

CHAPTER IV ANALYSIS

This chapter discusses about child abuse experienced by Jennette. This chapter is divided into three subchapters namely the cause, the types and the impacts of child abuse experienced by the main character Jennette.

4.1 The Cause of Child Abuse in Jennette McCurdy's *I'm Glad My Mom Died*

The abuse in the novel begins with Debra's obsession of making Jennette to be an actress. Debra (Jennette's mother) tells Jennette about her childhood's dreams of being an actress and having a good life of being rich but her parents never let her to do what she wanted when she was young. Due to Debra's dreams to be an actress which never happens, she asks Jennette to be an actress instead. Debra does everything to make her dream come true, so Jennette goes to many auditions and acting classes because she thinks Jennette is her only hope for that. Jennette loves her mother so much, which makes her always be controlled by her mother as if she could not choose what she wants to do at a very young age. Though Jennette hates acting, she still obeys her mother's wish to go to a lot of auditions and acting classes because she does not want to make her mother disappointed or sad because of her.

“. . . Honestly, Net, not only could I have married any of those men, but I *should have*. I was destined for a good life. For fame and fortune. You know how much I wanted to be an actress.”

“But Grandma and Grandpa wouldn't let you,” I say.

“But Grandma and Grandpa wouldn't let me, that's right.”

“I want to give you the life I never had, Net. I want to give you the life I deserved. The life my parents wouldn't let me have.”

“Okay.” I'm nervous about what's coming next. (McCurdy, 2022:9)

Jennette is having a conversation with her mother, who is expressing her regrets about her past and what could have been if she had been allowed to follow her dreams and pursue a career in acting. She tells McCurdy that she wants to give her the life that she never had, the life of fame and fortune that she believes she deserved. McCurdy's mother is trying to live vicariously through her daughter and is putting pressure on her to achieve what she never could. McCurdy is nervous about what this means for her and her relationship with her mother, as it is clear that her mother's ambitions and desires are influencing her own life in significant ways. The passage highlights the complicated relationship between parent and child, and how the expectations and pressures of a parent can impact the decisions and experiences of the child, even into adulthood.

“I think you should act. I think you would be a great little actress. Blonde. Blue-eyed. You’re what they love in that town.”

“. . . I’d have to learn how to drive freeways. But it’s a sacrifice I’m willing to make for you, Net. ‘Cuz I’m not like my parents. I want what’s best for you. Always. You know that, right?”

“So what do you say? You want to act? You want to be Mommy’s little actress?”

There’s only one right answer. (McCurdy, 2022:10)

After the conversations, Jennette knows she could not decide what answer she would say to her mother, it is clear enough that it is not between yes or no but there is only one right answer and it is a yes. Even though deep down she does not want to act, she could not refuse her mother’s wish because Jennette understands that it is not a request but an order she must obey. Long story short, Jennette signed to an audition, her very first audition, she does not feel ready, she is not ready. It makes her so nervous that has stomachache from nerves. Finally, it is her turn to go on stage but Goatee (the judge) is not satisfied with her acting. He looks disappointed. After Goatee gives her a suggestion of what she should and should not do, the audition is finally over. Jennette is chosen as a background actor. At first her mother seems genuinely happy for her because she does not know that there is a higher tier that Jennette might have been chosen for.

Goatee clears his throat- never a good sign. He tells me to try the monologue one more time, but “loosen up a bit, just do it simply like you’re talking to your friend... oh, and don’t do any of those gestures.”

I do the monologue again, losing the hand gestures, and it feel slightly better, but I can tell Goatee didn’t get exactly what he wanted. I disappointed him. I feel awful. (McCurdy, 2022:12)

It describes Jennette's experience as an actor and the pressures that she feels from her director, Goatee, during audition preparations. Goatee asks her to perform a monologue, but tells her to approach it in a relaxed and conversational manner. He also tells her to avoid any dramatic gestures and just deliver it like she is talking to a friend. Jennette is disappointed when she feels that she has not met Goatee's expectations and that she has disappointed him. She feels awful and guilty for not meeting the demands of the director. The experience shows how talented actors can be subjected to intense pressure and expectations from their directors, which can have a significant impact on their self-confidence and performance.

Goatee tells all of us that Academy Kids would like to represent us for background work, which means we’ll stand in the background of scene for

shows and movies. I immediately know that Goatee is trying to make bad news sound good by the way his face is overly animated. (McCurdy, 2022:12)

Jennette is selected by Goatee to represent her for background work in shows and movies. Goatee tries to present the news in an overly animated way in an attempt to make it sound positive, but Jennette immediately recognizes his intention and knows that it is not good news. The sentence suggests that background work in shows and movies is not a well-regarded profession and is often used to take advantage of aspiring actors who are desperate to get their foot in the door in the industry. The passage highlights how Jennette's awareness and critical thinking allowed her to see through Goatee's attempt to present bad news in a positive light and helped her to avoid being taken advantage of in the industry.

I get out to the waiting room and run over to Mom, who's balancing her checkbook for the fourth time this week. I tell her that I've been chosen as a background actor, and she seems genuinely happy. I know this is only because she doesn't know that there is a higher tier that I might have been chosen for. I worry about her finding out. (McCurdy, 2022:12-13)

Jennette describes her experience as an aspiring actor and how her mother reacts when she finds out that she has been chosen as a background actor. Jennette mentions that her mother appears genuinely happy because she is not aware that there is a higher tier that Jennette may have been chosen for. Jennette is concerned about her mother's reaction when she finds out the whole truth and realizes that she is not a leading actor. Jennette is hesitant to share the full details because she fears that her mother will be disappointed, and in turn, Jennette will feel guilty for letting her down. The passage demonstrates the high expectations that parents and children can place on themselves and their loved ones, and how those expectations can impact relationships and personal fulfillment.

Then Goatee tells Jennette's mother that Jennette has a potential to do principal work. The word 'potential' makes her mother kind of offended and does not like what she is hearing. It becomes the trigger for her to do anything to make Jennette good at acting and capable to be the principal actor, not only a background actor.

Goatee comes out to give each of the parents feedback. He comes to Mom first and tells her that I have potential to do principal work.

"Potential?" Mom asks, critically.

"Yes, especially since she's only six, so she's getting an early start."

"But why potential? Why she can't she do principal work now?"

“Well, I could tell in her monologue that she was very nervous and she seems quite shy.”

“She is shy, but she’s getting over it. She’ll get over it.”

“It’s important that Jennette *wants* to act, in order for her to do well,” he says. (McCurdy, 2022:13)

Jennette is being evaluated by her acting coach, Goatee. Goatee tells her mother that Jennette has potential to be a principal actor but notes that she seemed nervous and shy during her monologue. He adds that Jennette's shyness is important because it can impact her effectiveness as an actor. Jennette's mother argues that Jennette will get over her shyness, but Goatee disagrees, saying that Jennette needs to want to act in order to be successful. The passage highlights the pressure put on young actors to achieve success and the impact that their personalities and attitudes can have on their performance and career. It also shows how parents can sometimes put too much pressure on their children and push them to achieve goals that may not be right for them, rather than supporting their true desires and abilities.

“Oh, she wants this more than anything,” Mom says as she signs on the next page’s dotted line.

Mom wants this more than anything, not me. This day was stressful and not fun, and if given the choice, I would choose to never do anything like it again. On the other hand, I do what Mom want what Mom wants, so she’s kind of right. (McCurdy, 2022:13-14)

This passage describes Jennette's experience as an aspiring actor and her involvement in the background work for shows and movies. The passage notes that her mother, who is very involved in her acting and career, signs a consent form for Jennette to work as a background actor. Jennette initially does not want to work as a background actor but does it because her mother wants it. She admits that her mother is right about wanting this more than anything but also expresses her own lack of enthusiasm for the work. The passage highlights the impact that parental expectations and desires can have on a child's own goals and aspirations, and the potential for friction and disappointment that can arise when these expectations are not aligned. It also demonstrates Jennette's willingness to go along with her mother's wishes despite her own reservations, a behaviour that is common among children who are deeply attached to their parents and strive to please them.

The conversations above become the causes why Jennette experience an abuse from her mother. Debra sends Jennette to an acting class and a lot of auditions to be an actress. After that day Jennette chosen as a background actor, Debra still was not

satisfied with what Jennette achieved, so Debra does anything to make Jennette perfect in everything so that Debra's dreams will be easier to come true. Like if it does not become Debra's destiny, then it will be Jennette's fate.

4.2 The Types of Child Abuse in Jennette McCurdy's *I'm Glad My Mom Died*

In this subchapter, the writer is going to discuss three types child abuse in Jennette McCurdy's *I'm Glad My Mom Died*. The first type is Physical Abuse, second is Psychological Abuse, and the last one is Child Neglect.

4.2.1 Physical Abuse

The first type of abuse that the writer is going to discuss is physical abuse. This abuse can happen in any specific situation, such as when adults are not in a good mood, frustration, depression, mental illness or another emotional conditions can cause or become the trigger of physical abuse. In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds the examples of physical abuse experiences by Jennette as the main character herself.

The worst part of all of this is the stuff on my teeth. This morning when I went through hair and makeup, they did my hair in two braids and then told me to open my mouth wide. I did as I was told, and the makeup person dripped brown juice-like gunk into my mouth, explaining that she was doing it to make my teeth look rotten. The gunk dried quickly and felt disgusting, what I imagine it'd feel like if I didn't brush for a month. It's felt that way the whole day since, and I hate it. I can't help but run my tongue along the gunk because it's so bothersome and distracting. (McCurdy, 2022:31-32)

Jennette is describing the application of a special makeup effect on her teeth to give her character a more "rotten" appearance in her acting role. The makeup artist likely uses a material designed to mimic the look and texture of rotting teeth, and Jennette finds the sensation extremely uncomfortable and disturbing. Jennette mentions that she is constantly running her tongue along the gunky material on her teeth, possibly to cleanse the sensation. However, this is causing her distress and making it difficult to focus on other things.

...I played the female Dewey aka Daisy. They put hard wax behind my ears to make them poke out more because they said the trademark of Dewey is that he has a big ears that poke out and that I have small ones. The wax was bulky and made the backs of my ears really sore, but I liked the studio where we shot the episode and the producer was very kind to me. (McCurdy, 2022: 55)

Jennette plays Daisy, a character known as Dewey. Jennette does not naturally have big-showing ears, which is a physical characteristic feature of this Daisy's character. The production team applies hard wax behind Jennette's ears to replicate Daisy's characteristic feature. In keeping with the character's trademark look, this is done to make the ears look bigger and more noticeable. Jennette talks about how uncomfortable the hard wax is, saying that it is heavy and hurt the backs of her ears. This shows the extent actors will go to, even if it involves putting up with physically suffering, in order to faithfully portray their roles. Even though the team production hurt Jennette's ears, she likes the studio and the producer is kind to her.

"Ow!"

"Ow what?" Mom asks, because there are a variety of things that could be *owing* me right now.

Little paper eye patches are tucked up under my eyes, just on the lash line to the point where they could be poking my eyeballs, which could be *ow*-worthy. (Mom tucks them nice and tight and keeps them in place with Vaseline because she doesn't want the brown eyelash tint to drip on my skin and tint it.)

What feels like one thousand sheets of foil are folded into all the layers of my hair. There are so many layers and so much foil that my hair is extending outward nearly horizontally around me. There are two potential *ows* with this—the foils could be tugging at my roots and causing pain, or the fumes from the bleach could be burning my eyes. (McCurdy, 2022:60-61)

Jennette exclaims "*Ow!*" in response to some discomfort she is experiencing during a beauty treatment with her mother, involving her eyes and hair. Jennette has little paper eye patches tucks up under her eyes. These patches are places along the lash line to protect the skin from dripping eyelash tint. However, the lash positioning tightly and may be poking Jennette's eyeballs, causing discomfort and pain. Jennette hair is wrapped in numerous sheets of foil to highlight or bleach sections of it. The sheer volume of foils makes the hair extend outward dramatically. The discomfort here could stem from two potential sources: either the foils are tugging at the roots of the hair, causing pain, or the fumes from the bleach could be irritating Jennette's eyes, resulting in a burning sensation. The use of "*Ow!*" conveys the immediate physical discomfort Jennette is experiencing, prompting her mother to inquire further about what specifically is causing the pain.

The knockoff Crest Whitestrips are cupping my teeth and even though they're only supposed to stay on for fifteen minutes, Mom keeps them on for forty-five, for good measure.

Even though I try and spit out the nasty whitening juice periodically, sometimes it leaks from my teeth onto my gums and not only turns them white, but stings badly, which could also be an *ow*. (McCurdy, 2022:61)

This passage describes Jennette's experience with using Crest Whitestrips, a product used to whiten teeth. Jennette complains that the strips are left on her teeth for longer than the recommended time, which causes them to sting and turn her gums white. This can be a form of physical abuse as it is causing pain and discomfort to Jennette. Additionally, Jennette's description of trying to spit out the whitening juice and it leaking from her teeth may indicate that the product is not being used properly or that her mother is not receiving sufficient guidance on how to use it safely.

"Da dye is n y eye," I say as best as I can with the strips on my teeth.

"Spit, then say it again," Mom urges me.

I do as she says.

"The dye is in my eye!"

"Shit. Shit shit shit. Why didn't you tell me?! This stuff could make you go blind. Lean back!"

I throw my head back. It bangs on the back of the toilet seat. I *ow* again. Mom starts squirting eye drops into my eye. A cocktail of tears and eye drops trickles down my cheeks. I try to sit up again but my hair catches on the toilet flusher. Mom starts unhooking it. I feel trapped. (McCurdy, 2022:61)

Jennette is experiencing a moment of distress after accidentally getting dye in her eye. The dialogue captures her attempt to communicate the situation despite having whitestrips in her mouth, which makes her difficult to speak. Initially, Jennette tries to convey the problem, but Debra could not understand her clearly until Jennette spit out the whitestrips and repeat what she is going to tell. Debra's reaction shows immediate concern and urgency upon realizing the seriousness of the situation. Debra recognizes the potential danger of the dye getting into the eye, which could lead to blindness. Debra instructs Jennette to lean back to administer eye drops, demonstrating quick thinking and action to address the issue. However, amidst the chaos, Jennette's faces further discomfort and obstacles. Jennette accidentally bang her head on the toilet seat, causing pain ("*ow*"). Then, Jennette attempt to sit up is ends up by her hair getting caught on the toilet's flusher, creating a sense of being trapped and helpless in the situation.

My appearance has always been of great importance to Mom. Even before I started acting. Some of my earliest memories are of me wearing giant pastry-puff dresses. The dresses scratched and irritated my skin, and the look of them felt silly and over-the-top to me. Mom would always tell me I looked so pretty, even though every time she told me I looked pretty I shrieked as loud as I could that I wasn't pretty... (McCurdy, 2022:62)

This section explores Jennette's relationship with her appearance and Debra's influence on her. From a young age, Jennette remembers her mother emphasizing the importance of appearance, even before she gets involved in acting. The mention of a "giant pastry-puff dress" suggests an extravagant and over-the-top outfit, which is most likely chosen by Debra for its perceived aesthetic appeal. Although Debra intends to make Jennette feel pretty, the dress is uncomfortable and makes Jennette feel ridiculous. This discomfort is emphasized by the description of the dress scratching and irritating her skin. In addition, Jennette's perception of the dresses as "over-the-top" suggests a disconnect between her own sense of style or comfort and Debra's idea of beauty. Jennette's reaction to her mother's compliments is noteworthy. Even though her mother tells her that she looks beautiful, she will react by shrieking that she is not beautiful. This suggests a deeper conflict within Jennette regarding her self-image and perhaps a desire to assert her own identity and choices, separate from her mother's expectation.

"What can I do to stop the boobies from coming?"

"Well, sweetheart, if you really want to know how to stay small, there's this secret thing you can do... it's called calorie restriction."

I that shrinking by the week as Mom and I team up to count our calories every night and plan our meals for the next day. We're keeping me on a one-thousand-calorie diet, ...Each Sunday, she weighs me and measures my thighs with a measuring tape. After a few weeks of our routine, she provides me with a stack of diet books that I finish quickly. (McCurdy, 2022:93)

Jennette expresses concern about her body changing, regarding the development of her breasts. Seeking guidance from Debra, Jennette inquires how to prevent further growth. Debra's response introduces the concept of calorie restriction as a means to control Jennette's body size. Calorie restriction involves limiting the number of calories consumed in order to achieve weight loss or prevent weight gain. Debra and Jennette then embark on a routine of counting calories together and planning meals, with the goal of restricting Jennette's daily calorie intake to one thousand. Debra's weekly weighing and thigh measurements, along with providing diet books for Jennette to read, further

emphasize the focus on body weight and appearance within their relationship. Jennette's willingness to adhere to these measures suggests a deep-seated desire to meet Debra's expectations and maintain a sense of control over her body. This passage highlights the harmful effects of body image. It also underscores the damaging impact of extreme dieting behaviours.

The thinner I get, the stricter I get with what I'll ingest, because it seems like my body is trying to hold on to whatever I eat.

I notice that most foods a little body weight to me, four-tenths of a pound or so. I know this because I weigh myself five times a day. Five is my lucky number, so this amount of daily weigh-ins seems appropriate. I also want to make sure that I'm staying on top of every single shift in my body so that I can make proper adjustments and be on track for my weekly weighing session with Mom. (McCurdy, 2022:93)

Jennette describes her increasingly strict approach to food intake as she strives to maintain or achieve a thinner body. Jennette notices that despite her efforts to restrict her diet, her body seems to resist losing weight, which leads her to become even more meticulous about what she eats. Jennette explains that she weighs herself five times a day, attributing this frequency to her belief that "five is my lucky number." This practice allows Jennette to monitor even the smallest fluctuations in her weight and make adjustments to her diet accordingly. By staying vigilant about Jennette's body's changes, Jennette hopes to ensure that she is on track to meet her weight loss goals by the time of her weekly weigh-in with Debra. This passage reveals Jennette's obsessive preoccupation with her weight and body image, as well as her rigid adherence to self-imposed rules and rituals surrounding food and weighing. It underscores the harmful effects of eating disorder behaviours and the intense pressure to conform to societal standards of thinness, which can lead to unhealthy habits and attitudes toward food and body.

"Sixty-one pounds," the nurse says as she scribbles on her clipboard paper. As I hear the words come out of her mouth, they feel morphed and warped. I am crushed. The scale at home said fifty-nine. I immediately try to read Mom's expression. It's even, which means disappointed. I am even more crushed. (McCurdy, 2022:94-95)

Jennette experiences a distressing moment during a weigh-in at a medical appointment. The nurse announces her weight as sixty-one pounds, which is higher than the fifty-nine pounds she believes she weighs based on the scale at home. Jennette's reaction to hearing this higher weight is one of devastation. The

words from the nurse feel "morphed and warped," indicating a sense of disbelief or distortion in her perception of reality. This discrepancy between the weight records at home and the weight measuring by the nurse may highlight Jennette's fixation on controlling her weight and the significance she attaches to specific numbers on the scale. Jennette then turns to gauge Debra's reaction, hoping for reassurance or validation. However, Jennette interprets Debra's expression as "even," which she interprets as disappointment. This interpretation intensifies Jennette's feelings of disappointment and inadequacy, as she perceives herself as failing to meet Debra's expectations regarding Jennette's weight. This highlights physical abuse from Debra to Jennette by making her lose a lot of weight which is not good for children's normal weight at her age.

"So I wanted to speak with you about Jennette's weight," Dr. Tran starts.

"It's significantly lower than what's normal for her age."

"Huh," Mom says, sounding a little anxious. "She's eating normally. I haven't noticed any changes."

That's not true. Mom *has* noticed the changes because she's the one who wanted the changes in the first place.

"Well..." Dr. Tran takes a big breath in. "Sometimes when young girls have anorexia, they're very secretive about their food habits."

"I suggest you keep a close eye on Jennette's eating behaviors."

"Oh, I will, Dr. Tran. I certainly will," Mom assures her.

I'm confused. Mom already keeps an eye on my eating behaviors. She's involved in them as I am, if not more so. Mom not only knows everything about how and what I eat, but she encourages and supports my habits. What's going on? What does this even mean? (McCurdy, 2022:95)

Jennette accompanies Debra to a doctor's appointment where the doctor expresses concern about Jennette's weight being significantly lower than normal for her age. The doctor suggests that Jennette may be exhibiting signs of anorexia, a serious eating disorder characterized by restrictive eating habits and an intense fear of gaining weight. Debra responds defensively, claiming that Jennette eats normally and that she has not noticed any changes in her eating habits. However, Jennette knows that this statement is not true, as Debra has been actively involved in monitoring and supporting her restrictive eating behaviours. The doctor then explains that individuals with anorexia often hide their eating disorder habits and suggests Debra to keep a closer eye on her eating behaviours. Jennette finds this confusing, as Debra is already deeply involved in her eating habits and encourages her restrictive behaviours. It shows how Jennette's mother may be in denial about the severity of Jennette's condition or may be actively

enabling her eating disorder behaviours. It also illustrates the disconnect between the doctor's concern and Debra's response.

This new relationship to food deeply confuses me. For years I have been in control of my diet, my body, myself. I have kept myself rail-thin and my body childlike and I have found the perfect combination of power and solace in that. But now I feel out of control. Reckless. Hopeless. The old combination of power and solace is replaced by a new combination of shame and chaos. I do not understand what is happening to me. I am terrified of what will happen when Mom sees me. (McCurdy, 2022:137)

Jennette reflects on a significant shift in her relationship with food and her body. Previously, Jennette has maintained strict control over her diet and body size, finding a sense of power and comfort in her ability to keep herself "rail-thin" and childlike in appearance. However, something has changed, and Jennette now feels she is losing control. Jennette describe feeling out of control, reckless, and hopeless, as her previous sense of power and solace is replaces by feelings of shame and chaos. This shift suggests that Jennette relationship with food and her body has become disorders, possibly indicating the development of an eating disorder. Jennette expresses confusion and fear about this change, not understanding what is happening to her and feeling terrifies of how Debra will react when she sees her. This fear suggests that Jennette may be experiencing guilt or shame about her changing relationship with food and her body, as well as anxiety about Debra's potential judgment or disapproval.

4.2.2 Psychological / Emotional Abuse

Psychological abuse includes the failure of a caregiver to provide an appropriate and supportive environment, and includes acts that have an adverse effect on the emotional health and development of a child. Such acts include restricting a child's movements, denigrations, ridicule, threats and intimidation, discrimination, rejection and other non-physical forms of hostile treatment. There are some kinds of psychological abuse states by Briere (1992: 8-10): rejecting, degrading/devaluing, terrorizing, isolating, corrupting, denying essential stimulation, emotional responsiveness or availability, and the last is unreliable and inconsistent parenting. In this research, the writer is going to analyse the kinds of psychological abuse according to Briere (1992) where the writer finds in Jennette McCurdy's *I'm Glad My Mom Died*.

4.2.2.1 Rejecting

According to Briere (1992:9-10), rejecting is a condition where the child is avoided or pushed away, he or she is made to feel unworthy, unacceptable and the like. In Jennette McCurdy's *I'm Glad My Mom Died*, Jennette often feels that her family avoiding or push her away, and every time she says something, no one response or listening, they are keeps ignoring her except her mother.

“You each have ten minutes to eat breakfast and change and brush your teeth,” I say to Dustin and Scott as they head to the kitchen to haphazardly pour themselves cereal—Lucky Charms for Dustin and Count Chocula for Scott. I can tell by their eye rolls that they think I'm bossing them around, but it doesn't feel like bossiness to me. It feels like desperation. I want order. I want peace. I want my three-hour reprieve from this place. (McCurdy, 2022:23)

This quotation describes Jennette's daily routine with her two brothers, Dustin and Scott, and her efforts to maintain order and peace in the morning. Jennette schedules ten minutes for breakfast and personal grooming, and feels frustrated when her brothers do not adhere to it. She interprets their eye rolls as a sign that they think she is bossy, but she feels that her actions are motivated by a desire for order and peace.

“Did you guys hear me?” I ask to no response. Grandpa stands in the corner of the kitchen, buttering his toast, and the amount of butter he's using stresses me out—a pat that size is costly. Mom always tells me he uses “half a stick of butter every day and we can't afford it, and his diabetes can't afford it either.” (McCurdy, 2022: 23)

This passage describes Jennette's frustration with her grandfather's excessive use of butter, especially when considering the costs involved and his diabetes diagnosis. Jennette mentions that her mother tells her that her grandfather uses too much butter every day and that it is not good for his diabetes. Jennette's mother may view the butter's cost and her grandfather's health as important issues, and may feel frustrated that he appears not to be taking them seriously.

“Grandpa, can you use a little less butter? You're gonna upset Mom.”
 “Huh?” Grandpa calls out. I swear to God he huh's me whenever I ask him something he doesn't want to respond to.
 Exasperated, I head out and spread open *The White Thing* on the carpet in the living room. (McCurdy, 2022:23)

This passage describes Jennette's attempts to convince her grandfather to use less butter on his toast, likely due to concerns about health or cost. Jennette might be hoping to help her grandfather maintain a healthier diet, or perhaps to save money on groceries. However, her grandfather appears to be ignoring or dismissing her request, which might be contributing to Jennette's frustration.

“DADDY!” I scream as soon as he walks through the door. I run into his belly with my head, the same way I do every time he gets home from work.

“Hi, Net,” he says, more blandly than I would hope. I’m always crossing my fingers for a laugh, or a hair rustle, or a hug, but they never come, or at least not yet. I’m still hoping.

“How was work?”

“Fine.”

I’m desperate for something else to talk about with him. For some kind of connection. With Mom, it’s effortless. Why does everything feel so stuck with him?

“Did you have any fun?” I ask as we walk from the entryway into the living room.

He doesn’t answer. (McCurdy, 2022:27)

Jennette describes her attempts to establish a connection with her father, who tends to respond in a bland or non-responsive manner. Despite Jennette's efforts to strike up a conversation, her father's terse responses indicate a lack of interest or connection. While the relationship with her mother is effortlessly harmony, everything is so easy with her. This dynamic between Jennette and her father may cause tension and resentment, as Jennette longs for a closer relationship with her father.

I walk out as slowly as I can, hoping I can add an extra few minutes to my exit, since I know Mom will be disappointed if I was only in there for as short as I was. Even with my best slow-walk, I only add on a minute.

“We like Marcus a lot; we want to take him on as a client. But Jennette—she just... lacks charisma.” (McCurdy, 2022: 36-37)

Jennette recounts a meeting with her talent agents, during which they praise her older brother but criticize her lack of charisma. They indicate that they would like to represent her brother, but not her. This incident highlights the potential for individuals to face rejection and criticism. It

can be difficult for Jennette and can create feelings of inadequacy or self-doubt.

4.2.2.2 Degrading/Devaluing

Degrading/devaluing of a child is a form of emotional abuse that involves diminishing or belittling the child's self-worth, value, and dignity. This can occur through verbal insults, criticism, humiliation, inferior, and manipulation, which over time can result in low self-esteem, feelings of shame and worthlessness, and a distorted sense of self-image. Additionally, this form of abuse can also result in difficulty in forming healthy relationships and trusting others (Briere, 1992:8-10). In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds the examples of how Jennette as the main character herself experiences degrading/devaluing.

“Your eyelashes are invisible, okay? You think Dakota Fanning doesn't hers?”

Mom is tinting my eyelashes with the over-the-counter brown eyelash tint she picks up from Rite Aid once a month or so...

Mom calls it “natural beauty,” what I have. She says my eyelashes are long, but so light that it looks like I don't have any. She says that my hair has golden highlights, but only toward the bottom and that it's important I have some golden highlights around my face, too, to frame it. She says that my hair is very thick, which is good, but that it has a mind of its own, which is bad, and that it needs to be tamed. She says I have a good smile but my teeth aren't quite white enough. Each “good” thing Mom says about my “natural beauty” is followed up by its downside, which serves as the justification for its need to be enhanced by a little good old-fashioned store-bought beauty. And since it seems like every single “naturally beautiful” thing about me comes with a downside that needs to be enhanced by store-bought beauty, I'm beginning to wonder if I'm really naturally beautiful at all, or if Mom's use of the term “naturally beautiful” goes in the same place where others would just use the term “ugly.” (McCurdy, 2022:60)

In this passage, Jennette's mother, Debra is applying over-the-counter brown eyelash tint to Jennette's lashes, which are naturally very light and thus not very visible. Debra's comments and actions reflect her perception of beauty and her desire to enhance Jennette's features. Debra tells Jennette that her eyelashes are essentially “invisible” due to its light colour. Debra compares the situation to Dakota Fanning, a well-known actress who presumably has more visible eyelashes, implying that Jennette should aim

for a similar look. Debra describes Jennette's features as possessing "natural beauty," but she immediately follows up each compliment with a criticism or a suggestion for improvement. For example, she acknowledges that Jennette's lashes are long but insists they need enhancement, just as she believes the hair needs taming and the teeth need whitening. Debra's approach to beauty involves using store-bought products to enhance Jennette's features. She sees this as necessary because she perceives flaws in Jennette's natural appearance. This constant need for enhancement leads Jennette to question whether her natural beauty is genuine or if it is merely a meaning for imperfection. The passage highlights the pressure Jennette feels to conform to conventional standards of beauty, as well as the conflicting messages Jennette receive from her mother about their appearance.

I recently shaving my legs, too—well, Mom does it for me, because she still showers me even though I'm sixteen. I didn't even know shaving legs was a thing until I heard a co-star's mom making fun of my "hairy legs" to my co-star, and then she laughed in a way that has haunted me every time I've shaved my legs since. (McCurdy, 2022:122)

Jennette describes a personal grooming experience relating to shaving her hairy legs. Jennette reveals that, despite being sixteen years old, Debra still assists her with tasks like shaving her legs and even still showers her. This indicates a level of dependency on the part of Jennette, as she relying on Debra for personal care tasks that many teenagers would typically handle independently. Jennette's awareness of the need to shave her legs seems to have been prompts by a hurtful comment makes by a co-star's mother. The co-star's mother mocking and criticizing Jennette's "hairy legs," which causes Jennette to feel self-conscious and embarrassing. Jennette describes how this comment and the subsequent laughter from the co-star's mother have lingering in her mind, impacting her perception of her own body and her grooming habits. This passage highlights in Jennette's vulnerability and the impact of external judgments on her self-esteem.

Sometimes I look at her and I just hate her. And then I hate myself for feeling that. I tell myself I'm ungrateful. I'm worthless without her. She's everything to me. Then I swallow the feeling I wish I hadn't had, tell her "I love you so much, Nonny Mommy," and I move on,

pretending that it never happened. I've pretended for my job for so long, and for my mom for so long, and now I'm starting to think I'm pretending for myself too. (McCurdy, 2022:125)

Jennette wrestling with conflicting emotions toward Debra. Jennette admit to feeling moments of intense dislike and even hatred towards her, which causes Jennette to experience guilt and self-loathing. Jennette acknowledges these feelings but immediately suppresses her, telling herself that she is ungrateful and worthless without Debra's presence and support. The phrase "Nonny Mommy" suggests a term of endearment or affection for Debra's figure, despite Jennette's internal struggles. Jennette describes a pattern of pretending to be okay and suppressing her true feelings, both for the sake of her job and for Debra's sake. However, Jennette also begin to question her self-worth and feels inferior. She is also pretending for herself, suggesting a growing awareness of the need to confront her emotions and identity honestly.

I find it strange that we've stopped going to church since my career has taken off and Mom's health has normalized. I tried to broach the subject gently one night when we were driving home from work, but Mom started screaming and saying was losing control of the steering wheel and that I was causing her tremendous stress that was putting both of us in danger, so I quickly learned to never bring up the subject again. (McCurdy, 2022:127)

Jennette reflects on the change in her family's religious practices since her career takes off and Debra's health improves. Jennette expresses a sense of unease about the cessation of attending church and attempt to discuss it with Debra during the drive home from work. However, Jennette's attempts to broach the subject is met with an extreme reaction from Debra. She becomes agitates and starts screaming, claiming that Jennette discussion is causing her to lose control of the steering wheel and putting both of them in danger. This response from Debra is manipulative and disproportionate, effectively shutting down any further conversation on the topic. As a result of this experience, Jennette learns to avoid bringing up the subject of church attendance with Debra, fearing her extreme reaction.

I feel sick to my stomach while I wait for her to tell me how ugly I am. How fat I've gotten. How I've made horrible mistakes. How I'm

incapable of handling life on my own. Of keeping myself in order. I brace myself while we pile into the car.

“Net, what happened?” She doesn’t face me when she asks it. She stays looking out the window at the bumper-to-bumper traffic on the 5. “You’re getting chunky.”

“I know. I’m sorry.”

“We’ve gotta get you on a diet. This is getting out of hand.”

“I know.” (McCurdy, 2022:142)

Jennette anticipates a familiar pattern of criticism and judgment from Debra regarding her appearance and perceives mistakes. Jennette feels anxious and nauseous as she is waiting for Debra to begin criticizing her, expecting comments about her ugliness, weight gain, and inability to manage her life. However, when Debra finally speaks, her words are focusing on Jennette’s weight, expressing concern about her physical appearance. Despite Jennette’s anticipation of harsh criticism, Debra remarks are relatively mild in comparison to what she has fears. Nevertheless, Jennette responds with deference and apology, indicating a pattern of acquiescence to Debra’s expectations and desires. The conversation reflects how Jennette internalizes sense of inadequacy and Debra’s tendency to prioritize physical appearance and control over her well-being. It also highlights the situation where Jennette feels compelling to apologize and agree with Debra’s criticisms, even if she may not fully agree or understand.

4.2.2.3 Terrorizing

Terrorizing is a condition where the child is verbally assaulted, frightened, threatened, with physical or psychological harm. Terrorizing is also a form of psychological abuse that involves intentionally creating an aura of fear and terror around a child to control their behaviour. This can include making threats, using physical force, and employing other forms of aggression to intimidate the child. Terrorizing can be extremely damaging, as it can lead to anxiety, depression, and other emotional or behavioural problems in the child. It is important for parents or caregivers to recognize the symptoms of terrorizing and to take steps to address it, as it can have a long-lasting impact on a child's development and well-being.

...There’s a long pause where I wait for Mom to say something. She looks off and her eyes glass with an intensity that seems dissociative. It scares me. Just as I’m about to ask her what’s going on, she snaps

her head toward me, picks the TV remote up off the coffee table, and chucks it at my head. I duck aside to avoid it.

“You’re LYING to me, you LIAR,” Mom says, spitting as her face contorts. “I’m gonna find out what’s going on. Mark my words, you FILTHY LITTLE LYING WHORE.” Mom’s been harsh with me before, but she’s never spoken to me like this. “And you better bet your ass I’ll be able to sniff the lies on you when you come back,”

“I’m gonna figure out what you’re up to, you LIAR!” Mom screams. My nervous system jolts, but I pretend to ignore her. I head out the front door, letting it slam shut behind me. (McCurdy, 2022:150-151)

Jennette describes a tense and alarming interaction with Debra. Jennette observes Debra’s behaviour becoming increasingly intense and dissociative, which frightens her. Suddenly, Debra becomes aggressive, hurling the TV remote at Jennette’s head while accusing her of lying and using extremely harsh language. This outburst shocks Jennette, as she notes that Debra has never spoken to her like this before. Despite feeling scared and unnerved, Jennette tries to maintain composure and pretend to ignore Debra’s accusations. Eventually, Jennette decides to leave the house, closing the door behind her. This passage reveals terrorizing between Jennette and Debra, characterized by verbal abuse and aggression.

Thirty-seven missed calls from Mommy, sixteen voicemails, and four missed emails. I open the top email:

Dear Net,

I am so disappointed in you. You used to be my perfect little angel, but now you are nothing more than a little SLUT, a FLOOZY, ALL USED UP. And to think—you wasted it on that hideous OGRE of a man. I saw the pictures on a website called TMZ—I saw you in Hawaii with him. I saw you rubbing his disgusting hairy stomach. I KNEW you were lying about Colton. Add that to the list of things you are—LIAR, CONNIVING, EVIL. You look pudgier, too. It’s clear you’re EATING YOUR GUILT.

Thinking of you with his ding dong inside of you makes me sick. SICK. I raised you better than this. What happened to my good little girl? Where did she go? And who is this MONSTER that has replaced her? You’re an ugly MONSTER now. I told your brothers about you and they all said they disown you just like I do. We want nothing to do with you.

Love,

Mom (or should I say DEB since I am no longer your mother)

P.S Send money for a new fridge. Ours broke. (McCurdy, 2022:158)

This passage depicts a deeply hurtful and emotionally abusive terror message from Debra. Jennette is subject to a barrage of insults, accusations, and rejection in the email. Debra begins by expressing disappointment and disbelief at Jennette's behaviour, using derogatory terms like "SLUT" and "FLOOZY" to describe her. She accuses Jennette of being "ALL USED UP" and criticizes her choice of partner, referring to him as a "hideous OGRE." Debra claims to have seen incriminating pictures of Jennette with her partner, accusing Jennette of lying about another person named Colton. The email is filled with venomous language and personal attacks, including remarks about Jennette's appearance and character. Debra expresses revulsion at the thought of Jennette being intimate with her partner and declares that she has become a "MONSTER." Debra goes on to disown Jennette and claims that the family wants nothing to do with her. Despite the harsh tone and rejection, the email concludes with a demand for money, illustrating Debra's lack of empathy and manipulation tactics. This passage highlights the toxic and dysfunctional nature of the relationship between Jennette and Debra, characterized by emotional abuse, manipulation, and rejection.

As soon as the phone's in my hands, I know I've made a mistake, but it's too late now. Forty-five missed calls from Mom. Twenty-two unread emails from her. I start reading through the messages frenetically, and each one gets more aggressive than the last—she calls me a dimwit, loser, scumbag, devil child. Joe says we're running late for the airport. I don't care. (McCurdy, 2022:159)

This passage describes a moment of distress for Jennette, who is inundated with aggressive and abusive messages from her mother, Debra. Upon seeing the missed calls and unread emails, Jennette realizes she had making a mistake by not responding earlier, but she feels overwhelms and unable to deal with the situation. As Jennette reads through the messages, she becomes increasingly distresses by the harsh language and insults directing at her. Debra's messages escalate in aggression, with her using derogatory terms like "dimwit," "loser," "scumbag," and "devil child" to demean and criticize Jennette. Despite the urgency of the situation, indicated by Joe's reminder about being late for the airport, Jennette feels paralyzes by the emotional toll of Debra's messages. Jennette is consumed by the hurtful words and cannot bring herself to prioritize anything else in that moment, even the important task of leaving for the airport. This

passage highlights the damaging impact of verbal abuse terror and emotional manipulation within Jennette's relationship with Debra.

I go back to my email and another new message from Mom has popped up. I open it: *YOU caused my cancer to come back. I hope you're happy knowing this. YOU have to live with this fact. YOU gave me cancer.*

I draft a response to her, asking if we can just sit down and talk this out face-to-face. I'm sure that if she'll just grant me that, I can explain myself enough to earn her approval. I'm desperate, pleading. (McCurdy, 2022:160)

Jennette receives an incredibly distressing terror email from Debra. The content of the email is emotionally manipulative and guilt-inducing. Debra accuses Jennette of causing her cancer to return, placing the blame squarely on her shoulders. The language used in the email is manipulative and hurtful, as Debra tries to make Jennette feel responsible for her illness. By saying "YOU caused my cancer to come back," she is attempting to shift the burden of her health issues into Jennette, creating a sense of guilt and remorse. Debra's statement, "I hope you're happy knowing this," adds another layer of emotional manipulation, implying that Jennette's actions have directly leads to her suffering. This message is likely to evoke strong feelings of guilt, sadness, and confusion in Jennette by terrorizing her.

4.2.2.4 Isolating

Isolating is a condition where the child is deprived of social contacts beyond the family, not allowed friends, kept in a limited area for long periods of time without social interaction. Isolating is also common strategy used in emotional or psychological abuse. This refers to the abuser's effort to limit the victim's interaction with others, such as friends, family members, or co-workers, in order to maintain control over the relationship. By isolating the victim, the abuser can exert even more emotional and psychological control over the victim, which can create a sense of dependency and fear. This can further reinforce the power dynamic and create an environment where the victim feels powerless and alone (Briere, 1992:9-10). In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds the examples of how Jennette as the main character herself experiences isolating by her family.

...I liked the studio where we shot the episode and the producer was very kind to me. I thought Frankie Muniz was nice to look at and I liked when he said hi to me in the hallways. I felt like I was being pretty discreet about my feelings until Mom snapped at me. “Don’t even think about it. He’s way too old for you. And more important, not Mormon.” (McCurdy, 2022:55)

Jennette expressing her admiration for Frankie Muniz, an actor known for his roles in popular TV shows. Jennette finds him physically attractive and enjoys the brief interactions she has with him, such as when he said "Hi" to her in the hallways. However, despite Jennette attempts to keep their feelings discreet, Debra reacts strongly when she noticed. She warns Jennette not to entertain any romantic thoughts about Muniz, citing two main reasons: his age and his religion. Debra believes that Frankie Muniz is too old for the speaker, implying that there is a significant age gap between them.

I’m not allowed to go outside alone. Mom says I might get kidnapped and abused and murdered like Samantha Runnion—the girl who was kidnapped three weeks before her sixth birthday and lived just five minutes away from us—so whenever I go outside, someone has to join me. Today it’s Grandpa. He’s been watering the lawn while I’ve been memorizing. (McCurdy, 2022:83)

Jennette describes a strict rule imposed by Debra that Jennette not allowing to go outside alone. Debra justifies this rule by citing the tragic case of Samantha Runnion, a young girl who was kidnapped, abused, and murdered. Samantha lived in close proximity to Jennette’s home, which adds a sense of fear and immediacy to Debra’s concerns. As a result of this fear, Jennette is always accompanied by someone when she goes outside. In this instance, it is Jennette’s grandfather who is accompanying her while she is outside memorizing. This rule reflects how Debra’s attempts to protect Jennette from potential harm and reflects her anxieties about the safety of her child. It highlights how Jennette is being isolating and not allowed to go outside alone.

On set, Miranda said cuss words like “shit” and “ass,” and she took the Lord’s name in vain at least fifty times a day. Mom warned me not to get too close to Miranda because she doesn’t believe in God. (Nathan is okay for me to get close to, Mom says, because he does.)

“Southern Baptist are no Mormons, but at least we’ve got Jesus in common.”) (McCurdy, 2022:109)

Jennette recounts an experience on set where her co-star, Miranda, frequently uses profanity and take the Lord's name in vain. Debra warns Jennette against getting too close to Miranda because she does not believe in God. Debra may worry that Miranda's use of profanity and lack of belief in God could negatively impact Jennette’s moral upbringing or spiritual development. This concern is evident in Debra’s contrasting attitude toward another co-star, Nathan, who she deems acceptable for Jennette to be close to because he shares his religious beliefs. Debra remark about "Southern Baptists" and "Mormons" highlights the importance she places on religious compatibility when determining who is suitable for Jennette to associate with. While Nathan may not share the exact religious beliefs as Jennette’s family, the fact that he believes in God is seen as a common ground that makes him an acceptable influence. This passage shows how Jennette not allowing to make friends with everyone who her mother’s thinks they are suitable for Jennette.

4.2.2.5 Corrupting

Briere (1992:9-10) states, corrupting is a condition where the child is mis-socialized, taught to behave in antisocial manner, encouraged to develop socially unacceptable interests and appetites. In Jennette McCurdy’s *I’m Glad My Mom Died*, the writer finds the examples of corrupting.

...The twelve-year-old girl seated next to me in the schoolroom keeps elbowing me and telling me we don’t have to do any schoolworks if we don’t want to because we’re background actors, and the studio teachers assigned to background actors don’t care how much work gets done because they just want to teach the principal actors. I try my best to ignore her and fill out my page on the state capitals. (McCurdy, 2022:17)

This is the classroom scene where Jennette is observing an unruly classmate who is repeatedly interrupting her and hindering her ability to concentrate on her school assignment. She is discouraged by the classmate's attitude and her own inability to ignore the distractions and stay focus on the task at her hand. We all know that this passage speaks to the importance of self-discipline and determination in the face of

distractions and setbacks, but it also the example of anti-social manner. If Jennette is not agree about what the twelve-year-old girl is says, she could just say so but she keeps ignoring her.

This gift card is the highest-dollar-amount gift card I've ever seen. I almost can't believe it.

"It's from Miranda," I tell Mom, shocked. "A hundred dollars to ArcLight."

Miranda is my co-star on *iCarly*.

I look back down at the basket. I'm really surprised that another child actor would be so nice to me. Usually there's such a sense of competition. This gesture is the opposite of that. I'm touched. I reach into the basket.

"You're not getting anywhere near those Milk Duds but that's very nice of her. Now let's practice your lines." (McCurdy, 2022:107)

This passage describes Miranda, Jennette's co-star on the Nickelodeon sitcom *iCarly*, who gifts her a \$100 gift card to ArcLight. Jennette is initially surprised and almost disbelieving, as it is rare for another child actor to be so kind to her and there is typically a strong sense of competition among her peers. Despite the initial shock, Jennette is touched by Miranda's gesture and expresses her sincere appreciation for the kind gift. The passage concludes with Jennette's mother, who is driving the car and likely overheating their conversation, immediately changing the subject and encouraging Jennette to practice her lines for her upcoming acting work. It is shows how Debra gestures as if she telling Jennette to be anti-social.

4.2.2.6 Exploiting

Exploiting in child abuse according to Briere (1992:9-12) means the child is taken advantage of, and used to meet the needs of his or her caretakers. In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds examples of how Debra is taking advantage of six-year-old Jennette to meet Debra's needs. Debra asks little Jennette to start acting to make Debra's dreams to be an actress and live the best life in an affluent family which never happens, will come true by her daughter Jennette instead of herself because Debra thinks Jennette is her only hope for it.

In the other hand, Debra is taking advantage of that because deep down she knows Jennette will never refuse her order. Also, Debra knows if Jennette makes it work in acting, Debra as her mother will have a better

life with Jennette's salary acting since Jennette is still a child, of course, the money will be managed by Debra. Debra will do anything to make it happen with the excuse that she wants the best for her daughter when Debra and Jennette know it is the best only for Debra herself.

"I want to give you the life I never had, Net. I want to give you the life I deserved. The life my parents wouldn't let me have."

"Okay." I'm nervous about what's coming next.

"I think you should act. I think you would be a great little actress. Blonde. Blue-eyed. You're what they love in that town."

". . . I'd have to learn how to drive freeways. But it's a sacrifice I'm willing to make for you, Net. 'Cuz I'm not like my parents. I want what's best for you. Always. You know that, right?"

"So what do you say? You want to act? You want to be Mommy's little actress?"

There's only one right answer. (McCurdy, 2022:9-10)

Debra telling Jennette that she should become an actress because she believes she would be good at it and because she wants to give her the life she never had. Debra goes on to say that she would have to learn how to drive on freeways and that it is a sacrifice she is willing to make for her daughter. She continues by asking Jennette if she wants to act and if she wants to be her little actress. The passage highlights the intense pressure put on Jennette by her mother to pursue acting as a career, and the expectation that she will conform to certain physical characteristics that are valued in the industry. It also shows how Debra is willing to make sacrifices for her daughter, but at the cost of Jennette's own wants and needs. The passage demonstrates the potential dangers of living vicariously through one's children and the need for parents to support their children's choices and aspirations, even if they differ from their own.

Jennette said her experience filming a TV pilot goes well, but she does not become a main character in the show. However, she does have a significant role in one episode that brings her closer to her mother's goal of becoming a lead performer in a TV show. Just like this quotation: "The pilot shoot goes well, and while I never get upgraded from glorified extra, there is one event on the shoot that gets me closer to Mom's goal of me becoming a principal performer. (McCurdy, 2022:35)". This quotation shows how Jennette is really trying to realizing her mother's goals and needs to be an actress due to her mother's encouragement and pressure.

“She has an audition at two ten and we don’t wanna run late. It’s a bad first impression.”

“The east lot is only for series regulars and producers, people who are here every day.”

“Is there any way to make an exception? I’m a cancer survivor, stage four, and sometimes my bones—”

“Fine,” the guard interrupts Mom. It’s embarrassing when Mom rattles off her cancer story to people we don’t know who don’t seem to care, but I’ve gotta say, sometimes it’s pretty effective. (McCurdy, 2022:69)

Debra and Jennette trying to gain access to a certain parking lot, for the audition. Debra is anxious about being late for Jennette's audition, as she recognizes the importance of making a good first impression. She is trying to ensure they are arriving on time. As they approach the parking lot, they meet a guard who inform them that the lot is only for certain people such as series regulars and producers. This rule becomes an obstacle to Debra's plan. Debra tries to make an exception by sharing her personal story as a cancer survivor, especially emphasizing the challenges she faces due to her health condition. She hopes this will persuade the guard to grant her access to the parking lot. The guard interrupts Debra before she can finish her story, indicating his impatience or disinterest. However, despite the interruption, the guard eventually relents and allows them into the parking lot. Jennette reflects on Debra's habit of sharing her cancer story with strangers in situations like this. Although Jennette finds it embarrassing, she also recognizes that it can be effective in achieving Debra's goals. This highlights that Debra would do anything even to embarrass herself by telling her cancer story to achieve her goal, which leads Jennette to attend many acting auditions in order to make her mother's dream come true.

Fame has put a wedge between Mom and me that I didn’t think was possible. She wanted this. And I wanted her to have it. I wanted her to be happy. But now that I have it, I realize that she’s happy and I’m not. Her happiness came at the cost of mine. I feel robbed and exploited.

Sometimes I look at her and I just hate her. (McCurdy, 2022:124)

Jennette reflects on the impact of fame on her relationship with Debra. Jennette believes that Debra’s desires fame and success, and Jennette supports Debra’s pursuit of it because Jennette wants her to be happy.

However, as Jennette achieves fame herself, she come to realize that it has fundamentally changes her relationship with Debra, and not for the better. Jennette expresses a sense of disillusionment and disappointment as she recognizes that Debra's happiness seems to have come at the expense of her own. The attainment of fame, while fulfilling Debra's desires, leaving Jennette feeling unhappy and unfulfills. This realization creates a rift between her and Debra, symbolizing by the wedge mentions in the passage. Furthermore, Jennette feels a sense of being robbed and exploited by the situation. Jennette feel that her own desires and needs are overlooks or sacrifices in pursuit of Debra's ambitions for her. This sense of exploitation could stem from feeling pressure or manipulate into pursuing fame for Debra's sake rather than her own.

4.2.2.7 Denying Essential Stimulation, Emotional Responsiveness, or Availability.

Denying essential stimulation, emotional responsiveness or availability is a condition where the child is deprived of loving, sensitive caregiving, his or her emotional and intellectual development is stifled, the child is generally ignored or neglected. Denying Essential Stimulation, Emotional Responsiveness, or Availability refers to a pattern of behaviour where a caregiver or authority figure fails to provide the necessary emotional support, responsiveness, or availability to meet the psychological needs of an individual, especially a child. This can include neglecting to provide affection, attention, comfort, or validation, which are essential for healthy emotional development. Such denial can have profound and long-lasting effects on the individual's self-esteem, emotional well-being, and ability to form secure relationships (Briere, 1992:9-10).

...They're clapping for me. Mom's sitting at the end of the hallway. Tears welled in her eyes. She's so happy. And in this moment, so am I. Yes, it's nice to make Mom feel good, but it's also nice to feel good at something. Even if that thing makes you very uncomfortable at times. Even if that thing puts a lot of pressure on you. Even if that thing is very stressful. Sometimes it's just nice to feel good at something. (McCurdy, 2022:70)

Jennette reflects on a moment of accomplishment and validation after the audition's performance. Jennette describes the scene where she

receives an applause from the judges. Debra is present, sitting at the end of the hallway, looking emotional with tears in her eyes. This shows that Jennette's achievement means a lot to her and her mother. Jennette recognizes her mother's happiness and her own feelings of contentment and joy in that moment. Jennette emphasizes the importance of feeling good about doing something, even if the activity or achievement is challenging. The act of being recognized and appreciated for one's efforts provides a sense of validation and self-worth. This validation is not only external, coming from the applause of others, but also internal, as Jennette experiences personal satisfaction from her accomplishments. This section also recognizes the complexity of emotions that can accompany success. Although Jennette feels excited about her accomplishment, she is also aware of the discomfort, pressure and stress that may be associated with it where her mother would never have noticed any other feeling except joy.

I can't let Mom know I'm into purple, since Mom prefers pink. She would be heartbroken if I suddenly announce that I've switched my favorite color to one that isn't also hers. It is an honor that Mom cares about me so much that something like me having my own favorite color would devastate her. True love. (McCurdy, 2022:89)

Jennette's reveals her awareness of Debra's preference for the colour pink and Jennette's reluctance to express her own preference for purple. Despite possibly having an affinity for purple, Jennette feels compelling to hide this preference from Debra to avoid causing her distress or disappointment. Jennette perceives Debra's potential reaction to Jennette change in favourite colour as heartbreak. This suggests that Jennette views Debra's feelings as deeply intertwined with her own choices and preferences. In Jennette's eyes, Debra's emotional investment in her life, even down to something as seemingly trivial as a favourite colour, is a sign of love and caring. Jennette's statement that it is an honour for Debra's to care so much about her preferences highlights Jennette's perspective on familial love and sacrifice. Despite feeling restricted by Debra's expectations, Jennette interprets this as an expression of love and devotion. It shows that Jennette is denying her essential stimulation.

4.2.2.8 Unreliable and Inconsistent Parenting

Unreliable and inconsistent parenting is a contradictory and ambivalent demands are made of the child, parental support or caregiving

is inconsistent and unreliable, and familial stability is denied the child. Unreliable and inconsistent parenting is a form of emotional abuse that involves a caregiver being unpredictable, unreliable, or inconsistent in their parenting behaviours. This can include ignoring or dismissing a child's feelings, not providing emotional support or validation, being emotionally distant, or engaging in extreme mood swings that can be destabilizing for the child. Additionally, it may include the repeated breaking of promises or the failure to follow through on commitments, making it hard for the child to trust or rely on the caregiver for emotional support. This type of abuse can lead to a child feeling insecure, confused, or anxious, and may disrupt their emotional development. (Briere, 1992: 9-10). In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds the examples of how Jennette experiences it.

Jennette talks about how envious she is of her siblings, Dustin and Scottie. She concerns why, in contrast to her siblings, her mother seems to have demands and different expectations of her and her brother, Marcus. Just like what is this quotation says: "I secretly envy Dustin and Scottie. I don't understand why Mom has different expectations of them than she does of Marcus and me. (McCurdy, 2022:35)". Jennette must always obey her mother's word whatever it is even though she does not like it even hates it, while her brothers Dustin and Scottie are not given any demands by her mother.

"Well?"

"It went okay."

"Were they talkative?"

"Not really..."

"Did they laugh at things you said?"

"Not really..."

"Huh."

On the drive home, I can tell Mom's disappointed. She seems proud and excited about Marcus, but I know how to read her, and I can tell she's forcing it. That pride and excitement in Marcus is overshadowed by her disappointment in me. (McCurdy, 2022:36-37)

This is a series of conversations between Jennette and her mother as they drive home from Barbara Cameron's house for an audition. The conversations showing that Debra has higher expectations for her older brother, Marcus, and may be disappointed in Jennette's performance at the

audition. This leads to a tense and uncomfortable atmosphere in the car. The passage speaks to the challenge of managing differing expectations and the potential impact of parental disappointment on children's emotional well-being. It also highlights the inconsistent parenting from the mother, Debra.

I'm glad Mom gets what she wants, to watch me act. But it does add stress to me. I can feel her judgments and see her reaction out of the side of my eye. She mouths my lines as I say them and overanimates her facial expression when she wants me to mimic it.

It's difficult to perform while navigating Mom's sideline coaching at the same time.

When class is over, I feel a huge wave of relief wash over me because Mom gives me the rest of the day off." (McCurdy, 2022:41)

Debra overly controls or intervenes Jennette, often in ways that are not developmentally appropriate. In this case, Debra is interfering with Jennette's acting classes by mouthing her lines, mimicking her facial expressions, and coaching her even when the coach is present. This kind of behaviour create stress and a sense of discomfort for Jennette, and can impede her ability to express herself freely and develop her own skills. Debra may have good intentions, but her action can still be harmful to Jennette's emotional well-being. It is important for parents to respect their child's boundaries and let them develop their own talents and interests without excessive control or interference.

"What did you bring with you?" Mom asks, gesturing to the stacks of papers tucked under my other arm.

"It's my screenplay. *Henry Road*."

"You wrote a screenplay?" Mom asks. I'm sure she's impressed. But then a concerned look crosses her face.

She thumbs the cover page, but not with the pride I have when I thumb it. Her thumbing has a sadness to it.

"What?" I ask.

"It's just..." Mom looks down and smiles wistfully. This is one of her most rehearsed-looking expression to me.

"It's just what?" I ask.

"It's just... I hope you don't like writing more than you like acting. You're so good at acting. So, so good at it."

Suddenly I'm embarrassed I gave Mom my screenplay. I'm ashamed. How could I be so stupid? She would never support this. (McCurdy, 2022:87)

Jennette brings her screenplay *Henry Road*, to show Debra. Initially, Debra's reaction appears positive as she expresses surprise and asks about the screenplay. However, her expression quickly changes to one of concern and sadness as she looks over the cover page. Jennette interprets Debra's reaction as disappointment or disapproval. Despite Debra's attempt to mask her feelings with a wistful smile, Jennette senses her underlying concern. When Debra expresses her hope that Jennette does not prefer writing over acting because she is talented in acting, Jennette feels embarrassment and shame. Jennette interprets Debra's words as a lack of support for Jennette's writing aspirations, which contrasts with the expectation of validation or encouragement she has hoping for. This interaction highlights how Debra being unsupportive parent to her daughter, Jennette.

4.2.3 Child Neglect

Child Neglect can take many forms including Physical Neglect, Emotional Neglect, Educational Neglect, and the last one is Medical Neglect.

4.2.3.1 Physical Neglect

Physical neglect refers to a form of maltreatment where caregivers fail to provide for the basic physical needs of the individual under their care. This can include inadequate provision of food, shelter, clothing, medical care, and supervision. Physical neglect can manifest in various ways, such as: failure to provide sufficient and nutritious food, leading to malnutrition or hunger. Failure to provide a safe and suitable living environment, including inadequate housing conditions or lack of utilities like heating or cooling. Failure to provide appropriate clothing for weather conditions or basic hygiene needs. Failure to seek medical attention for illnesses, injuries, or other health-related issues, leading to untreated medical conditions. Failure to adequately supervise and protect the individual from harm, such as leaving young children unsupervised or exposing them to unsafe environments. Physical neglect can have severe consequences for the physical health, safety, and well-being of the individual, particularly when it occurs during critical periods of development. It is considered a serious form of abuse and can result in long-term physical and psychological harm (Briere, 1992:8-10). In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds the examples of physical neglect as follows:

During the hour or so that I'm waiting to get called in, Mom continuously gives me Ricola cough drops and pulls me into the restroom to run lines or chug some Gatorade and Tylenol. My eyes are hot with sickness at this point and my body feels so sleepy and heavy. I just want to curl up in a ball. But I can't right now. There's work to do. Finally, my name is called and I go into the crammed casting office to audition. There's a part in the sides where my character has to snort, and I have so much snot built up in my nose that it catches and makes this long, disgusting, sinus-infected snort-noise. The casting director doesn't seem to notice. She says I did a great job. (McCurdy, 2022:74)

Jennette describes her experience of waiting and then auditioning while feeling very sick. Jennette is suffering from illness, such as coughing, sinus congestion, and body heat. She expresses a desire to rest and curl up in a ball because she feels sleepy and heavy, but she realizes that there is work to be done. Debra does not allow Jennette to take a proper rest and does not provide medical treatment for her condition. Debra refuses to cancel the audition and chooses to go ahead even if Jennette is very sick. Debra gives Jennette cough medicine and encourages her to drink water and take painkillers such as Gatorade and Tylenol, all of which has no effect on Jennette's condition. Jennette continues the audition. During the audition, she faces a challenge when her sinus congestion causes her to make a long, disgusting snorting sound while performing certain actions required by the script. However, the casting director seems to overlook this and praises Jennette's performance.

"I have stomachache," I tell Mom as we walk back from ArcLight Café, where we met Susan for a quick lunch.

"Maybe the chicken on the salad was bad," Mom offers of the no blue cheese, no egg, no croutons, no dressing, no bacon Cobb salad—aka grilled chicken and lettuce—that we split for lunch. (McCurdy, 2022:128)

In this passage, Jennette informs Debra that she has a stomachache while they are walking back from ArcLight Café after having lunch with Susan. Debra responds by suggesting a possible cause for the stomachache, speculating that it might be due to the chicken in the salad they share for lunch. Debra tells Jennette to order a salad with specific exclusions—no blue cheese, no egg, no croutons, no dressing, and no bacon—essentially leaving them with a basic combination of grill chicken

and lettuce, commonly known as a Cobb salad. Despite the simplicity of the salad, Jennette still experiences discomfort, indicating that the issue might not necessarily be related to the ingredients but rather something else. Debra's suggestion that the stomachache could be due to the chicken being bad demonstrates her attempt to provide a possible explanation for the discomfort. However, it also highlights that Debra does not allow Jennette to eat anything and doing an extreme diet which cannot fulfill her food needs.

Without being monitored by Mom, each bite I take feels rebellious. I hear her voice at every meal, telling me, "Dressing on the side. No more bites. That's junky. You don't want a watermelon butt. Mind over matter." But her voice can't stop me from eating. I'm horrified by this reality, but simultaneously drawn to what's on my plate with an attraction that can only be described as lust. (McCurdy, 2022:137)

In this passage, Jennette reflects on her eating habits and the influence of Debra's voice in her mind regarding food choices. The absence of Debra's monitoring during meals allows Jennette to feel a sense of rebellion with each bite she takes. Jennette vividly recalls Debra's voice and the phrases she often uses to guide Jennette's eating habits, such as "Dressing on the side," "No more bites," "That's junky," and "You don't want a watermelon butt." These phrases represent Debra's attempts to instill healthy eating habits and body image concerns in Jennette. Despite not being physically present, the memory of her voice continues to influence Jennette's relationship with food. However, despite hearing Debra's admonitions, Jennette finds herself unable to resist eating. This realization horrifies her, suggesting a conflict between her desire to adhere to Debra's advice and her instinctual urge to indulge in food. Jennette describes feeling simultaneously repelled and drawn to the food on her plate, likening her attraction to it as a form of lust. This juxtaposition captures the complex and often conflicting emotions surrounding food and eating habits, particularly when influenced by external pressures and internal desires.

The fullness I feel after my meals is nice. And new to me. But it's immediately usurped by a deep sense of guilt. Guilt that this is not what Mom would want. That Mom would be disappointed in me. The guilt drives me to eat more—boxes of Cheez-Its and store-bought cookies and pieces of candy or Fruit Roll-Ups or whatever goodies are on the bus—sometimes until my stomach aches and feels like it's about to burst. I go to bed unable to sleep on my stomach because I'm

so overstuffed. I weigh myself in the hotel rooms that have scales in them, and the number keeps climbing, climbing, climbing. I'm horrified with every pound gained but also feel unable to stop. I have been starving myself for year, and now my body is begging for me to stuff myself. (McCurdy, 2022:137)

This passage delves into Jennette's complicate relationship with food and their body, particularly in the absence of Debra's influence. Jennette describes feeling a sense of fullness after meals, which is a new sensation for her. However, this feeling of fullness is quickly overshadowing by a deep sense of guilt. The guilt stems from Jennette's belief that her current eating habits would not meet Debra's expectations and would disappoint her. This guilt becomes a driving force for Jennette to eat more, indulging in unhealthy snacks like Cheez-Its, cookies, candy, or Fruit Roll-Ups. This bingeing behaviour continues until Jennette's stomach feels uncomfortably full, leading to physical discomfort and an inability to sleep comfortably. Despite feeling horrifies by the weight gain resulting from her bingeing, Jennette feels unable to stop. Jennette express a sense of being trap between her past experiences of starving herself for years due to Debra's request to keep on an extreme diet. Jennette's body is currently craving for food. The act of weighing herself and seeing the number on the scale climb further intensifies her distress.

4.2.3.2 Emotional Neglect

Emotional neglect is a failure to meet a child's emotional needs, such as love, reassurance, and a sense of security, or providing a stable and predictable environment. It occurs when a parent does not meet their child's emotional needs by providing appropriate attention, affection, and support. Emotional neglect also happens when parents are not aware of the children while arguing with their spouse, or children receive unequal treatment and love from the parents. Additionally, emotional neglect is a form of psychological trauma that occurs when a caregiver consistently fails to provide a child with the emotional support they need to thrive and develop. This can include failing to respond to a child's emotions, showing contempt or indifference towards them, not providing emotional validation, or denying or minimizing their feelings. Emotional neglect can lead to a range of emotional and psychological troubles, including low self-esteem, social problems, and difficulty in forming healthy

relationships (Briere, 1992:9-10). In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds the examples of emotional neglect as follows:

“Three hours late, Mark...”

“Mommy, why don't we watch Jay Leno? You wanna watch Jay Leno? Headlines are on tonight.”

“Quiet, Net.”

And I'm out. She has spoken. I'm silenced. I thought for sure Jay would work.

“Deb, I'm a couple hours late, this is not a big deal! Dad tries yelling through her screams.

“Don't undermine me! DON'T UNDERMINE ME!” Mom free her wrists and starts slapping him. (McCurdy, 2022: 28)

This passage describes an incident in which Jennette's parents argue after her father Mark is late for their planned activity. Debra is upset and lashes out at him, yelling and even physically attacking him. This behaviour is likely a symptom of deeper issues in their relationship, such as communication problems or underlying resentments. The passage highlights the negative impact that such conflicts can have on children, who may witness and be traumatized by violence in the home. It is a powerful illustration of how domestic violence can affect families, and the importance of seeking help if one is experiencing such a situation.

“Deb, this is unreasonable. You need help!” Dad pleads. Oh no. Doesn't he know that phrase is a big trigger for her? Anytime he or Grandpa have been in an argument with Mom and said “you need help,” it only sets her off worse.

“I DON'T NEED HELP, YOU NEED HELP!” Mom screams. She runs into the kitchen.

One, two, three, I count out in my mind. Less than ten seconds before she comeback. Four, five, six, seven. She's back and carrying a kitchen knife, the big one that Grandpa uses to chop his vegetables every night. (McCurdy, 2022:28-29)

It is describing a concerning incident in which Debra, appears to suffer from anger issues and lashes out in violent behaviour. She is struggling to manage her emotions and may have difficulty handling difficult situations. When her husband pleads that she needs help, it seems to trigger her and make her more agitated. She then runs to the kitchen and returns with a knife, which is a concerning act of intimidation and

aggression. This is a sensitive and serious issue. Additionally, it highlights the potential impact that such behaviour may have on those around them, especially children like Jennette.

“GET OUT OF MY HOUSE!” she yells. “GET OUT!”

“Deb, please, you can’t keep doing this...”

“GET OUT, MARK!”

“Put the knife away, Deb. This is unsafe. This is danger to your children.”

“IT IS NOT. I WOULD NEVER HURT MY BABIES. I WOULD NEVER HURT MY BABIES, AND HOW DARE YOU ACCUSE ME OF THAT!”

Tears are streaming down Mom’s cheeks. Her eyes are wide and shaky and terrifying.

“GET OUT!”

She lunges at him again. He backs up.

“Okay, okay. I’m out. I’m leaving.” (McCurdy, 2022:29)

That is a disturbing incident in where Debra suffers from severe emotional distress and displays aggressive behaviour towards her husband. Debra’s behaviour is a manifestation of mental health issues and may put her family at risk of harm. Her husband tries to calm her down and reason with her, but she escalates the situation by wielding a knife, which is a grave act of intimidation and turns into kicking Mark off of their house which is not the first time this is happen.

I secretly envy Dustin and Scottie. I don’t understand why Mom has different expectations of them than she does of Marcus and me. I wish I knew the answer to this, but it feels like one of those things that you just don’t talk about as a family. It feels like one of those things that are just silently agreed upon. (McCurdy, 2022:35)

Jennette expresses her feelings of jealousy towards her siblings, Dustin and Scottie, who seem to receive more attention and love from her mother than she does. She wonders why her mother seems to have different expectations for her and her brother, Marcus, compared to her siblings. However, she also acknowledges that this is a topic that is not openly discussed as a family. She recognizes that this is a sensitive subject and one that is not readily addressed, which may contribute to further distancing between her and her mother. This passage highlights the

complexity of familial relationships and the potential for jealousy and resentment to arise from perceived unequal treatment or attention.

I secretly like being away from Mom, too—she doesn't watch me dance the she watches me act. Maybe it's because she didn't want to be a dancer growing up, she wanted to be an actress, and maybe Mom only sits in when I'm being the thing she wanted to be. I don't know. Regardless, even though I would never mention it to her, it feels good that she's not around. It's a relief. I don't have to worry about constantly being monitored. (McCurdy, 2022:48)

Debra is overly involved in Jennette's hobbies and activities, to the point where she constantly monitoring Jennette. This makes Jennette emotionally draining and distracting, it can lead to feelings stress, and even relief when her mother is not present. In this case, Jennette finally feel free to do anything she likes without worrying about being monitored by her mother, at least for a while.

The few times we do spend together stick out since they don't happen that often. Like when Dad was able to come to my eighth birthday party at the public swimming pool—the first birthday party of mine he'd been to in a few years due to his work schedule. He gave me a birthday card, which he had never done before. He spelled my name wrong the envelope. People spell my name wrong all the time, and I usually don't mind much of it, but that time it made me sad. (McCurdy, 2022:50)

Jennette describes memorable interactions with her father. While the father's attendance at the eighth birthday party was a positive experience for Jennette, the misspelling of her name on the gift's envelope caused her to feel sadness and disappointment especially when Jennette feels a lack of connection or support from the parent. It highlights that Mark do not know much about Jennette even a little thing like the spelling of her name.

I opened the card to see what's inside. That's the more important part anyway. "Love, Dad" was all he wrote underneath the poem in the card. I was even more sad, but it's the thought that counts, and the fact that he had the thought meant something to me. Until on our way home I heard Mom say, "Did you get her a birthday card like I told you to? You should be nurturing a relationship with her, like a FATHER does." So it was really Mom's thought all along.
...I wish I felt connected to Dad the way I feel connected to Mom.

...Around Dad, I never really know. It's less work, but it's also less rewarding. (McCurdy, 2022:50-51)

It shows how Jennette excitement turns into a disappointment of her father. Jennette thought her father finally give her attention and care by coming to her birthday party and gave her a present despite he spelled her name wrong on the card that made Jennette sad but Jennette did not think too much about it because her father's intention of giving is more important. But in their way home, Jennette knowing the fact that her father does not really mean it actually, everything was planned by her mother before the party to make a closer connection as a father and daughter as the reason. This fact makes Jennette even sadder and ruining Jennette's positive thoughts on her father who she thinks is starting to care about her.

“WHERE HAVE YOU BEEN?!” she screams.

“We stopped for a smoothie,” Mom's furious.

“Yeah...” Dad says, trying to figure out why Mom's upset.

Mom storms into the house and slams the door shut behind her. Dad follows after her, and I trail behind him.

“Deb, come on...”

Mom's in the kitchen by now, opening and closing appliance doors—first the fridge, then the oven, then the microwave. I don't know why she's doing this, what she's looking for, but there's a wildness to her gestures that scares me. (McCurdy, 2022:53)

For the dozenth of time, Jennette's mother and father arguing in front of her because her Dad ask Jennette to stop to get a smoothie. Since they ride a bicycle, it is impossible to get home in time. Mark knows it but still stop for a smoothie which make Jennette's acting class was missing that cause her mother is full of anger. Debra is screaming even slamming the door in front of Jennette without thinking that her action is scares Jennette. It highlights that Jennette is emotionally neglects by her mother.

“I told you Jennette had acting class. But she MISSED IT NOW. They were doing a scene from *I Am Sam* this week. *I AM SAM*, Mark. Jennette would've KILLED that.”

Mom kicks in a cupboard door. Her foot gets stuck in the wood. She yanks her foot out. The wood is fragmented and splintery.

“I'm sorry,” Dad says.

“I guess she doesn't have to act that one since it's her REAL LIFE. A WISE LITTLE GIRL with a RETARDED DAD.” (McCurdy, 2022:53)

Debra expresses frustration or disappointment that Jennette missing her acting class, especially because they are working on a scene from the movie: *I Am Sam*. There is a sense of missing an opportunity, as Debra believes Jennette would have perform well in that scene. Debra's frustration escalates to the point where she kicks a cupboard door, which then leads to her getting her foot stuck in the wood. Mark apologizes, possibly for making Jennette missing the class or for upsetting Debra. While Debra's anger seems to stem from deeper issues, as she sarcastically comments on the situation, implying that Jennette does not need acting skills to portray the character from *I Am Sam* because it reflects her real life, with a father she perceives as "retarded." Debra's action scares Jennette even more.

No more auditioning does sound good. As I'm sitting here waiting to go in, I start fantasizing about how good it would be to not have to do the thing that cripples me with nervousness. To not have the constant nagging pressure of being chosen, and the sadness that comes with not being chosen. I'm in the middle of my fantasy when I hear Him, loud and clear my mind. (McCurdy, 2022:57)

It is shows that Jennette imagining a life without any audition for acting, how good it would be if the constant pressure and sadness of trying to be chosen for roles are never happen in Jennette's life. Jennette is wondering the benefits of not having to go through the process of auditioning, which seems to cause her a great deal of stress. If only she could mention her real feelings to her mother or if only her mother cares about what activities she wants to do and not forcing her to act because Jennette is really hates acting.

The part of me that doesn't want to cry on cue is not convinced. That part of me screams that I'm not Emily, that I'm Jennette, and that I, Jennette, deserve to be listened to. What I want and what I need deserves to be listened too.

I was in my head during it because that scary part of me decided to try and speak up. That part of me that doesn't want to be doing this. (McCurdy, 2022:81)

Jennette describes an internal conflict between two aspects of herself. How her emotional feeling being neglects: the part that wants to conform to external expectations and the part that desires to assert her own identity and needs. Jennette expresses that there is a part of her that feels

compelling to conform to the expectations associate with her role in acting as Emily. This part of her feels the pressure not to cry on cue, to maintain composure, and to fulfilling the demands of her role. However, another part of her, represents by her true identity as Jennette, asserts herself and demands to be hear. Jennette's voice represents Jennette authentic self, separate from the identity she portrays as Emily. This part of her feels overlooks and disregard, believing that her wants and needs deserve recognition and validation. During the mentioning incident, Jennette describes being caught up in her own thoughts due to the internal struggle between these two aspects of herself. The part of her that does not want to be participating in the situation attempts to speak up, but it is portrays as a scary or intimidating experience, suggesting the difficulty of asserting one's true self in the face of external pressures and expectations.

“I don’t want to act anymore,” I say before even realize I’ve said it. Mom looks at me in the rearview mirror. A mixture of shock and disappointment fills her eyes. I immediately regret saying anything. “Don’t be silly, you love acting. It’s your favorite thing in the world,” Mom says in a way that makes it sound like a threat. (McCurdy, 2022:81)

In this passage, Jennette spontaneously expresses her desire to stop acting, surprises by her own words. This confession seems to shock both Jennette and Debra, as shown by the mixture of shock and disappointment in Debra’s eyes when she sees Jennette in the rearview mirror. The immediate regret feels by Jennette suggests that she may not have consciously intends to voice these feelings or not prepares for the reaction it evokes from Debra. The regret could stem from a fear of disappointing Debra or from an awareness of the potential consequences of expressing such desires, especially if acting has become an important part of Jennette’s identity or Debra’s expectations of Jennette. Debra’s response adds to the tension of the moment. By dismissing Jennette statement as “silly” and asserting that acting is Jennette’s favourite thing in the world, Debra invalidates Jennette’s feelings. The tone Debra uses, which is describes as sounding like a threat, suggests that she may be trying to manipulate or guilt Jennette into continuing to act, perhaps because it is in line with her own desires or aspirations.

...But the part of me that doesn’t want to cry on cue, that doesn’t want to act, that doesn’t care about pleasing Mom and just wants to

please me, that part of me screams at me to speak up. My face gets hot, compelling me to say something.

“No, I really don’t want to. I don’t like it. It’s makes me uncomfortable.”

Mom’s face looks like she just ate a lemon. It contorts in a way that terrifies me. I know what’s coming next.

“You can’t quit! She sobs. “This was our chance! This was ouuuuur chaaaaance!”

She bangs on the steering wheel, accidentally hitting the horn. Mascara trickles down her cheeks. She’s hysterical, like I was in the *Hollywood Homicide* audition. Her hysteria frightens me and demands to be taken care of. (McCurdy, 2022:82)

In this excerpt, Jennette is describing a moment of internal conflict and confrontation with her mother regarding a situation that makes Jennette uncomfortable relates to acting or performing. Initially, Jennette describes feeling torn between different parts of herself. One part is the aspect of herself that is conditioning to fulfilling expectations, particularly those of Debra, and to maintain composure in her performance. This part of Jennette hesitates to speak up or express her true feelings, fearing the consequences of disappointing or upsetting her mother. However, another part of Jennette, the one that desires authenticity and self-expression, urges them to speak up despite the discomfort. This inner conflict manifests physically as Jennette's face getting hot, a common physiological response to stress or anxiety. When Jennette finally does speak up and assert her discomfort, Debra's reaction is intense and emotional. Debra becomes visibly upset, displaying a range of emotions from disappointment to desperation. Her reaction, describes as resembling someone who has eaten a sour lemon, indicates her disappointment and frustration with Jennette's decision. Debra's response escalates to a point of hysteria, as she expresses her belief that this opportunity was crucial and cannot be miss. Debra emotional outburst, complete with sobbing and mascara streaking down her cheeks, adds to the intensity of the situation and further frightens Jennette. This passage shows how Debra ignoring Jennette feeling to satisfies her own feeling and needs.

This complicated feeling crops up when I take a picture with a stranger and I see Mom standing off to the side, mirroring the smile wants me to have.

It happens when she tells the person taking the picture to “Get one more! Or two more, just in case!” when she knows how much I dislike this whole thing. (McCurdy, 2022:124)

This passage describes a complex mix of emotions experience by Jennette when she is taking a picture with a stranger while Debra stands nearby. Jennette notices that Debra is smiling, seemingly mirroring the smile she wants Jennette to have in the photo. This could suggest that Debra is trying to project a happy image or moment, for the sake of appearances or to capture a positive memory with Jennette’s fans. However, Jennette also feels a sense of discomfort or annoyance, indicated by her dislike for the situation. Despite Jennette’s reluctance, Debra insists on taking more photos, saying "Get one more! Or two more, just in case!" This insistence could be interpreted as Debra’s desire to ensure they have the perfect photo or to prolong the moment, even though Jennette finds it unnecessary or bothersome. The passage captures how Debra neglecting Jennette’s emotional feeling at this moment.

I’m tired too. I’ve worked hard lately too. I actually think I’ve worked a lot harder than Mom has. And then I feel guilty for thinking this. *She does drive me to and from work, which has to be tiring, a part of me thinks. Yeah, but I do homework on the drive, plus memorize lines, then spend ten hours on set rehearsing and performing and being “on” under bright lights and intense pressure, while she sits up in my dressing room perusing Woman’s World and gossiping with my co-star’ moms, the other part of me thinks.* (McCurdy, 2022:126)

In this section, Jennette expresses a complex mix of emotions and thoughts regarding her relationship with Debra and their perception of each other's workload. At first, Jennette admit that she feels tired and have been working hard lately too, which may imply that she feels her efforts have not been fully recognize or appreciate. Jennette even comparing her own level of work to Debra, suggesting that she believes she work harder. However, immediately after expressing these thoughts, Jennette experiences guilt for thinking that way, it could be due to personal conflict arising from feelings of ingratitude or selfishness. Jennette then engages in a kind of internal debate, weighing up the duties and responsibilities of each child. She acknowledges that Debra drives and picks her up to and from work, and recognize the effort involved in the task. However, Jennette compares it to her own workload, which include doing homework

and memorizing dialogues during the drive home, following by hours of hard work on set. Actually, Jennette has the rights to feel that way, she can say she is tired but she chooses not to mention it to her mother which is sure to know it already but she keeps neglecting Jennette emotional feelings for her own.

4.2.3.3 Educational Neglect

Educational Neglect is a situation where the parents are failure to enrol a child in school or provide educational opportunities. In Jennette McCurdy's *I'm Glad My Mom Died*, Debra uses to home-schools Jennette. In fact, Debra could have given Jennette the freedom to enrol her in a regular school to get a proper and better education as well as so that Jennette could socialize with her peers. However, Debra choose not to do so which make it difficult for Jennette to interact and she has no friends other than her family. Here are the quotations to proves that Debra home-schools her:

Jennette describes a day as an aspiring actor, in which she is involved in both set work and her at-home school work. Jennette notes that she is required to complete her school work on set and that her mother, who home-schools her, has provided her with the necessary material for the day: "The rest of the day consists of segments of set-work and schoolwork, which we are required to do on set, so we go back and forth between the two. Since Mom homeschools me, she pulled my schoolwork for the day and paper-clipped all the worksheets together into a little packet. (McCurdy, 2022:17)". The passage shows how Jennette's life as an aspiring actor overlaps with her at-home school work, and the challenge of balancing these two aspects of her life. It also highlights how Debra is supportive of her acting aspirations, and works to ensure that Jennette is able to accomplish both her set work and her school work. By doing so, Debra is facilitating her daughter's ability to pursue her goals while also ensuring that she is able to continue her education.

4.2.3.4 Medical Facility Neglect

Medical neglect is a form of abuse where a caregiver deprives the child of needed medical attention while the family is financially capable, which can lead to the worsening of the child's medical condition or physical injury. Medical neglect can take many forms, such as preventing

a child from receiving adequate medical care, delaying or not seeking medical treatment for a child's illness or injury, or denying a child medication needs for their health. Medical neglect is a violation of a child's basic right to healthcare and can have serious and long-term consequences on their physical and emotional well-being (Briere, 1992:8-10).

“Deb, I think Jennette’s got OCD,” Grandpa says heavily.
 “Oh, please.” I can tell by Mom’s tone that she waves her hand dismissively while she says it.
 “You oughta take her to a therapist,” Grandpa says.
 “Come on. Jennette is not some troubled girl with tics.”
 “I don’t know, I see her doin’ all her little rituals constantly. And she looks so frantic when she’s doin’ ‘em. Makes me feel bad.”
 “Dad, please, she’s fine. You’re just a worrier. Now let’s watch. Kevin Eubanks is so charming. Look at that smile.”
 “Maybe we should take her to a doctor, just to check. She might need some professional help.”
 “She does not,” Mom says sternly. “Jennette’s perfect, all right? She does not need help.” (McCurdy, 2022:66)

In this passage, there is a conversation happening between Debra and Grandpa about Jennette, Grandpa expresses his concern that Jennette may be suffering from Obsessive-Compulsive Disorder (OCD). Grandpa begins the conversation by expressing his concerns about Jennette, and suggests that she may be suffering from OCD. Grandpa observes her behaviour, noticing what he perceives as “little rituals” that Jennette always performs, which makes him feel bad because Jennette looks frantic while doing them. Debra reacts defensively to Grandpa's suggestion. She dismisses Grandpa's concerns, implying that he is overreacting. She waves her hands dismissively and insists that Jennette is not troubled and is not showing symptoms of OCD. Despite Debra's dismissal, Grandpa continues to express his concerns by suggesting that they take Jennette to a therapist for a professional opinion. He feels that her behaviour requires attention and intervention. Debra firmly rejects Grandpa's suggestion. She insists that Jennette is perfect and does not need professional help. Her tone suggests that she is unwilling to accept the possibility that Jennette has mental health issues. The passage highlights Grandpa being concern and advocating for help, while Debra is defensive and denies the possibility of a problem, preferring to believe that Jennette is perfect the way she is and refusing to take Jennette to see a doctor.

“Keep chugging!”

I do.

I set the drink in the car cupholder and take a few deep breaths.

It’s been a week since signing with Susan. I have a fever of 103 and a cold so bad it sounds like I’m pinching my nose when I talk, but Mom says it’ll look noncommittal if we cancel the first audition. I got since signing, so here we are. (McCurdy, 2022:73)

Jennette describes a situation where she has a 103 degrees Fahrenheit fever and a severe cold. Despite feeling unwell, Debra insists on not cancelling the first audition as she believes they will look noncommittal. As a result, despite feeling very sick, Jennette is forced to attend the audition. Jennette is clearly very ill, with a high fever and a cold severe enough to affect her speech. These symptoms indicated a significant level of physical discomfort and illness. Debra plays an important role in the decision-making process. Despite Jennette's poor health, Debra prioritizes the audition and is unwilling to cancel in order to take Jennette to the doctor or give her medicine.

“Hi, Deb, I just wanted to talk to you a real quick about Jennette. I notice she’s losing a lot of weight. It seems like she might have anorexia. I wanted to see if you’re working on getting her help. Another girl in class struggled with it, and her mom gave me the name of a specialist—”

“Let’s talk about this some other time,” Mom interrupts Mrs. Gutierrez in the way that tells me “some other time” is never going to come.

“Mom?” I asked once we’re stopped a red light.

“Yes, sweetheart?”

“What’s anorexia?”

“Oh, don’t worry about it, Angel. People are just being dramatic.” (McCurdy, 2022:96)

The mother of Jennette’s classmate in the dance class named Mrs. Gutierrez seems concerned and is trying to discuss a sensitive issue with Debra, Jennette’s mother. Mrs. Gutierrez notices that Jennette is losing a lot of weight and suspects that she may be suffering from an eating disorder called anorexia. She tries to broach the subject with Debra, expressing her concern and offering to help by suggesting a specialist who could provide assistance. However, Debra's response indicates resistance or avoidance of the conversation. When Jennette asks about anorexia,

Debra dismisses it as people being "dramatic," suggesting she may not want to acknowledge or address the issue. It shows how Debra deny or downplay the severity of the issues, even when others express genuine concern and offer support.

4.4 The Impacts of Child Abuse in Jennette McCurdy's *I'm Glad My Mom Died*

According to Briere (1992:271-301), the effects of child abuse can be profound and long-lasting, often impacting various aspects of a person's life well into adulthood. These effects can include psychological issues such as depression, anxiety, PTSD, low self-esteem, difficulties in forming and maintaining relationships, and even physical health problems. Briere emphasizes the importance of early intervention and therapeutic support in mitigating these effects and helping survivors heal.

4.4.1 Psychological Issues

Child abuse can have a significant impact on psychological development, with long-term effects on a person's mental health. According to Briere (1992:271-301), the impact of child abuse can affect a person's mental health in several ways, including: child abuse can lead to depression, causing feelings of sadness, hopelessness, and anxiety. Child abuse can lead to PTSD, causing flashbacks, nightmares, and avoidance behaviours associated with the trauma. Child abuse can lead to eating disorders, such as bulimia and anorexia nervosa, as a way to control the impact of the trauma. In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds the examples of the impacts of child abuse according to Jennette's psychological issues:

...I order salad, dressing on the side to make Mom proud. I don't eat a single bite of it. I feel lucky, grateful even, that trauma has finally resulted in my lack of hunger. Sure, Mom died, but at least I'm not eating. At least I feel thin and valuable and good about my body, my smallness. I look like a kid again. I'm determined to keep this up. I'm honouring Mom. (McCurdy, 2022:191)

In this passage, Jennette reflects on her behaviour regarding food following the trauma of Debra's death. Despite ordering a salad with dressing on the side, a choice that aligns with Debra's preferences and would probably make her proud, Jennette does not eat a single bite of it. Jennette expresses a sense of relief or even gratitude that their trauma has resulting in a lack of hunger. Jennette associate this lack of appetite with feelings of luck, gratitude,

and a sense of control over her body. In Jennette's mind, not eating becomes a way to feel thin, valuable, and good about herself. This feeling of smallness and resembling a kid again is idealized by Jennette, reinforcing her determination to continue with this behaviour. Furthermore, Jennette believes that by not eating, she is honouring Debra. This belief may stem from a desire to emulate Debra's standards of beauty or to live up to her expectations, even in her absence.

...I lift the lid, crouch down onto my knees, and shove my fingers down my throat. Nothing. Fuck. I try again, harder. Ow. I poke my throat and taste a little blood. I must've scratched it raw. Oh, well. I'm making this happen. I take a steady breath, shove my fingers back as far as I can, as hard as I can, and finally vomit spews up and out of my mouth, landing in the toilet. I look down at it, at the little chunks of rice and chicken and the frothy melted ice cream. I feel victorious. So what if I fucked and ate? So what if I failed? So fucking what? All I have to do is shove my fingers down my throat and watch my mistake be undone. This is the start of something good. (McCurdy, 2022:192-193)

This passage begins with Jennette's attempting to trigger vomiting by inserting her fingers into her throat but initially experiencing no success. Despite the discomfort and pain, Jennette persists, pushing harder until she tastes blood, indicating she has injured her throat in the process. Jennette's determination to succeed is evident in her resolve to continue despite the physical discomfort. Eventually, Jennette achieves her goal, forcefully expelling vomit into the toilet. The vivid description of the vomit's contents, including rice, chicken, and melted ice cream, emphasizes the unsettling nature of the act. This behaviour hints at deeper psychological issues such as eating disorder, bulimia, or body image concerns.

The truth is that I wish I had anorexia, not bulimia. I'm pining for anorexia. I've grown humiliated by bulimia, which I used to think of as the best of both worlds—eat what you want, throw it all up, stay thin. But now it doesn't feel like the best of both worlds. It feels terrible. I'm filled with so much shame and anxiety every time after I eat, I literally don't know what to do to make myself feel better except throw up. (McCurdy, 2022:210)

Jennette is expressing a complex and deeply personal struggle with her eating disorder. Jennette is articulating a shift in her perception of bulimia and expressing a desire for anorexia instead. In Jennette's view, she uses to see

bulimia as a way to maintain control over her weight by eating freely and then throw it up, but now she feels differently. Jennette may be experiencing shame or dissatisfaction with the consequences of her bulimia, and as a result, Jennette is idealizing anorexia instead. Anorexia nervosa and bulimia nervosa are both serious psychological health disorders characterizing by unhealthy behaviours around food and body image, but Jennette manifest differently.

...Mom's death alone would've taken everything out of me, but since then, the pile has gotten bigger and bigger.

I can't get a hold on my bulimia. It's taken me over and I've stopped fighting. What's the point? It's stronger than I'll ever be. It's easier not to fight it. It's easier to accept it, embrace it even. (McCurdy, 2022:215)

Jennette feels overwhelming by her eating disorder, expressing a belief that it has completely consumes her and that she has loss the strength to resist its control. The phrase "I've stopped fighting" suggests a surrender to the disorder, indicating that Jennette has giving up trying to resist or overcome it. Jennette feel powerless against the relentless force of bulimia, perceiving it as stronger than her own resolve. The sentiment of "What's the point?" reflects a sense of hopelessness and disillusionment. Jennette feels her efforts to combat bulimia have been futile. The notion that "It's easier not to fight it. It's easier to accept it, embrace it even," reveals that Jennette find it easier to accept her eating disorder as a permanent aspect of her identity rather than constantly battling against it.

4.4.2 Personality Development

Child abuse can have a significant impact on personality development, with long-term effects on a person's behaviour and outlook on life. According to Briere (1992:271-301) the impact of child abuse can affect a person's personality development in several ways, including: child abuse can impact the way a person forms relationship and attaches themselves to others, leading to difficulties with intimacy, trust, and vulnerability. Abuse can affect a person's ability to regulate their emotions, leading to difficulties with stress management and emotional intelligence. Child abuse has been links to a higher risk of developing personality disorders, such as Borderline Personality Disorder and Antisocial Personality Disorder. And abuse can have a significant impact on a person's self-esteem and sense of self-worth, leading to difficulties with confidence, assertiveness, and self-value. In Jennette McCurdy's *I'm Glad My*

Mom Died, the writer finds the examples of the impacts of child abuse according to Jennette's personality development:

I try and rush everyone out of my house as quickly as possible, which is a hard thing to do when you're the one who invited them on the day of your mother's death to keep you company. As each person leaves, they double-check that I don't need anyone to stay overnight with me. As soon as they're all gone, I race up my stairs and into my master bathroom. (McCurdy, 2022:192)

Jennette describes their efforts to hurry guests out of their house after the death of Debra. Despite being the one who initially invites them over for company on this difficult day, Jennette now feels a sense of urgency to be alone. Jennette's desire to rush everyone out of the house highlights her need for solitude and space to process her grief privately. However, this task proves challenging, as guests are naturally concerned about leaving the narrator alone on such a significant and emotional day. Each departing guest checks with Jennette to ensure she do not need anyone to stay overnight with her. This gesture reflects their concern for Jennette's well-being and safety in the aftermath of Debra's death. It illustrates Jennette's struggle to balance her need for space with the concern and support of those around her. Debra's death makes Jennette suddenly become anti-social.

But now, I'm over it. I've become a bitter person and I'm resigned to that fact. I can't change my circumstances, so why try to change who I've become as a result of them? I'm done being a good sport. I resent being a good sport. If I wasn't such a good sport to begin with, I wouldn't be in this predicament in the first place. I wouldn't be on this shitty show saying these shitty lines on this shitty set with this shitty hairstyle. Maybe my life would be entirely different right now. I fantasize about it being different. (McCurdy, 2022:198)

This passage delves into Jennette's acceptance of her bitterness and resignation to her current circumstances. Jennette acknowledge her transformation into a bitter person and have come to terms with this reality. Jennette expresses a sense of futility in trying to change herself as she believes her circumstances are unchangeable. This resignation extends to Jennette's personality, as she sees no point in altering who she has become as a result of her experiences. Jennette rejects the notion of being a "good sport," feeling resentful towards the role she has plays in accepting her situation without complaint. Jennette blame her compliance for leading her to her current

predicament, suggesting that if she has not been so accommodating from the start, Jennette might have avoided her current unhappy state. The repetition of the word "shitty" underscores Jennette's frustration and dissatisfaction with various aspects of her life. Jennette long for a different life, imagining how things might have been if she has taken a different path.

At first, I managed my jealousy well...Then she came trotting onto set saying she'd be on the cover of *Elle* magazine. That one got me, but only out of my own insecurity. Am I not pretty enough to be on covers of magazines? Would I be the one on covers if this show wasn't a two-hander? Is she robbing me of opportunities that would have been mine? I stuffed down my jealousy and carried on. (McCurdy, 2022:199)

Jennette reflects on her initial ability to manage her jealousy effectively referring to a colleague or fellow actor who has achieved success. Jennette admits that she initially handled her jealousy well, suggesting that Jennette is able to suppress her negative emotions and continue with her work without letting her jealousy affect her behaviour or performance. However, Jennette's composure is challenged when Jennette co-star announces that they will be featured on the cover of *Elle* magazine. This particular achievement triggers Jennette's insecurity and intensifies her feelings of jealousy. Jennette begins to question her own worth and attractiveness, wondering if she is not "pretty enough" to be featured on magazine covers like her co-star. Jennette feels her co-star's success may be depriving her of opportunities that rightfully belong to her. Despite these overwhelming feelings of jealousy and insecurity, Jennette admits to pushing down these emotions and continuing with her work.

...Sometimes they'll call after me and say that I'm rude. I keep walking. I know I've grown bitter. I know I've grown resentful. But I don't fucking care. I feel like that show robbed me of my youth, of a normal adolescence where I could experience life without every little thing I did being critiqued, discussed, or ridiculed. (McCurdy, 2022:221)

Jennette expresses intense emotions of bitterness and resentment towards a particular show or perhaps the circumstances surrounding their involvement with it. Jennette feels this show has negatively impacted her life, specifically by robbing her of the opportunity to have a typical youth and adolescence. The phrase "I know I've grown bitter. I know I've grown resentful. But I don't fucking care" suggests a defiance or refusal to suppress these feelings, despite being aware of her presence. Jennette is unapologetically acknowledging her

bitterness and resentment, indicating the depth of her emotional response. The sentiment of feeling "robbed of my youth" conveys a sense of loss and deprivation. Jennette believes that her involvement with this show has depriving her of the chance to enjoy a normal adolescence, free from scrutiny and judgment. The mention of "every little thing I did being critiqued, discussed, or ridiculed" suggests that Jennette experiences with the show have resulted in intense public scrutiny and criticism.

4.4.3 Physical Health

Child abuse can have a significant impact on physical development, with long-term effects on physical health and well-being. According to Briere (1992:271-301), child abuse can affect physical health and development, including: the child abuse survivors may be more likely to develop chronic illnesses. The child has been linked to a higher risk of substance abuse, including alcohol and drug addiction. The effect of child abuse on mental health is well-documented, and survivors may be more likely to develop mental health issues later in life, such as anxiety and depression. In Jennette McCurdy's *I'm Glad My Mom Died*, the writer finds the examples of the impacts of child abuse according to Jennette's physical health:

We all head to Little Tokyo and sit down at a sushi place for dinner. I down a bottle of sake. I'm so confused. This past month, I haven't been able to even think about food. Every day, I've been living off whiskey, Coke Zeros, and two individual bags of barbeque Baked Lay's. What the fuck is happening? I'm starving. Ravenous. (McCurdy, 2022:192)

Jennette expresses confusion and distress over her recent eating habits. Jennette describe a significant change in their relationship with food, noting that for the past month, she has been unable to think about food and have subsisting primarily on whiskey, Coke Zeros, and bags of barbeque Baked Lay's chips. Jennette's use of profanity and her stark description of her limits and unhealthy diet reflect her sense of desperation and concern. Jennette describe feeling starving and ravenous. The use of alcohol and reliance on sugary drinks and processed snacks as sustenance further underscores the severity of Jennette's situation and the potential impact on her physical and mental well-being.

I'm filled with so much shame and anxiety every time after I eat, I literally don't what to do to make myself feel better except throw up. And after I'm done, I half do. Half of me feels depleted, exhausted, like there's nothing

left, which is helpful. The other half of me now has a splitting headache, a sore throat, vomit sliding down my arm and tangled in my hair, and even more shame on top of the initial shame since now I've not only eaten but thrown up, too. Bulimia is not the answer. (McCurdy, 2022:210-211)

This passage delves into the inner turmoil and conflict experienced by Jennette who struggling with bulimia. Jennette describe the intense shame and anxiety she feels after eating, which leads her to the coping mechanism of purging. However, instead of finding relief, Jennette is leaves with a sense of depletion and physical discomfort. Jennette describes feeling both physically and emotionally draining after purging. Jennette is leaves with a splitting headache, a sore throat, and the physical evidence of her actions on her body. By expressing that "Bulimia is not the answer," Jennette seems to recognize that her current coping mechanism is not providing the relief or solution she is searching.

I've put on ten pounds since those first few months of bulimia, when I was Mom's goal weight for me. These ten pounds are the first thing I notice when I wake up in the morning, the last thing I notice when my head hits the pillow at night, and the thing that I most often notice throughout the course of any given day. I'm obsessed with these ten pounds. Tortured by them. (McCurdy, 2022:223)

Jennette describes putting on ten pounds since the initial stages of her bulimia, when she is apparently at a weight that Debra's considering ideal for Jennette. The mention of being "Mom's goal weight" suggests that Debra has specific expectations or standards regarding Jennette's weight, which contributing to Jennette's body image concerns and potentially influences her eating disorder behaviours. Jennette's intense preoccupation with the ten pounds she has gains indicates a deep-seating obsession with her body and weight. The use of the words "obsessed" and "tortured" conveys the distress and anguish that Jennette experiences as a result of her fixation on these ten pounds.