positively.¹ Likewise, anorexia leads to malnutrition, which may end in death, but obesity in western culture is *not* viewed positively. The implications of thinness are of course very different, as, in developing countries it is not a woman's desire to become thin (malnourished), whereas in western culture it is an individual's response. This response however, is their reply to western culture's depiction on women.

Eating disorders have reportedly been on the increase in the black population.² Their access to traditional white values, and the homogenizing of lifestyles and priorities, is perhaps a result of the increasing influence of the media, ensuing in many black women becoming anorexic or bulimic.

The male population is increasingly being drawn into the pursuit of thinness. Most research data shows that eating disorders in men however, are still relatively scarce compared with women. The ratio of females to males is approximately 9 to 1.³ Bulimia may be more prevalent among men than anorexia is, since it is an easy disease to hide and men are reluctant to look for treatment. With the increasing amount of advertisement in the media now concerning men, it is no wonder that men are now becoming more concerned about their physical appearance. Another important reason is the changing nature of gender roles. Women are now achieving more advanced higher positions in the professional arena, and so men now must compete with women to achieve an idealistic physique.

The pursuit of thinness which is rapidly increasing in the male race (especially gay men, who take on the female role),⁴ is due to many reasons. Like the cultural depictions of women, the depictions of men will soon become a bewildered hazard that questions an idealistic male physique, which men will have to strive to attain.

With all the sub-groups (the black population and the male population) of eating disorders, the white female race, still over dominantly maintains this position.

The statistics that show the amount of women with eating disorders vary in each case study. A definite and specific statistic is extremely difficult to obtain. Being secretive is a major characteristic by some anorexics but mainly by bulimics. Women with eating disorders are not all going to announce or confess their disorder, resulting in the statistics being inappropriate and indefinite. This is a significant, mysterious proclamation, that there will never be an accurate statistic found and controlled in society, that will show the true number of women suffering deeply from, eating disorders.

“Eat to live” versus “live to eat” is a contradictory phrase regarding anorexia, bulimia and obesity. Women are quite aware of the health risks associated with eating disorders, but sadly these life threatening commandments, are not stopping women from entering a “glossy world of thinness” resulting in utter demoraliza-

The male population is increasingly being drawn into the pursuit of fitness. When research data shows that eating disorders in men however, are still relatively scarce compared with women. The ratio of females to males is approximately 9 to 1. Problems may be more prevalent among men than women, is since it is an easy disease to hide and men are reluctant to look for treatment. With the increasing amount of advertisement in the media now concerning men, it is no wonder that men are now becoming more concerned about their physical appearance. Another important reason is the changing nature of gender roles. Women are now occupying more advanced higher positions in the professional arena, and so men now must compete with women to achieve an idealistic physique.

The pursuit of fitness which is rapidly increasing in the male race (especially gay men who take on the female role), is due to many reasons. Like the cultural depiction of women, the depiction of men will soon become a double-edged sword and that depicts an idealistic male physique, which men will have to strive to attain.

With all the sub-groups (the black population and the male population) of eating disorders, the white female race, will over dominantly maintain this position.

The statistics that show the amount of women with eating disorders vary in each case study. A definite and specific statistic is extremely difficult to obtain. Being accurate is a major characteristic of some statistics but mainly by behavior. Women with eating disorders are not all going to announce or confess their disorder, leading to the statistic being inappropriate and inaccurate. This is a slight but, important proclamation, that there will never be an accurate statistic found and controlled in society, that will show the true number of women suffering deeply from eating disorders.

"Fit to live" versus "live to eat" is a commentary phrase regarding anorexia, bulimia and obesity. Women are quite aware of the health risks associated with eating disorders, but why these life threatening conditions are not stopping women from entering a "glamorous" world of fitness, resulting in eating disorders.

tion of their body's. Instead women are constantly viewing thinness as a priority of success, a success to be honourably accepted into a magical world of power in western culture.

tion of their body's physical woman and constantly view the number as a primary
of success, a success to be homogeneously accepted into a magical world of power in
western culture.

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MEMORANDUM

TO : [Illegible]

FROM : [Illegible]

SUBJECT : [Illegible]

[Illegible]

[Illegible]

[Illegible]

[Illegible]

[Illegible]

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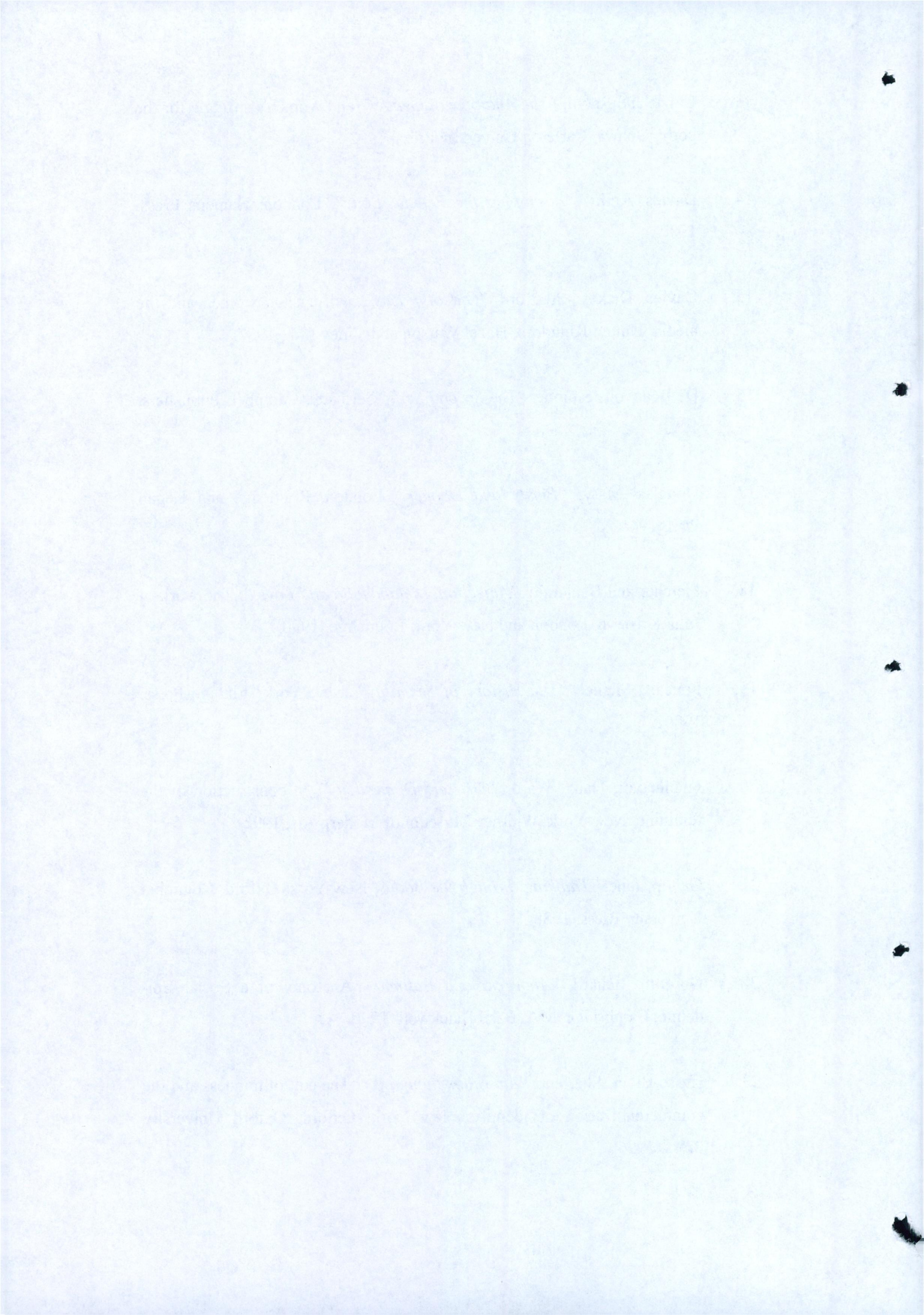
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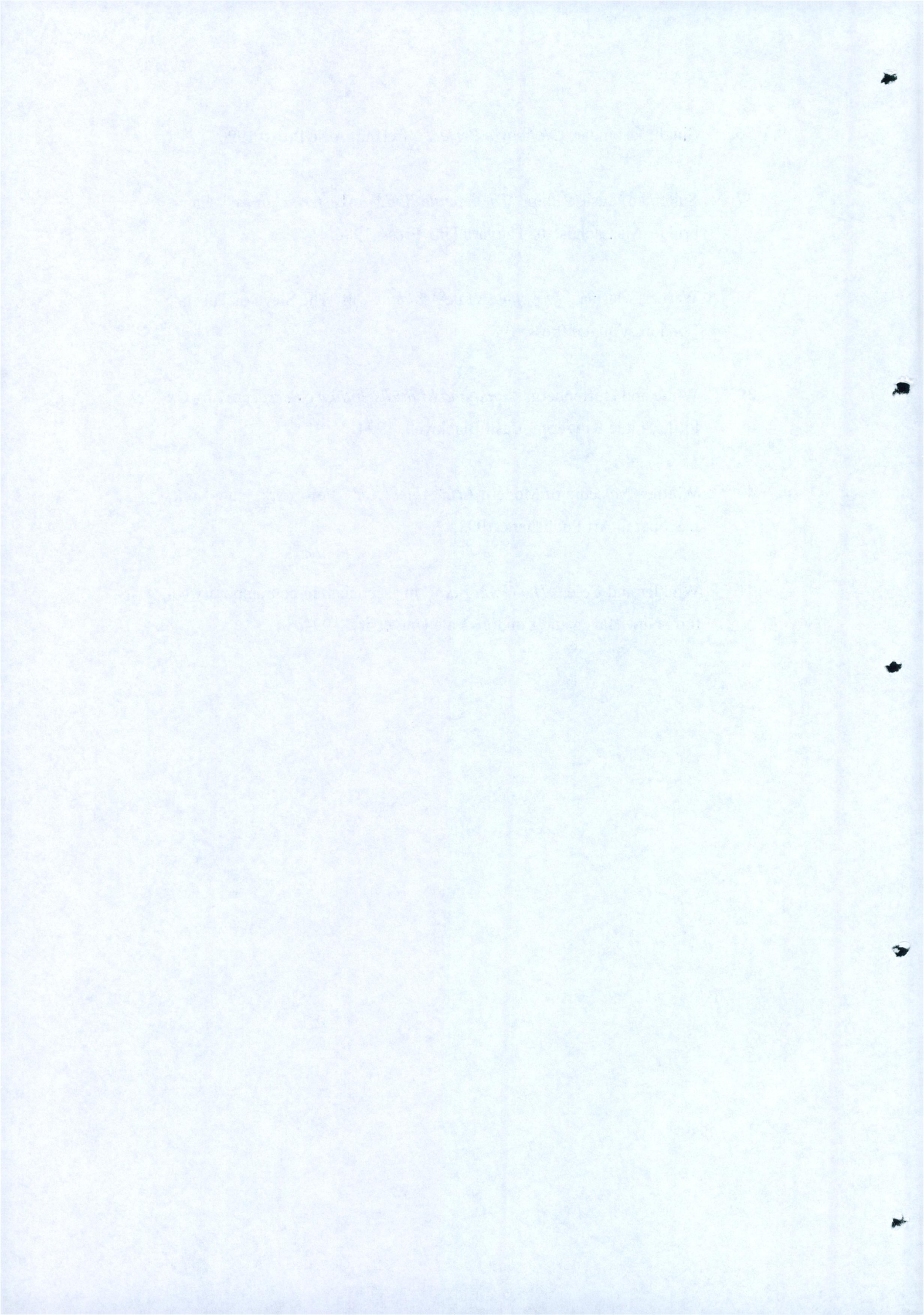
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