

**THE MEANING OF CHANGE THROUGH THERAPEUTIC ENACTMENT
IN
PSYCHODRAMA**

by

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ABSTRACT

The purpose of this study was to understand the meaning of change through therapeutic enactment in psychodrama. Existential and hermeneutic phenomenology conducted from the perspective of a dialectic between storied narrative and thematic analysis was used to investigate the essential meaning of the experience. Eight co-researchers who had experienced significant change through therapeutic enactment in psychodrama were interviewed in depth. Transcripts from these interviews were transposed into narrative form in order to straighten the story of change through enactment in a before, during, and after sequence. These eight individual narratives were validated by the co-researchers. An independent reviewer checked each narrative against the original transcript, video tapes of the enactments, and comments of each co-researcher for trustworthiness. Each validated narrative provided a rich description of the lived experience of change through therapeutic enactment.

In addition, fifty-nine (59) essential themes were formulated from the individual narratives: Fourteen (14) in the planning stage, twenty-four (24) in the enactive stage, and twenty-one (21) in the reflective, or integrative stage, of the enactment process. These themes were then woven into a common story representing the pattern and meaning of change through therapeutic enactment for this group of co-researchers. Finally, notations made during the transposing of the transcripts into personal narratives, formulation of the essential themes, and construction of the common story were used to develop a theoretical story of change through therapeutic enactment, as a final level of hermeneutic interpretation. This theoretical story was then presented in summary form as a thematic sequence of multi-modal change processes representing a model of change through therapeutic enactment.

The results of this study suggested numerous theoretical and technical implications.

Foremost among theoretical implications was the suggestion that Tomkins (1992) script theory of affect may best illuminate the effects and processes of psychodrama and enactment. This study also had implications for interactional theories of development, contemporary psychoanalytic theories of interpersonal functioning, theories of moral development, theories of dream functioning, and ethological theories of myth and ritual.

The results of this study also suggested a number of additional qualitative and comparative outcome studies for future research.

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CHAPTER 1

INTRODUCTION

Purpose of the Study

This study investigated the meaning of change through therapeutic enactment as it occurred in the context of psychodrama, an action based therapy. The study was undertaken in order to illuminate both the theory and practice of psychodrama as well as the nature of enactment itself as a change process. In order to do this eight (8) narratives were produced from interviews of psychodrama participants examining their in-depth experience of change through enactment. From these narratives a common pattern of experience was extracted which has theoretical and clinical implications for both the practice of psychodrama and the development of a model of change through therapeutic enactment grounded in lived experience.

The Research Problem

Psychodrama is a therapy that emphasizes the utilization of physical action through enactment to achieve therapeutic ends (Fine, 1979). Since its development by Moreno practitioners and participants alike have consistently reported substantial results anecdotally (Blatner & Blatner, 1984; Greenberg, 1974; Kellerman, 1991; Moreno, 1946; Moreno & Moreno, 1969; Westwood & Wilensky, 1997). At the same time a relatively small body of research has supported the ability of enactment-based psychodrama to produce positive outcomes (Baum, 1994; Buell, 1995; Hofrichter, 1973; Del Nuovo, 1978; Gilbert, 1992; Kellerman, 1987; Martens, 1990).

In addition to outcome studies any therapeutic modality requires a model of change substantiated through research in order to develop credibility and grow in acceptance, use, and

areas of application (Goldfried, Castonguay & Safran 1992). No such model of change currently exists in the psychodrama literature rendering discussion, even between practitioners of psychodrama, suspect in terms of wondering if agreed upon constructs, processes and procedures are being referred to. Kipper (1978) has spoken to this point claiming there has been lack of consistent use of definitions in psychodrama research. Kellerman (1987) has stated there is no agreed upon definition of psychodrama itself, leaving consensus about a model of change difficult to approach.

This conceptual ambiguity combined with the lack of a clear model of change led D'Amato and Dean (1988) to go so far as to describe psychodrama as "an arrested modality".

This particular statement has stood in stark contrast with my own experience of psychodrama over many years as both a participant and practitioner. I have found psychodrama to be anything but arrested in its ability to generate effective and time-efficient change on many levels. I have seen psychodramatic enactments produce immediate behavioral change as well as derivatives of the process which persist for many years with positive utility. For example, dreams derived from enactments often stand as guides for decision and action long past the psychodrama itself, and, memories of significant aspects of enactments are commonly referenced after a psychodrama as strength anchors supporting new behaviors.

Above all, it has been this tension between my own experience of enactment-based psychodrama as a potent therapeutic modality, and the literature's admission of its inability to adequately describe this change, that has shaped the research problem addressed here. In response, this study was designed and conducted to understand the meaning and pattern of change through enactment in psychodrama by focusing on the in-depth experience of participants

in the process.

Background To The Study:

The Research Problem Situated Practically and Conceptually

As soon as one begins to contemplate researching any human activity issues of praxis immediately arise. Often there is a forced trade-off between the richness of a study and the practicality of conducting it as the research focus increases in complexity (Howard, 1986). This issue is particularly germane to the study of psychodrama because it takes as its inherent focus complex social-emotional states and interactions while insisting that they be in constant dynamic flux. This can create a situation where the more one tries to grab a handful of this river in order to get to know it the more one wonders what they have actually grasped. The suggestion that this complexity can be overwhelming is best exemplified in the rather dramatic words of the founder himself. Moreno states that psychodrama intends "to use life as a model, to integrate into the therapeutic setting all the modalities of living - beginning with the universals of time, space, reality, and the cosmos...and moving down to all the details and nuances of life" (Moreno, 1971). This description leaves little for the concerned researcher to disregard while creating some anxiety over what to value as a starting place.

In fact, researchers of psychodrama have often been put off as they come to this realization. Both Baum (1994) and Kipper (1978) have offered that the difficulties of researching psychodrama are a function of the complexity of its processes. In my own talks on psychodrama I have described it as utilizing change processes ranging from the sensori-motor to the mythic as a matter of course in a single session (Brooks, 1998). I believe this is in fact the case, and have difficulty thinking of a change process that has not been active in psychodrama. The point is, this

is clearly a rich process, but how and where to start practically to study it in a way that would adequately capture this essential richness has been, perhaps, the central research problem in psychodrama.

Balancing practicality with complexity in the approach to any problem can only be done through critical conceptualization. If one asks what are the pivotal concepts/events which account for most of the complexity while remaining accessible to inquiry one moves towards situating themselves at a practical and productive research site. This search for a construct/event with enough centrality, inclusiveness and accessibility to serve as a site for investigation of psychodrama has produced several candidates including 'catharsis', 'spontaneity', and 'role' (Gilbert, 1992; Blatner, 1996).

The most inclusive and promising of these has been 'role' beginning with Moreno's focus on role theory (Moreno, 1946). Moreno developed psychodrama because he wanted a therapeutic modality that matched the complexity of human life itself. In order to validate psychodrama's ability to do this he moved toward the construct of role, which he believed, had a high enough ordering power to serve as a bridging concept that integrated both objective and subjective aspects of experience. In his words (1946) role "is a unit of synthetic experience into which private, social, and cultural elements have merged". By making role, a unit of psychosocial interaction, the central organizing concept in psychodrama Moreno takes an inherently holistic and integrative position towards the various processes involved in the complexity of human change. Role and role dynamics were seen as up to the task of adequately mirroring the complexity of human change both in life and in psychodrama.

This view of role theory as pivotal has become established in the psychodrama literature.

Kellerman (1991) for example, views role as the nexus of "covert and overt experience, of interiority and exteriority, of behavioral and existential thinking" and sees it as giving Moreno's theory and technique their potential power not only as a therapeutic modality but also as a theory of integrative psychotherapy. However, he also sees this power as still undeveloped due to haphazard focus on psychodramatic technique at the expense of rigorous theory building. Blatner (1991) similarly views role as a construct adequate to the complexity of human change and calls for theoretical development of Moreno's views on role theory in a direction even wider than that of Kellerman. He proposes a conception of "role dynamics" that serves not only as a theoretical basis for psychodrama "but also for an eclectic approach to...general psychology". Blatner (1991) suggests that "simply stated, role dynamics is a language for general psychology. It describes psychosocial phenomena in terms of the various roles and role components being played, how they are defined, and, most important how they can be redefined, renegotiated, revised, and actively manipulated as a part of interpersonal interaction". So much said, the construct of role has clearly promised much towards understanding the complexity of change processes in psychodrama.

However, despite this agreement on the utility of role theory for understanding the complex processes in psychodrama, it is also agreed that there has been a failure to develop the significance of this in terms of research and theory-building. While both Kellerman (1991) and Blatner (1991) explain this lack of fecundity on the basis of inadequate systematization of psychodramatic role theory, Kipper (1991) offers what I think is the more cogent and specific reason, even after the complexity of psychodrama has been taken into account. He suggests that the limited state of development of psychodramatic and related role theory is directly related "to

the relative lack of a clear connection between theory and clinical practice". In response, Kipper (1991) calls for studies that "contribute toward narrowing the gap between role theory and practice" rather than further speculations about role dynamics.

This may be seen as the starting point of the study undertaken here which tries to balance practicality with richness by situating itself on enactment as the critical bridging construct in psychodrama. The underlying premise of this research is that the facet of roles that most practically and inclusively links psychodramatic role theory and clinical practice in an accessible way is the construct of enactment itself. This is worth brief discussion as the basic assumption of this study.

Enactment as the Clear Link Between Psychodramatic Theory and Practice

Enactment for purposes of this study is defined as the concretization of a role-representation. Any role as "a unit of synthetic experience" in Moreno's words, is comprised in **the abstract** of cognitive and emotional expectations, self and object images, representations of interpersonal behavioral sequences, and so on, all varying in degrees of situational specificity or generality. In this sense role perse refers to the mental script for a set of psychosocial interactions and meanings, any part of which **may or may not be enacted** in a particular situation at a particular time (Tomkins, 1962). A role in this description is only a **potentiality** until it is role-played or enacted. In this way enactment is the bringing into psychosocial reality, or the concretization, of abstract role-representations by a specific person with specific others in a specific situation. In this view every generalized role-representation can have a unique concretization for each existential actor where, for example, the role of student has a generalized meaning for all at the level of an abstract cultural script, but will also have a unique existential

reality for each individual who enacts, or concretizes it, in the lived experience of their own situation.

There is no necessary one-to-one relationship between a person's conception of a role, or role-representation, and their enactment of that role in a concrete situation. This means that there are as many degrees of freedom as there are people and situations in which to bring roles forward. This is because a situation may not afford all the possibilities encoded in a person's role-representation; and, role-representations may be inadequate to the reality of the situation. In other words, role dynamics emerge from the fact that one's role-repertoire and reality are never completely matched.

In either event, because 'roles' are only concretely present in the actualization of enactment the critical focus of study for understanding how they function and change, whether in the clinical reality of psychodrama or life, becomes **the lived experience of psychosocial interactions that comprise enactment**; not speculation about abstract contents or processes, which is a different order of investigation equivalent to a metapsychological level of psychodramatic theory.

The practical place to start towards a model of change for psychodrama, this study contends, is the domain of experienced actions and meanings associated with the process of enactment understood as the concretization of role-representations. The study is situated in the experience of enactment because it can logically preserve much of the complexity of change through psychodrama as well as move towards clarifying links between theory and clinical practice.

For purposes of this study an additional qualification of the construct of enactment is

required. This study focuses on investigating the meaning of change through **therapeutic enactment**. The adjective ‘therapeutic’ is meant to distinguish the intentional and conscious use of enactment for therapeutic ends from the study of the unintentional and unconscious manifestations of enactments as they arise in the course of therapies. This latter focus is a subject of recent interest in psychodynamic theory and is often considered in the context of understanding complex transference and counter-transference interactions (Ellman & Moskowitz, 1998). Unconscious enactment is not the main focus of this study although it is revealed as an active dimension of therapeutic enactment. The developing literature dealing with unconscious enactment, some of which will be considered in the review below, can shed light on understanding therapeutic enactment but is not the whole story of the same. By making therapeutic enactment the main focus of this study it is assumed that this investigation may be able to extend and complement in a new way the theoretical and clinical understanding of unconscious enactment. This study hopes to develop an understanding the conscious uses of enactment that can be set beside the understanding of its unconscious functioning in order to reveal a more complete phenomenon. (See Appendix B for a description of psychodrama as the research context).

Research Question

Based on the assumption that the lived experience of therapeutic enactment may be the most pivotal and revealing process to investigate in order to further understanding of how psychodrama produces change a research question was formed. Specifically, **‘What is the meaning of change as experienced through therapeutic enactment in psychodrama?’** In order to answer this question, participants in psychodrama workshops who felt they had undergone change through their enactments were asked to describe their experience in detail.

Rationale

There are several significant reasons for investigating the experience of change through enactment in psychodrama. First, as already mentioned, those exposed to psychodrama have tended to regularly find it an effective therapy that facilitates change on many levels. However, definitional ambiguity and lack of a clear model of change have limited its wider acceptance, development and application. In reaction, this study was designed to examine change through therapeutic enactment in psychodrama which was grounded in the experience of those participating in it. This was done in order to develop a more accurate description of the essential processes involved. Therefore, the results of this study will have direct importance for more adequate theory-building related to enactment-based psychodrama.

Second, practitioners and participants alike tend to find psychodrama a time-efficient therapy. Results of this study have already suggested that psychodrama is best described as a brief multi-modal therapy (Brooks, 1998). In today's social-economic climate the increasing trend is towards shorter, more cost-efficient and accountable therapies. This study suggests that psychodrama may be particularly able to meet these criteria because it is short and therefore cost-efficient, and, it offers accountability through its built in levels of debriefing and follow-up within a communal setting.

Third, as suggested above psychodrama does not own the processes of enactment it simply emphasizes its conscious use. Enactment processes are present in varying degrees in other contexts and therapies (Bowman, 1994). While the findings of a qualitative study cannot be generalized from with reliability, the findings of this study may suggest ways to complement understanding of enactment in other contexts and therapies.

Finally, the findings of this study will have direct practical application to the practice of enactment-based psychodrama. Practitioners are continually looking for ways to use psychodrama more effectively and reliably with a wider range of participants (Westwood & Wilensky, 1998). The clinically grounded findings of this study have already provided important suggestions for the refinement and practice of psychodrama.

Research Strategy

This study was designed to study the in-depth lived experience of individuals who reported change through enactment in psychodrama. Because it is the essential meaning and pattern of the experience that is sought a qualitative hermeneutic phenomenological method was chosen (Van Manen, 1990). This involved detailed interviews with eight co-researchers who had undergone an experience of change through therapeutic enactment. This method was chosen because it can address complex experience in a fresh and holistic way with the goal of developing a rich description of the experience in question, in this case, the personal meanings participants associated with their enactments (Colaizzi, 1978; Giorgi, 1985, Van Manen, 1990).

In Colaizzi's (1978) words the phenomenological approach "seeks to explicate the essence, structure, or form of both human experience and human behavior as revealed through essentially descriptive techniques including disciplined reflection." By returning to 'things in themselves' the phenomenological method aims at harvesting the "practical wisdom" that is grounded in lived experience with the phenomenon in question (Van Manen, 1990). This letting "that which shows itself be seen from itself" in Heidegger's (1962) poetic turn, allows one to develop an understanding that is more reflective of the phenomenon than other less grounded conceptions may be.

In Van Manen's (1990) words, "human science" based on phenomenological investigation "aims at explicating the meaning of human phenomena and at understanding the lived structures of meanings." For Van Manen (1990) the primary way of doing this is "textual reflection on the lived experiences of everyday life with the intent to increase one's thoughtfulness and practical resourcefulness." Whereas phenomenology proper orientates us to things as they are, 'hermeneutic phenomenology' aims at producing and interpreting the "texts of life" derived from thoughtful reflection on the lived experience with things in themselves. Hermeneutic phenomenology aims at the textual explication of the essence of lived experience (Van Manen, 1990). As such, its product is rigorously thoughtful text, narrative, and story grounded in human experience which attempts to mirror the structure and meaning of that experience as clearly and as free of presupposition as possible; in order to reflect understanding of a lived experience as adequately as possible. More succinctly, in Bakhtin's (1984) words, the texts of human science aim at "speaking being" and should emulate their criterion of knowledge which is "depth of insight" into that which is questioned.

In this study, because the phenomenon in question is a process changing over time with a beginning, middle and end, the co-researcher's descriptions were put into narrative form. This allowed the detailed descriptions to be organized in a way that more adequately reflected the reality of the time-bound process of enactment. The narrative form also allowed the individual descriptions to be more easily compared to each other in the search for common themes and patterns of experience related to change through therapeutic enactment. Once these common meanings are identified they will be integrated into a condensed and exhaustive description, that tries to capture the essential structure of their interrelation. Previous studies have shown that

narratives are a productive way to organize and compare individual descriptions of the same phenomenon (Chusid & Cochran, 1989; Ladd, 1992).

Research Product

A narrative form of hermeneutic phenomenological method was used in this study to produce eight in-depth accounts of change through therapeutic enactment in psychodrama. Each account was organized in narrative form and compared to all others in a search for common themes and patterns of experience. Out of this back and forth comparison the identified recurrent and significant themes were then woven into a common story of change through therapeutic enactment. In addition to the eight narrative accounts, common themes, and common story any meanings that emerged with theoretical implications were noted and collected. These formed the basis for constructing a theoretical story of therapeutic enactment which represents a model of change. The common themes, common story, and theoretical story are then discussed in relation to implications in existing literature. Technical implications for the clinical application of therapeutic enactment are also suggested.

CHAPTER TWO

LITERATURE REVIEW

Introduction

The goal of this chapter is to review the literature relevant to this study. The function of a literature review is to serve as a rationale for selecting a research question and approach based on understanding the state of prior knowledge related to the question being investigated. In a hermeneutic study the emphasis in reviewing the literature is not on summarizing all substantive details of pre-existing studies or on auditing their methodological flaws, although both will be done to some extent. Rather, the emphasis is on highlighting important readings and issues that will serve as context and background meanings for later textual analysis (Van Manen, 1990; Wilson & Hutchinson, 1991). In this review literature pertaining to the key concepts of this study; 'change', 'enactment', and 'psychodrama' will be considered. Theoretical, quantitative, and qualitative approaches to these concepts will be discussed in order to justify the research question and approach, as well as establish background meanings for the purpose of creating a sensitized context for hermeneutical analysis of the textual material generated by the study.

Because there is such a limited literature dealing specifically with change through enactment in psychodrama the review will be organized in the following way. First, selected literature dealing with change through psychodrama will be addressed. This material will be discussed in terms of its adequacy as an account of change in psychodrama and scrutinized for what it has to reveal about enactment as the pivotal concept of this study. This will include the limited literature dealing directly with enactment in psychodrama. Second, literature based in other therapies that use forms of enactment; for example, role play and social skills rehearsal in

cognitive-behavioral therapy, will be considered. Third, psychoanalytic thinking, which has historically supplemented psychodramatic theory, will be reviewed for what it can contribute to an understanding of enactment. Fourth, the work of Silvan Tomkins on script theory will be discussed as a model of emotion for understanding patterns of action in psychodrama and enactment generally. Finally, works on the relationships between ritual and myth will be looked at in terms of what they can suggest about the function of enactment not only in psychodrama, but in life and culture as well. This chapter will then conclude with a summary of the limitations in understanding change through enactment revealed in the reviewed literature, and, a restatement of the purpose of this study in light of those limitations.

Relevant Psychodramatic Literature

Discussion of the psychodramatic literature will focus on the theoretical work of Moreno (1964), Blatner (1996), Goldman & Morrison (1984), and Hollander (1978) who have offered models of change for psychodrama and by inference enactment. Next, relevant research studies will be considered followed by a look at articles dealing with enactment in psychodrama.

Moreno's Views

Jacob Moreno is one of the generation of psychological innovators whose work is best understood within the context of his personality and times. He seems to have been a truly integrative thinker by nature. He admits feeling compelled in this direction by his discomfort with approaches to human experience that were more fragmentary. He stated, "I attempted a synthesis, not only for science's sake but also in order to maintain my own mental equilibrium" (Moreno, 1951). This theme of integration is consistent throughout Moreno's work on psychodrama. He saw himself as attempting to "construct a therapeutic setting that uses life as a

model, to integrate into the setting all the modalities of living” (Moreno, 1971). After his death his wife, Zerka Moreno (1989), described psychodrama as a “synthesizing process, putting together many elements” where “the enactment was for Moreno...a more lifelike model” of therapy.

While this elegant description of enactment has not been given enough attention, the view of psychodrama as essentially integrative persists in practice and theory today. For example, Kellerman (1991) uses the term “integrative psychodrama” to describe the ideal goal of further theoretical development of Moreno’s original views. However, it is generally agreed that the promise of psychodrama as an integrative therapy and theory of therapy has not been fulfilled (D’Amato & Dean, 1988). Kellerman (1991) claims this is due to haphazard application of psychodramatic technique at the expense of theory development, while Blatner (1988) sees reasons reaching back to Moreno’s personality. Both appear to be true. As well as being integrative Moreno was also flamboyant, often to the point of alienating his more conservative psychiatric colleagues. He chose as his epitaph; “Here lies the man who brought laughter back into psychiatry.” This style of self-presentation and way in which he challenged his less integrative contemporaries have sometimes been credited with holding back more general acceptance of psychodrama (Blatner, 1988).

It is worth noting as well, that Moreno was producing his ideas in the era of the theories of Freud and Jung; a time when psychology, philosophy, and religion were regularly discussed together. His creation of psychodrama comes out of this tradition where it was developed more as an expression of his philosophical world-view than as a therapeutic response to a circumscribed clinical problem. As a result, Moreno’s writings have this grand philosophical and even

evangelical flavor, which sometimes obscures the practical elements of his creative contribution to therapeutic practice.

This style of theoretical explanation, which often uses broad and general constructs such as creativity, time, space, and the cosmos, stands in stark contrast to what is most refreshing about psychodrama, namely, its concrete and specific use of physical action and direction of interaction. In practice, one is invited to move and play and say without judgements of correctness or appeal to mystical formulae for healing. The point is that a polarization between the productive specifics of action and sweeping metapsychological constructs has created a gap in effective psychodramatic theory development. This originated in Moreno's approach to his own creation as he tried to synthesize religion, philosophy, and psychology in his own unified theory of creative action. Kellerman (1986) agrees that psychodrama theory has suffered because of an incomplete fit between Moreno's manner of theorizing and the clinical observables of psychodramatic practice. Had Moreno, for example, investigated more clinically grounded conceptions such as the notion that enactment is a more lifelike model of therapy, his own theory may have kept up with the practice of his procedures.

With this in mind, we move to consideration of what might be regarded as Moreno's framework for therapeutic action. Moreno built his theory on several foundational constructs which include: Creativity, spontaneity, cultural conserves, warming up, surplus reality, and catharsis. These constructs then justified Moreno's division of any classical psychodrama session into three sequential stages; the warm-up stage, the action or enactive stage, and the sharing or integrative stage.

The primary foundational construct is 'creativity'. For Moreno this referred to an

existential connection between man and the Godhead. It was in the creative act, Moreno thought, that man and the Godhead were united by the same energy (Moreno, 1964). This view led him to look for ways to understand how the creative moment is brought into being; and how it could be more methodically approached. In this search he arrived at the concept of 'spontaneity' and thereafter referred to the theory of 'spontaneity-creativity' as the foundation of the psychodramatic method (Moreno, 1964).

For Moreno (1964), spontaneity seems to be the psychological ability to receive and respond to the creative ground of being. This casts his theory in Kantian form where creativity as an element of being is never known in-itself. It is only known through the spontaneous act as the manifest action of creativity. In fact, Moreno (1964) coined the term "act hunger" to describe the basic urge for creative action. The degree to which one can "direct" their spontaneous actions in novel and effective ways in a situation becomes the measure of mental health for Moreno. Accordingly, he defined spontaneity as an appropriate response to a novel situation; or, a novel response to an old situation (Kipper, 1986).

Moreno believed that spontaneity has two qualities which allow it to be developed and enhanced. First, Spontaneity is 'unconservable', meaning that it belongs to a contextual moment, and cannot be carried over to another. This leads Moreno to emphasize the here-and-now in his therapy. Second, and most importantly for psychodrama, spontaneity can be 'trained'. This is the essential function of psychodramatic techniques; to train people toward more effective "directed spontaneity." While the notion of directed spontaneity seems contradictory, it is not meant that way by Moreno who equates it with the ability to take responsibility for being creative. Blatner (1988) has addressed this best where he says that "developing spontaneity strengthens a

person's flexibility of mind for taking responsibility" for new possibilities.

The next foundational construct in Moreno's (1964) theory is that of "cultural conserves." This refers to the products of creative and spontaneous actions that are conserved in cultural forms which can be carried over from one context to another. While cultural conserves include all aspects of culture, the most important social-psychological form of conserve focused on in psychodrama is the set of roles people take from one situation to another. Increasing the spontaneous flexibility of roles, as the conserved behavioral patterns of persons, is the primary focus of Moreno's therapy.

The next basic construct in Moreno's (1964) model is that of "warming-up." This refers to the continuous but variable state of readiness people have for creative and spontaneous action. It is the preparatory state in which spontaneity is given its directedness based on the interaction between the conserved roles one brings to a situation and factors presented by the situation itself.

Moreno (1964) also coined the term "surplus reality." This was meant to confer special status to the realm of imagination as a productive and causal force in human affairs. Moreno (1964) called psychodrama the "theater of truth" where not only real events could be dealt with, but also those that "have never happened, will never happen, or can never happen." These scenes often involve hopes, fears, and losses where psychodrama permits people to use imagination as the source of enactments. In this way imagination is a supplement to reality, or, a surplus reality that is fundamental to creative and adaptive possibilities. When combined with enactment, surplus reality makes possible the rehearsal of adaptive change. Looked at another way, enactment may be seen as trial behaviour in search of novel solutions to felt problems made possible by imaginative variation.

Taken together, these five basic elements of Moreno's theory can be seen as describing the dynamics of human action. As human spontaneity responds to the demand of being for creativity, contextualized actions produce cultural conserves, including situated psychosocial roles. Given movement and change as constants cultural conserves including roles, never mirror new situations completely; there is a constant tension between what has been conserved and novel possibilities. The degree to which one is open too imaginatively directing the tension that exists between cultural conserves and the possibility of something new in the present moment is the degree to which one is warmed-up to any situation. At its worst, Moreno (1964) conceived of the withdrawing from this tension of creative possibilities as the basis of human pathology, which he described as "robopathy", the perseverated application of cultural conserves, most particularly roles, to new situations.

The view of pathology as fixated role behaviour leads to Moreno's (1964) view of the curative process in psychodrama. The idea of 'spontaneity training' already mentioned as the goal of psychodrama is more a proactive process than a prescriptive cure. Within the process of psychodrama spontaneity training takes the form of "role training", where one is given the freedom to practice new responses from new role positions. However, more often than not before one can train their spontaneity in new directions, they must break open old conserved roles that constrain movements toward novel actions. This led Moreno to focus on "catharsis" as the major curative process in psychodrama.

Therapeutic catharsis in psychodrama takes two forms according to Moreno (1964). The first, he calls "action catharsis." This occurs when the protagonist in the psychodrama becomes active in reliving scenes they have chosen to enact. In this process, catharsis as the release of

emotional and physical energy through the completion of interrupted self-expression stands out. The second form of catharsis is referred to as “catharsis of integration.” Here, by experiencing new aspects of self and taking other points of view through role reversal there is a release of energy as one identifies with the new expressions and reality of others. There is a kind of ‘ah ha’ awareness as one integrates a new understanding of self and others. This integrated awareness of how one’s role positions are created and often maintained by the role positions of others can then lead to less defensive and rigid role behaviour. Taken together, within the theory of spontaneity-creativity, catharsis of action and integration coupled with role training form a basic outline of Moreno’s model of change through enactment.

This model of change then supports the division of a psychodrama session into three stages. First, given the group setting it is necessary to warm-up the atmosphere of safety and trust. This stage is critical for setting the tone, building group cohesion, and ensuring the most conducive climate for spontaneity. During this stage protagonists are chosen and enactments are considered. Second, is the action or enactive stage. As the scenes are enacted and relived spontaneity increases and emotion builds often moving toward act completion and catharsis. Old fixated roles are broken open and new ones tried. The third and last stage of a psychodrama session involves the group as a whole focused on sharing and integrating what they experienced in the enactments. Here, both feelings and cognitions are shared, meanings are consolidated, group validation is offered to protagonists, and the significance of the enactments are worked through.

There is certainly an internal consistency to this model, and, an intuitive correctness that one can identify with through reflection on managing the tension between habitual roles and novel possibilities in situations. There is even a sense of the genius of Moreno for perceiving the

necessity of developing a therapy that involved the person holistically based on a psychology of action. This is a real contribution that foreshadows contemporary constructivist theories of action (Morson, 1994; Bakhtin, 1984; Joas, 1996).

As a schematic of change Moreno's model points to the value and necessity of therapy through enactment as a "more lifelike model of therapy." However, for purposes of this study it is also clear that much is left to be filled in. Despite being an existential-phenomenological theory of therapy there is an over reliance on metapsychological discussion of change and little experientially grounded description of the process of change through enactment. For example, apart from catharsis there is no phenomenological description of emotional process in enactment. Without such detailed descriptions of the lived experiences involved practitioners and theorists alike are in danger of increasing the gap between theory and practice, limiting the advancement of understanding change through enactment, and psychodrama itself as a cohesive therapy. A more detailed and grounded description of the patterns of change through enactment would allow both theorists and practitioners to move toward Kellerman's goal of an integrative psychodrama and enhance the therapeutic utilization of enactment. In short, the state of Moreno's own theory and style of presentation supports the value and focus of this study on the lived experience of change through enactment.

Blatner's Views

Adam Blatner is a major contributor to psychodramatic theory (Blatner, 1988). He accepts Moreno's underlying theory of spontaneity-creativity. Moreno is described as attempting to reveal "a class of meta-archetypal processes, basic patterns of creative action...that return afresh not in every generation but rather in every moment (Blatner, 1988)." Blatner though,

doesn't content himself with this metapsychological understanding or confuse it with an adequate description of psychological process in the practice of therapy. He directly states that despite Moreno's valid contributions his "system is insufficiently coherent" requiring conceptual refinement and researched effectiveness in order to progress. He goes on to flesh out Moreno's work through more specific development of role theory, catharsis, and identification of change processes and outcomes associated with psychodrama. Each of these aspects of his work will be briefly discussed for what they reveal about change through enactment.

In usefully differentiating between Moreno's religious, philosophical, and psychological thinking Blatner denotes the realm of "role dynamics" as the correct psychological domain in which to conceptualize the therapeutic processes of psychodrama. He builds on Moreno's (1946) definition of role as a "unit of synthetic experience into which private, social, and cultural elements have merged." By making a unit of psychosocial interaction the focus of therapeutic work psychodrama is given a holistic and inherently integrative stance toward the various processes involved in the complexity of human change. Blatner (1991) views the holistic and integrative qualities of the role construct as powerful enough to serve not only as a basis for psychodrama but also as "an eclectic approach to...general psychology." In his words:

"Simply stated, role dynamics is a language for psychology. It describes psychosocial phenomena in terms of the various roles and role components being played, how they defined, and, most important how they can be redefined, renegotiated, revised, and actively manipulated as part of interpersonal interactions (Blatner, 1991)."

While it is not our purpose here to consider the merits of Blatner's nomination of role dynamics as a language for general psychology, it is useful to review the properties of roles he

lists, which makes them such good candidates for the job. However, when doing so it is important to keep in mind that the construct of 'role' is a heuristic device for referring to a complex set of "components." Strictly speaking, there is no such thing as a 'role'. There are only experiential patterns of behaviour, interaction, thoughts, feelings, images, and sensations which are referred to in conceptual shorthand as 'roles'. It is these experiential role components, nothing more and nothing less, that are changed through enactment; and that comprise the substance of role dynamics at another level of description. Reifying conceptual levels of description and assuming that they adequately reflect experience is always a danger in the development of theory and technique and may well have led to the distance between both in psychodramatic theory. By returning to things in themselves phenomenology and hermeneutical analysis try to reduce the distance between concept and experience. This study attempts to do this by concerning itself with the elements of lived experience encountered in the enactment of roles. This returns us to the definition of enactment as the concretization of a role relationship that is used in this study. Given this semantic relationship between the construct of role and the experience of enacting roles, familiarity with the properties listed by Blatner may facilitate sensitivity to critical factors in the analysis of narratives later in the study; and reciprocally, the revealed themes may lend support through grounded understanding to the conceptual refinement of role dynamics.

First, according to Blatner (1991), role dynamics are comprehensive in terms of addressing multiple levels of human organization in both inclusive and flexible ways. In terms of enactment this property suggests multiple levels of meaning may be condensed in different actions. Second, role dynamics are based on a "dramaturgical model" of human experience that is "relatively more understandable" than many other systems of psychological terminology. This

suggests that enactment may be usefully informed by existing dramaturgical models of emotion (Tomkins, 1992). Third, the language of role dynamics is relatively neutral as opposed to pathologizing. This suggests that revealed themes in enactment may normalize and destigmatize active responses to trauma and its healing. Fourth, the concept of role and its related dramaturgical model encourages a pluralistic view of human experience allowing a greater openness to a wider range of experience and types of experience that may be neglected in other theories such as play, spirituality, and cultural variations. This suggests that by taking the level of action into account, enactment may contain a wider range of meanings than are usually given value in therapeutics. Fifth, and most significant clinically according to Blatner (1991), the concept of role dynamics encourages the use of “role distance” which may be thought of as the ability to decenter from roles as fixed scripts that one is inevitably embedded in. The ability to reflect on, reevaluate, and redefine the roles one plays in life through role distance breaks down the sense of any one role as inevitable, and, promotes a social constructivistic view of the self which in turn increases a sense of positive interdependence with others. This suggests that enactment can produce critical new experience in role relationships which then serves as the basis for changed behaviour and interaction. Sixth, role dynamics by acknowledging the multi-modal nature of human experience can support the complexity of insights from different theories in an integrative way. This suggests a fuller understanding of enactment may be informative for therapies beyond psychodrama. Finally, another advantage of role dynamics according to Blatner, is that they have the quality of “an associated praxis.” By this he means that role playing designed for the purpose of intentional rescription of psychosocial selves and situations holds a practical utility and technical transparency across many different therapeutic issues and concerns.

This suggests again, that a better understanding of the patterns of change through enactment may have practical transparency that is applicable to other therapies. In summary, the properties of role dynamics serve to sensitize us to important qualities we may find associated with enactment. If, as Blatner claims, the language of role dynamics is inclusive enough to serve as a general language for psychology then enactment as the actualization of roles may well have equal applicability across theories and therapies. What is clear is that further research would be helpful in supporting and extending the implications of Blatner's role dynamics for enactment.

In addition to clarifying and developing role dynamics as the psychological basis of psychodramatic theory Blatner (1985) has also extended Moreno's concept of catharsis. Catharsis as a term was originally coined by Aristotle to describe the release of emotion he observed in audience members of Greek theaters, which seemed to enable them to vicariously purge feelings of "pity and terror" (Scheff & Bushnell, 1984). Since then the meaning of emotional release and purging has remained central to catharsis, and has consistently been used as an explanation for psychological cure in various therapies. The most notable of these were the theories of Breuer and Freud who found that patients under hypnosis who regularly discharged emotion were relieved of symptoms. This led them to term the use of hypnosis to achieve emotional release, or abreaction, the 'cathartic method'. Moreno (Fine, 1979) recognized two types of catharsis based on his view that there were two types of memory; one mental and the other somatic. As already discussed, he termed these action catharsis and catharsis of integration. Moreno's view that catharsis includes an element of cognitive integration as well as somatic purging/abreaction has been supported by subsequent experience with psychodrama as well as other theories. In psychoanalytic theory the concept of regression in service of the ego

has long acknowledged both aspects of catharsis as necessary to change (Moore & Fine, 1979). Within psychodrama Kellerman (1984) has stated that catharsis "in itself is not curative", claiming that both release and cognitive integration are needed. Davis (1987) has described catharsis as the moment when the "existing structure of roles yields to reform itself" and that attention to integration or re-integration must then necessarily follow.

Blatner (1985) accepts the distinction between action catharsis (abreaction) and catharsis of integration and offers further distinctions of his own which, when taken together with Moreno's views, comprise a model of catharsis as curative in psychodrama. He posits four inter-related categories of catharsis: Abreaction, integration, inclusion, and spiritual.

Abreaction refers to the release of emotion as commonly associated with catharsis. However, Blatner considers the release of emotion itself to be only a partial explanation of what occurs in the traditional view. He believes it is the emotional release plus the awareness of experiencing new or dissociated feelings that comprise the effective structure of abreaction. In this view there is freedom of release in the service of revealing and regaining new modes of self-experience and expression. In Blatner's view this amounts to an "expansion of the psyche", which he contends is a generic feature of catharsis as abreaction. For purposes of this study, it is useful to keep in mind that the connection between abreaction and enactment is the act of reliving in order to achieve emotional and functional ends such as stress reduction through discharge, mastery, undoing, identification and so on. What the context of psychodrama allows is a conscious and ordered setting for the reliving, as opposed to the less intentional reliving of unresolved issues in life, often referred to as acting-out. Blatner's view of abreaction as expansion of the psyche makes sense then, when release is seen as being in the service of attaining functional

ends.

Blatner's (1985) next category of catharsis is catharsis of integration as suggested by Moreno. This begins with the psychic expansion encountered in abreaction due to awareness of new and split-off aspects of self-experience. However, a place must be made for this new material within the psyche or in Blatner's words, "it still sticks like an arrow in the soul" rather than becoming a useful and informative part of the self (Buell, 1995). Catharsis of integration then, is related to the experience of enlarging and reorganizing one's self-structure. In line with psychoanalytic thinking, Blatner believes the experience of being able to encounter and contain ambivalent and disparate parts of the self strengthens the ego. In terms of this study we are sensitized to the suggestion that through concretization, enactment can facilitate contact with disowned experiences emerging through abreaction, and, provide a means of rehearsal for integrating such experiences into new behaviours and interactions between self and other.

Next is the category of catharsis of inclusion. Blatner (1985) defines this as a feeling of belonging. In simple terms this would appear to refer to the positive feeling released when one experiences acceptance and validation within the group context of psychodrama. However, it may be that there is far more significant restructuralization occurring here than might first be suggested. I suspect that catharsis of inclusion involves the reactivation of several developmental dimensions including those of attachment, self-concept, object relations, social and moral cognition (Weiss, 1996). For, within the feeling of belonging there are complex insights, actions, and transformations. For example, negative beliefs about self and other are challenged, normalization occurs, intersubjective patterns of affect are transformed; social attributions, expectations and values may be tested, and reparative selfobject experiences are provided (Kohut,

1977). Because psychodrama is also a group therapy which regularly activates deep issues holistically by focusing on behaviour at the level of role organization, the reworking of multiple developmental lines simultaneously is always a potential. From this perspective Blatner's catharsis of inclusion is something of an abbreviated sign which is really pointing to the excitement of continued and reparative development within the intersubjective domain, which is often accepted as the most critical context for personality change (Tomkins, 1992; Stolorow, 1994). In terms of this study, the implications of catharsis through inclusion suggests that a fuller understanding of enactment may reveal it as a primary approach to developmental repair and growth, once the experiential processes involved are teased apart and clarified.

Blatner's (1985) final category is spiritual catharsis. This occurs when one experiences a sense of integration with the cosmos, or, the Godhead, in Moreno's words. Here too, according to Blatner, self organization can be lifted to new levels of integration through psychodrama. This level of integration is not unknown in psychological theory. Freud (1930) of course, observed the "oceanic feeling" referring to experiences of merger and expansion of ego boundaries during both disintegrative and positive regression. Jung (1930) discussed the transformative experiences accredited to contact with archetype of the 'self'; and Maslow (1968) described "peak experiences" of contentment with oneself and surround. My own experience of having my awareness reorganized in meta-level ways through psychodrama involves dreams derived from enactments that presented mythical, or, archetypal themes in ways that have personal relevance. For example, after one enactment a dream recast the psychosocial content of my psychodrama in the larger context of the universal themes of war and quest, which provided a new, meta-level integration of emotional, cognitive, and object relational material (Burkert, 1979). This personal

experience heightened my awareness of the mythic level as an ever present background form to our experience, and, allowed me to value these critical derivatives of enactments when they were commonly found in the experience of the co-researchers in this study. It also led to consideration of the meaning of enactment in relation to literature on the function of ritual in myth discussed later in this review.

In sum, Blatner has extended and differentiated the functions of catharsis as a curative mechanism in psychodrama in ways that are suggestive for understanding the restructuring of experience through enactment. Also indicated is the need for rigorous study of the lived experience of enactment to reveal actual patterns and functions related to the pivotal concept of catharsis. This study was designed in a way that would examine the experience of catharsis as part of the process of enactment.

In addition to developing role theory and catharsis Blatner (1988,1996) also lists a set of change processes and outcomes he sees bundled together in psychodrama. It is useful to review this list because, again, it can sensitize us to significant areas of experience that may be pertinent to developing a fuller understanding of change through enactment.

Processes related to enactment occurring in a group context include (Blatner, 1988; 1996):

1. Instillation of hope; often related to seeing others grow in psychodrama.
2. Discovering universality of concerns leading to normalization.
3. Experiencing and developing a sense of altruism.
4. Psychoeducational information giving.
5. Corrective emotional experiences related to early interactional dynamics.

6. Development of socialization skills.
7. Imitative behaviour.
8. Interpersonal learning around attributions, differences, and social norms.
9. Benefitting from and contributing to group cohesiveness.
10. Catharsis of inclusion.

Processes occurring at the ego level in psychodramatic enactment include:

1. Sublimation, where new channels for expressing drives and emotions are created through identification as well observational and imitative behaviour.
2. Reality testing is called into action as perceptions are checked.
3. Judgement is practiced which promotes conscious control of defenses.
4. Decentering and perspective taking skills are exercised.
5. Drive and affect modulation is practiced altering defensive structures.
6. Repatterning of object relational representations is activated through projective identification processes.
7. Cognitive processes such as discrimination, memory, concentration, and attention are practiced in attending to relevant aspects of emotional material.
8. Problem-solving skills are practiced in the collaboration on direction of the enactment.
9. Adaptive regression in service of the ego fosters integration of conscious and unconscious material.

Outcomes related to the interpersonal level of role dynamics include:

1. A sense of choice and flexibility in taking adaptive role positions is enhanced as one's role repertoire is increased.

2. Differences in others are valued through taking multiple role perspectives.
3. The importance of varied aspects of life are valued through experience with multiple dimensions of expression; such as play, fantasy, physical action, social cooperation, etc.
4. An increased capacity for empathy is developed through identification in role taking.
5. A positive sense of interdependence is developed through group support.
6. A strengthened sense of self is achieved through social validation.
7. Social confidence and mastery is increased.
8. Personal and social vitality is increased which challenges self-doubt and enhances authentic spontaneity and creative self-expression in social contexts.

Outcomes at the ego level include:

1. Increased ego strength in terms of perceived self-efficacy, confidence in judgement, and tolerance for ambivalent feelings and thoughts.
2. A clearer sense of reality in terms of reduced dissociation, ego boundary confusion, and better perception checking.
3. Better containment and regulation of drives, impulses, and intense affects.
4. Differentiation of self and other object relational representations.
5. Immature defenses are shifted toward more mature defenses.
6. Stimulus barriers are enhanced in terms of managing inner and outer stresses.
7. Feelings of autonomy and self-control are increased.
8. Synthetic-integrative functioning is developed in terms of adaptively integrating multiple levels of experience.
9. Positive expectations for mastery and competence are increased.

Blatner's (1988, 1996) list of change processes and outcomes is comprehensive and illuminating in terms of the degree of complexity accounted for by considering multiple modes and dimensions of change. This is equally true of what amounts to his model of change through psychodrama when his views on role dynamics and catharsis are combined with his list of processes and outcomes. Once again however, this list is more suggestive than factual without studies grounded in the experience of change. Without such studies it is difficult to imagine what change processes might be associated with which outcomes; or, which processes and outcomes have the most salience for the participants at different times. Without such studies it is even difficult to refine technique in a consistent way or advance theory. In summary, Blatner has extended Moreno's work by situating a more developed model of change solidly in the psychosocial realm of role dynamics. This has then allowed a more differentiated view of catharsis and change processes. It also supports the importance of enactment as the concretization of role dynamics. What is lacking is an in-depth rendering of the pattern of change through the enactment of role dynamics, in order to more fully understand how these configurations of experience are actually structured in terms of relationships between issues, processes, techniques, and outcomes.

Goldman and Morrison's 'Psychodramatic Spiral'

Goldman and Morrison (1984) have developed a schematic model of progression through scenes in psychodrama once the protagonist has selected a starting place, warmed-up, and begun active enactment of situations. Their model is presented here in diagram form because of the ease of presentation this affords.

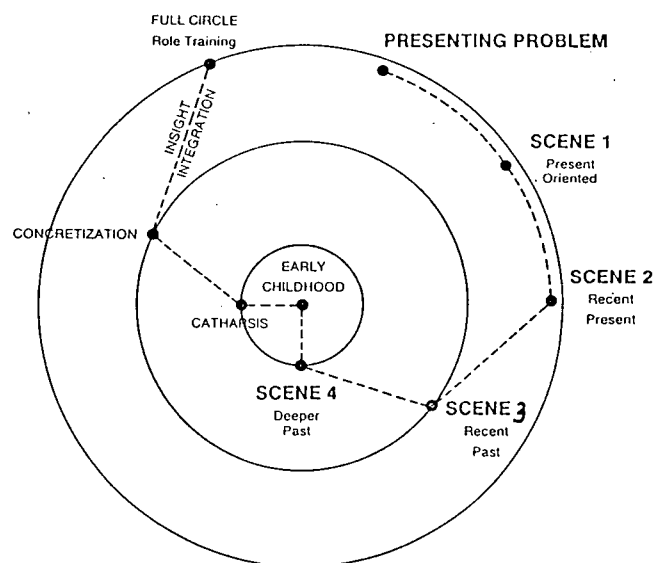


Figure 2.1

The Psychodramatic Spiral

This schematic represents Goldman & Morrison's view of the typical pattern of progression through scenes in the enactive phase of psychodrama. It tracks shifts in the time frame of scene content as the enactment unfolds. The direction of this shift is usually toward early determining scenes as the protagonist spirals into core personality patterns only hinted at in the beginning scene. In scene one, they see the typical enactment starting with a present-based scene. This anchors the protagonist to their presenting issue and sets the stage for entry into meaningful action that is geared toward emotional problem solving and more effective role-relationship behaviour. As action proceeds the beginning scene shifts to antecedent situations in scene two. As the critical structure and emotional pattern emerges through action earlier scenes with similar patterns are associated to until the original determining scene is found, usually in an

early childhood familial setting, or, traumatic event. Catharsis then typically occurs as the essential interactional structure and emotional pattern of the original scene is contacted. As this pattern is then made objective and concretized through enactment the protagonist starts to spiral out from the determining scene toward the present once more. In this movement back to the present the protagonist is now in possession of interactional insights and greater degrees of emotional integration which allows for more spontaneity in practicing new role behaviours, often related to the presenting problems of scene one.

Goldman & Morrison's schematic is a very useful map of the direction of action and content in psychodrama. For those who have practiced psychodrama there is an intuitive correctness about its description of a general action pattern in enactment. It also suggests that enactment deals primarily with emotional and interactional derivatives of determining scenes, and that there is an essential motivation to return to these and find both closure and mastery with them. If this is true, it would be a key to understanding enactment generally and using it therapeutically. However, further study is required to support this. Also, the schematic lacks detail about connections between experienced content, process, techniques. Moreover, Goldman & Morrison's schematic deals with the action phase only of enactment excluding what may be significant factors prior to the psychodrama and after it. For example, what process does a protagonist go through choosing a scene and are there derivatives formed in the psychodrama that then play a role in changed behaviour after it? The psychodramatic spiral is useful in sensitizing us to a pattern of action and meaning that may be present in the experience of the co-researchers in this study. However, rigorous examination of the lived experience of protagonists before, during, and after an enactment is needed to confirm this and add a fuller context of understanding

to this pattern if it is found to be present.

Hollander's 'Psychodrama Curve'

Hollander (1978) has also developed a schematic representation of the three stages of psychodrama.

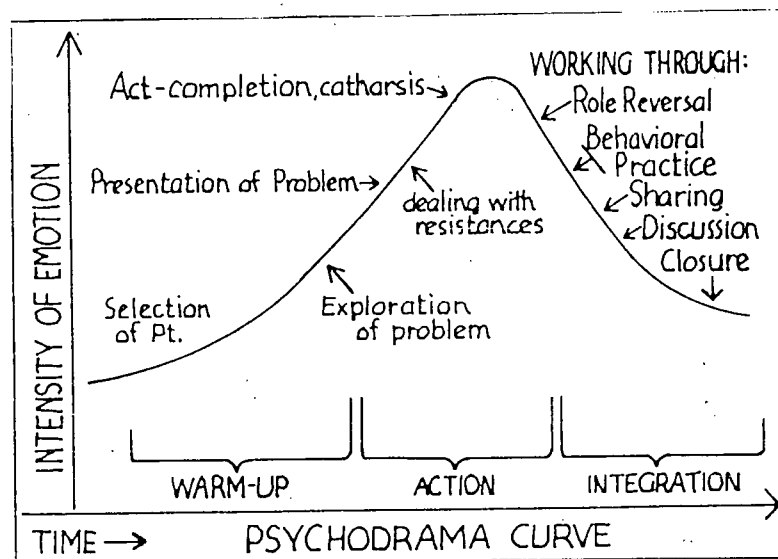


Figure 2.2

Hollander's (1978) schematic complements Goldman & Morrison's (1984) in several ways while emphasizing some additional elements of psychodramatic process. She notes the movement toward catharsis as emotion builds in scene exploration, the felt need to complete interrupted emotional and interpersonal acts, and the practicing of new behaviours and integration of what has been experienced. Hollander also notes the need to deal with resistances as determining scenes are approached and emotion intensifies. This is an important recognition since resistances not dealt with could easily derail many of the positive effects of the process. Also, Hollander designates the overall process of integrating experience after core issues are encountered as 'working through'. This may be a more helpful way of organizing an overall stance toward the

intense experiences that enactment can generate rather than simply focusing on separate activities included in working through. This is because 'working through' suggests an ongoing activity that continues after a psychodrama ends, implying that experiences associated with an enactment can be productively reflected on at any point past its conclusion.

While Hollander's (1978) schematic usefully outlines a pattern to the flow of experience during the three stages of psychodrama, like Goldman's and Morrison's, it describes the process at a very general level. Having finer descriptions revealing how resistances are experienced and dealt with, for example, may allow for the illumination of more detailed patterns within the larger one offered by Hollander. As well, both Goldman & Morrison and Hollander's model is limited to the stages of the actual psychodrama session. Examination of the experience of deciding to involve oneself in such an intense and public therapy, and, investigating the impact of an enactment on a participant's life after a psychodrama workshop may increase understanding of the process in useful ways. In addition to exploring the structure and meaning of the action phase, the study undertaken here attempts to look at the process of choosing an enactment and the aftereffects of having done one. By looking at the before, during, and after of an enactment this study attempts to examine it more in the spirit of Moreno's original view. This view saw enactment as a more 'lifelike model' of therapy and the basis of an action psychology, operating in all aspects of life, rather than as a technique isolated in a therapeutic modality.

Relevant Psychodrama Research

Despite a relative increase in the amount of research designed to look at psychodrama the absolute number of studies remains small. Kellerman (1987) notes only 14 studies in an overview of research up till 1971; and only 39 in 1987 when he did a review of his own. Several years later

he concluded that there was still “little going on in systematic research (Kellerman, 1991). Most of these existing studies are quantitative focusing on a wide range of subjects, issues, and independent variables such as creative thinking, locus of control, anxiety, hostility, mother-child relationships, empathy, self-esteem, and intellectual functioning (Kellerman, 1987). Subjects included 4th graders, seniors, juvenile homicidal offenders, and university students (Shearon, 1981; Boone, 1986; Goral, 1992; Kellerman, 1987).

Notwithstanding the fact these studies have little to say about the research question investigated here other problems have been noted with the quantitative approach to research of psychodrama. Buell (1995) observed that the majority of these studies were published in the *Journal of Group psychotherapy, Psychodrama and Sociometry*, a journal that is not subject to peer review, leading to questions about standards of research and publication. Kipper (1978) has suggested that lack of consistent definitions for psychodrama may mean that existing research has been comparing “apples with oranges.” D’Amato & Dean (1988) listed methodological problems found with these studies including lack of control groups, need for more complex factorial designs, the need for measures more closely linked to theory, and the lack of tests designed to evaluate Moreno’s foundational concepts such as spontaneity and creativity.

It may not be surprising then that the results of these quantitative studies have been inconsistent. Kellerman (1987) found that eighteen of twenty-three studies produced positive outcomes in terms of measures used including behaviour rating scales, feeling and attitude scales, anxiety measures, locus of control scales, defense mechanism inventories, personality scales, group environment scales, and a scale measuring attitudes toward supervision. Studies that did not support psychodrama positively used measures including the MMPI, 16 factor personality

scale, self-esteem inventories, locus of control scale, and a test of creative thinking. Clearly such a fragmented approach to proving psychodrama effective combined with the resulting disparate findings has been unable to reveal detailed and holistic patterns that might advance a more unified theory of psychodrama, or, describe enactment as a core change process.

On the other hand, Buell (1995) states that “without exception” qualitative studies have found psychodrama to be effective while advancing understanding of change processes involved. Hofrichter (1973) examined the experience of community during psychodrama, Del Nuovo et al (1974) looked at the experience of spontaneity, Neuman (1990) explored changes in self-perception, Martens (1990) and Baum (1994) explored co-researchers experience of change processes, and Buell (1995) herself studied the experience of significant change for psychodrama audience members.

As Buell (1995) notes, qualitative research of psychodrama has typically started with the assumption that psychodrama is effective by selecting co-researchers who found their experience positive. For example, Martins (1990), Baum (1994), and Buell (1995) interviewed psychodrama participants who considered their experience of change significant. This meets the requirements of the qualitative research designs used where co-researchers must have experience with the phenomena in question. In other words, the issue was not whether psychodrama is effective but rather when it is effective how is that experienced. As Buell (1995) comments, “more neutral” qualitative questions may produce less unequivocal descriptions of psychodrama.

So much said, what is important to note for purposes of this study is that qualitative designs have been able to deal more meaningfully with the multi-variate complexity of psychodrama given its state of theory development than quantitative designs. As Buell (1995)

suggests, perhaps a developing body of qualitative research will produce a more adequate understanding of psychodramatic process and change which can lead to better informed quantitative methodologies ultimately producing a "more holistic picture of psychodrama efficacy." This is a goal of this study.

Given the above only qualitative studies will be duly considered here. Of the existing quantitative studies none are directly relevant to understanding change through enactment. The few that might be peripherally so are fraught with definitional and methodological problems and produced inconsistent findings. For example Greenberg (1968), tried to measure attitude change of audience members observing an enactment in a pre-test/post-test design. He postulated that "cognitive consistency" would cause audience members to change their attitude in the direction of a credible protagonist. Results were inconclusive. The way he defined protagonist and audience has little resemblance to classical psychodrama. They were given a preset plot to act out with no room for spontaneity or creativity to be active ingredients in shaping the process. The result is a study that has little to do with psychodrama proper while producing inconsistent information about a constrained use of enactment. This is typical of problems with quantitative studies of psychodrama. Here the qualitative studies of Hofrichter (1973), Buell (1995), Del Nuovo et al (1978), Martens (1991), and Baum (1994) will be considered because of their methodological and substantive relevance to this study.

Hofrichter's Study

Hofrichter (1973) examined the experience of community during the sharing/integration phase of a psychodrama. In this phenomenological study he interviewed five audience members and the protagonist as to their experience of community during the sharing phase of a

psychodrama. The participants were hospitalized patients. The results relate to this study in that they are based on descriptions of lived experience related to shared perceptions of the interpersonal effects of an enactment, in this case, on the sense of community. Briefly, the themes that emerged are as follows:

1. Expanded horizon and phenomenal population: This refers to the experience of liberation that occurred as participants found their isolation was capable of being entered and "co-inhabited" by others.

2. Unconditional acceptance: This refers to the experience of the protagonist being "welcomed home" and the experience of the audience members of "going out to the wandering other" in a nonjudgmental way. Hofrichter described this as heightening the value of communal contact.

3. Oneness within individuality: Four of the six co-researchers significantly valued the communal experience of "all sharing the same things" in "different ways." This was associated with shame reduction. Hofrichter suspected this theme was related to the group experience increasing awareness of sharing in the human condition.

4. Existential giving: This referred to the perception of gaining greater knowledge and feeling for others through the act of "giving of themselves."

These themes emerging from Hofrichter's study seem to be similar to the description of the catharsis of inclusion referred to by Blatner (1985). What is clear is that for this group there was a shift in a positive direction related to their sense of community. This shift also seems to have had a meaningful structure to it in terms of the themes identified.

As Osborne (1994) notes generalization from a qualitative study such as Hofrichter's can

only be done in terms of perceptual fit with similar experiences for the reader. However, sensitization too specifically contexted experiential possibilities should not be trivialized either. What this study does is prepare us for the possibility of finding meaningful shifts in the sense of community, perhaps related to catharsis of inclusion, in the experience of the co-researchers in this study during the sharing/integrative stage of psychodramatic enactment. While Hofrichter's study examined a single dimension of change in only one stage of psychodrama, this study will look at the experience of change before, during, and after an enactment. This may allow for a finer contexting of any meanings found that might be related to shifts in the experience of community.

Buell's Study

Buell (1995) conducted a more in-depth study of the lived experience of audience members which was the group focused on by Hofrichter. She looked extensively at the question: "What is the experience of significant change for psychodrama audience members." Her study covered all three stages of psychodrama proper whereas Hofrichter looked only at the integration stage. She used an existential-phenomenological method similar to the study done here. Her investigation produced exhaustive descriptions of eleven emergent themes which she then discussed in light of the existing literature. The themes are:

1. Sense of being fully present.
2. Shift from thinking to feeling.
3. Experience of highly intense all-encompassing feelings.
4. Sense of vulnerability and embarrassment.
5. Shift out of intense personal experience back to role as audience member.

6. Perceived need to integrate experience.
7. Emergence of personal themes for future work.
8. Experience of fundamental change.
9. Awareness of changed style of interaction.
10. Sense of evolution of psychodrama experiences.
11. Other factors influencing the experience of change.

Even though the study done here looks only at the experience of protagonists Buell's (1995) work is relevant because the revealed themes represent the ability of enactment to vicariously produce change. This suggests that there may be a significant intersubjective dimension to enactment where the observed psychosocial states of one person can have functional impact on that of others without focused interaction. Stolorow (1994) suggests this is always the case and emphasizes that it is also always reciprocal both consciously and unconsciously. Bakhtin (1984) in a similar vein coins the term "transgredient" in order to claim that awareness of the external other is a formative structure of the individual psyche. This may be a better way to understand the phenomenon Moreno (1964) tried to describe with the term "tele" which he coined attempting to describe mutual influences people have on one another. If such co-presence is a reciprocal structuring process then Buell's study sensitizes us not only to the impact of the protagonist on the audience but also to the impact of the audience on the protagonist's experience of change through enactment.

Del Nuovo, Spielberg, & Gillis's Study

Del Nuovo, Spielberg & Gillis (1978) conducted a phenomenological study interviewing psychodrama protagonists as to their experience of spontaneity during an enactment. The themes

they found are interesting because they suggest change in the participants as a result of experiencing new levels of spontaneity through psychodramatic enactment. These changes involved:

1. Psychophysiological correlates: Protagonists were aware of a keen sense of excitement; acute ability to appreciate bodily sensations, and an increased sense of energy flow.
2. Altered cognitions: This refers to awareness of cognitive shifts, new levels of integration of self and world, and new senses of clarity which are associated with crystallization of choice, decision making, and risk-taking.
3. Alteration of self awareness: An increased sense of being totally involved in the enactment, loss of self-consciousness, unaware of the audience. A shift in the basic figure-ground relationship between self and the outer world.
4. Supra-reality: Refers to a sense that increased spontaneity created a mental set where the protagonist could enact in fantasy what was beyond his/her normal experience and actively test out new possibilities, attitudes, feelings.
5. Experience of individual autonomy and potency: This refers to feelings that activity is more inner directed, with greater feelings of confidence in personal resources and capacity to control one's life.
6. Sense of discovery: Refers to sudden insights which may come out the experience of increased spontaneity. These are experienced as powerful new levels of awareness.

The findings of Del Nuovo et al (1978) bear directly on the study undertaken here because they are describing change associated with the experience of spontaneity occurring within the context of psychodramatic enactment. The emergent themes indicate significant changes in

bodily, cognitive, and self awareness, as well as increased autonomy and insight. Again, while these findings cannot be generalized beyond this study they do provide support for Moreno's original conception of spontaneity training as healing, and, indicate that enactment can be a means to significant change. This supports the intent of this study to examine the lived experience of how change is produced through enactment in more depth. Although this study will not be limited to one aspect of change it may be able to add to an understanding of the relationships between different elements in enactment including spontaneity as described by Del Nuovo et al (1978).

Marten's Study

Martens (1991) conducted a phenomenological investigation of the experience of psychodrama which is particularly relevant to this study. While Hofrichter (1973), Buell (1995), and Del Nuovo et al (1978) looked at parts of the experience of the enactment process, Martens looked at the whole experience without pre-existing interest in one part over another. This interest in the whole experience of being involved in a psychodrama is similar to this study as is the methodology and population of co-researchers used. As such it serves as a comparative study for this one. Because of the similarities between the two studies convergence or divergence of findings will be an important means of ascribing validity to both studies. Therefore, findings of this study will be compared to hers in the later discussion section.

Martens (1991) research question was; "What does it mean to be a protagonist in a psychodrama?" This question was meant to be broad enough to capture the experience of being a protagonist before, during, and after a psychodrama enactment. Common themes in each of the three stages were sought. The study undertaken here is similar except it does not limit itself to

the three stages of psychodrama proper, rather it extends its interest to experiences that led to considering psychodrama long before a workshop was held, and, to several months after it was concluded.

Martens used the existential-phenomenological method as described by Valle & King where the goal is to seek understanding "and articulate the essential structure, or, common pattern of human experience and action through rigorous descriptive techniques" (Valle & King, 1978). In other words, describing and understanding the meanings and structures of the lived experience of psychodrama from the point of view of the co-researchers was the goal.

Similar to this study, Martens co-researchers were volunteers who had attended psychodrama workshops directed by qualified leaders. Volunteers were chosen on the basis of their judgement that their psychodrama experience as protagonists was significant for them in terms of perceived life change. If they felt significant life change occurred they could participate in the study. Co-researchers selected were six Canadian professionals including school counsellors, teachers, and recreation directors. Their age range was from 27 to 49. There were four males and two females.

Two interviews were conducted with each co-researcher which were tape recorded and transcribed. The transcripts were analyzed into themes which were then validated by the co-researchers. An exhaustive description of the psychodrama experience in terms of the validated themes was then formulated. This was then condensed into an essential structure which was again validated by the co-researchers. From 28 statements in the exhaustive description 16 elements were retained in the essential structure which are worth listing because of their nearness to the focus of this study on the whole experience of change through enactment in psychodrama. These

elements are order in a before, during, and after sequence:

1. Being ready is a necessary prerequisite to being a protagonist in a psychodrama.
 2. In order to reach a deeper level of the experience there must be a strong desire to go through the experience.
 3. There is a feeling of safety which includes trust of the leader and of the group.
 4. The focus of the protagonist's psychodrama changes from being diffuse to more specific and clear through cognitive processing, emotional involvement, and physical action.
 5. Prior to the experience of clarifying the focus is a feeling of being drawn inward.
 6. A transition takes place in which there is a talking about the situation and then a movement to experiencing the psychodrama as having a reality similar to one's real life.
 7. There is a change in feelings of need for control as one enters the enactment.
 8. An intensity of experiencing occurs in which there is either no awareness of the group or an intermittent awareness of the group.
 9. The experience is holistic in that it combines the body, cognitive, and emotional realms.
- The experience of physical actions is facilitative of these shifts.
10. There is a release of energy or tension.
 11. There is a feeling of completion related to the real life situation that was enacted.
 12. There is a need to be drawn back into the group for acceptance after the enactment.
 13. Even though one is usually exhausted there is a need to process the experience at some level with the group.
 14. At a later date there is a need to analyze the experience on a cognitive level.
 15. There is a need to take action based on the experience and the insights that derived

from it in real life.

16. There is a feeling that a change has taken place such as a sense that a pattern of behaviour has been altered.

It is interesting that Martens (1991) views the results as having a “unifying pattern of elements which seem to resemble what are commonly called real life experiences.” In other words, it was not one element but the combination and relationship between many that was experienced as significantly change producing; rather like life itself. This supports Moreno’s description of enactment as a more lifelike model therapy.

Marten’s work indicates that there is a common structure to the experience of a psychodrama and that significant change is related to reliving through enactment. The study undertaken here hopes to extend Marten’s (1991) findings with a more detailed look at how protagonists actually experienced change taking place through enactment; as well as considering their experience before and after attending the psychodrama workshop. Also, the study done here hopes to be able to reveal some of the dynamic relationships between different elements in enactment through the use of hermeneutic narrative rather than the more static themes produced by Martens study.

Baum’s Study

Baum (1994) investigated change processes in psychodrama. Her study has the most relevance to the one done here because, like Marten’s (1991), it uses a similar qualitative methodology and similar population of co-researchers. Even more important however, Baum’s study additionally looks at experiences before and after the enactment, and is concerned with identifying change processes which is the central concern of the study done here. Because of

these similarities, Baum's study will also be an important comparative source of convergent and divergent validity for both studies.

Baum investigated the question: 'What is the meaning of the lived experience of significant change as reported by psychodrama participants?' Baum used a semi-structured interview to examine the experience of four protagonists and two audience members who reported significant change related to the psychodrama experience. The aim was to find "themes or patterns common to participants who experienced change" (Baum, 1994). The themes were then put into a sequential description dealing with the before, during, and after of the psychodrama. This description was then collapsed into an essential structure representing the co-researchers experience of change through psychodrama. The qualitative approach used was chosen because it was best able to "capture the complexity" of the experience (Baum, 1994).

The interview Baum used was open-ended, however, to ensure all areas were covered structured questions were used when necessary such as; 'Did you feel the experience effected change in your life?' This is similar to the interview method used in the study done here where open-ended interviews were supplemented with structured questions when necessary to ensure the fullest exploration of the co-researchers experience. Baum then transcribed and analyzed the interviews into themes which were given to the co-researchers for verification; a reliability check also used in this study. A common description was then formed from these verified themes which represented the essential structure of the experience.

The results produced were in the form of two sets of descriptions, one for the two audience members who were interviewed and one for the four protagonists who were interviewed. The audience member descriptions included 11 elemental themes and the protagonist

descriptions included 32 elemental themes. Each of these sets was ordered in terms of 'before, warm-up, encounter, integration, and after the psychodrama' sections. Then all six sets of statements were combined into a description of the essential structure with emphasis on any unifying pattern found. Each of the essential structures was then discussed comparatively with existing relevant literature to dialogically reveal both convergent and divergent meanings in order to refine and extend known understanding of the change processes identified through the experience of psychodrama.

Because Baum's study will be comparatively discussed with the results of the study done here it is useful to sample some of the most suggestive of the 32 theme statements derived from the protagonist's experience of change. Only the protagonist's material is considered because only protagonists were interviewed in the study undertaken here.

Before the psychodrama:

- Protagonists have an established relationship with the director that includes feelings of trust, safety, and comfort before the psychodrama begins.

Warm-up

- It is helpful to observe other psychodramas in order to develop one's own.
- There is a movement to an emotional level.
- There is growing emotional, cognitive, and physical tension before the protagonist begins the psychodrama.

- There is a lessening awareness of the group as one's psychodrama begins.
- There is a need to use setting, role, and story in order to focus one's psychodrama.

Encounter

- Moving from talking to acting out in the present tense facilitates role immersion.
- There is a growing awareness of the power of the director.
- There is a sense of fear at taking the risk to fully experience the drama.
- physical movement facilitates the experience.
- There is a feeling of actually reliving the experience.
- Role expansion is experienced.

Integration

- There is a sense of importance to reliving in front of a group.
- There is a need to return to the group for reconnection, support, and sharing.
- There is a physical aspect to the understandings derived from the experience.

After the psychodrama

- There is an increase in cognitive processing of the experience after it, new insights arise.
- There is a feeling of a shift having occurred, a reconnection of old feelings in new ways.
- There is a need to reconnect with the director after a few days.
- There is a need to act on change - rescript one's life.
- There is a reprocessing of the experience through the research interview which

protagonists find helpful.

It is evident that there is convergence between Baum's (1994) and Marten's (1991) finding which offers support to both. The beginning need for safety with the director and group, the shift to physical action, the loss of group awareness, a holism of physical, cognitive, and emotional experience with action being most facilitative, release of tension, need for reconnection with the group, and the felt need to act on changes after the psychodrama are common to both studies.

This is useful convergent evidence for an essential and repeated pattern in change through psychodrama.

However, while Baum intended to identify the meaning of significant change as reported by her co-researchers and titled her work 'change processes in psychodrama', the result in terms of clarity, sense of completeness, and presentation of specific relationships between change processes is lacking. This is not to take away from her study. Rather, it is more the case that the intent of her study, and Marten's before it, was to begin in the direction of an inquiry into change through psychodrama. Baum (1994) enlarged on the findings of Martens (1991) by confirming repeated patterns and in so doing suggests there is value to be found in more detailed examination of the experience. This is the intent of this study.

This study intends to focus intensely on enactment as the crux of change which has been supported by both Baum (1994) and Martens (1991) with the finding that co-researchers experienced reliving through physical action as central to the facilitation of change. This study will attempt to reveal more clarity of detail and completeness to the description of change by paying careful attention to the focus of the semi-structured interview and keeping the co-researchers focused on their experience of change. In this way the focus of this study is narrower but deeper than those done to date. Also, where Baum (1994) for example, comparatively discussed the essential elements in relation to existing literature on change processes, she did so only associatively. In other words, she did not take a personal theoretical stand and abstract out of her comparison a condensed schematic of the pattern of change processes that might uniquely belong to enactment which this study intends to do.

Articles on Enactment in Psychodrama

Battegay (1990) and Holmes (1993) have provided recent articles specifically focused on enactment in psychodrama. Both deal with the relevance of psychoanalytic theory for supplementing an understanding of psychodrama.

Battegay's View of Enactment in Psychodrama

Battegay's (1990) article focuses on the different meanings that remembering through action had for Moreno and Freud, offering his own integration. He points out that Moreno did not share the early Freudian ambivalence about whether or not action in the clinical setting was a resistance or an aid to therapy. This refers to the belief of classical psychoanalysis that action on the part of the patient served to prevent unconscious meanings from becoming conscious, and therefore subverted treatment. Battegay argues that Moreno consistently based his therapy on the assumption that action in the clinical setting necessarily contains elements of unconscious remembering because "psychomotoric response" is always associated with memory processing. His position is that action can stimulate memory in all therapies not just psychodrama. Before people can speak about a conflict or deficiency in experience they often act it out. Bringing awareness to the action rather than simply banning it from the therapeutic frame is the proper attitude toward acting out in this view.

"The acting represents an unconscious repetition of a behaviour stored in memory.

Conscious remembering in thoughts and verbalizations are later steps. Frequently, after several repetitions, the action will be recognized as such. It will lead one to discover what the memory means (Battegay, 1990)."

Using this view of remembrance through action, Battegay draws an interesting analogy

between stages in memory processing and Moreno's 'stage' in psychodrama, where people perform actions relevant to their issues. He portrays Moreno's psychodramatic 'stage' not as a 'stage' in the theatrical sense, but rather as a therapeutic situation created to facilitate the enactive stage of memory processing. This has support in memory research which acknowledges enactive, imaginal, and semantic levels of processing (Horowitz, 1970; Craik & Tulving, 1975; Tomkins, 1992). This view of the role of enactment in psychodrama is one that will inform reflection on the results of this study.

Battegay (1990) also notes that many psychodramatists have found it necessary to add the psychoanalytic concepts of 'insight' and 'working through' to Moreno's understanding of cure through catharsis and role expansion. Despite Moreno's contributions concerning "dramatic expression and abreaction of conflicts and deficiency experiences he had a tendency to neglect the achievements of a thorough analytic working through (Battegay, 1990)." The importance of working through follows from the view of remembering through action. As meanings are made conscious through the enactive stage of memory they may require more than the limited time allotted in the integration phase of a psychodrama to adequately deal with them. Related to this, Battegay cites clinical examples in psychodrama where he observes a cyclic relationship between conscious and unconscious material turning on enactment. He writes; "it was decisive for each members later insight that each dramatically express feelings that were until then unconscious". These insights then became the focus of integration. In other words, remembering through enactment was seen as necessary to cognitive insights, which then required a period of working through for the most effective therapeutic results. In ongoing therapy this cycle of enactment, insight and working through would continue.

Battegay also supports Buell's (1995) study when he claims that "action in group therapy...amplifies corresponding conflicts in other group members. Until that moment these emotions may have been hidden in the unconscious." Restated in terms of Buell's study, this amounts to saying that enactment can vicariously produce significant change in audience members, which was her major finding.

For purposes of this study, Battagay's (1990) article directs our attention to several key ideas. First, a critical way in which enactment is productive is through remembering through action. Second, the mechanism underlying this may lie in a stage model of memory. Third, the value of working through is suggested as necessary for thorough integration of insights generated by enactment. Fourth, exposure to the enactments of another may vicariously trigger remembering through action. And finally, psychoanalytic theory is a productive supplement to existing psychodrama theory.

Holmes View of Enactment in Psychodrama

Holmes (1993) differentiates between two dimensions of enactment he sees as operative in psychodrama. One is common to family therapy and the other is most often discussed in psychoanalytic therapy. His point is that both forms are always present in psychodrama and that they have different "psychological significance for the participants." Knowing how to distinguish and utilize the differences can increase the efficacy of psychodrama.

In Holmes view enactment in family therapy often takes the form of "encounter." In encounter "people meet in their common shared space in which, as far as possible, they treat each other as real (Holmes, 1993)." In these enactments "reality predominates over illusion." The psychological significance of this dimension of enactment reveals the structure of the meaning of

here-and-now relationships, by and large taking place in a “shared reality.” Once revealed to the parties involved these encountered patterns of interaction, based in consensual reality, can be rearranged toward increased need fulfillment and effectiveness. This encounter aspect of enactment was frequently used by Moreno when, for example, he would instruct a couple not to tell a story of what happened, but rather, ask them to “relive the situation as it actually occurred” through role play (Moreno, 1969).”

The second form of enactment described by Holmes (1993) is most often worked with in psychodrama through the use of role reversals, doubling, and auxiliary egos. Here, illusion is pursued for therapeutic purposes through the “suspension of reality testing.” Holmes sees this dimension of enactment as based on the type of processes “that occur in transference in psychoanalysis.” The psychological significance of enactment in this sense is based on more private, fantasy based material, often derived from early object relationships where, for example, a “long lost drama from childhood” might be re-experienced. In this case, the enactment is “dominated by the intrapsychic reality of the patient (Holmes, 1993).”

For purposes of this study, Holmes article orientates us to a differentiated view of enactment based on time frame and the balance between degrees of shared reality and private fantasy. These differences have implications for the technical use and theoretical understanding of both psychodrama and enactment itself as a change process, which may inform the results of this study.

Enactment in Therapies other than Psychodrama

As mentioned above, psychodrama does not own enactment as a change process. Enactment and the mechanisms it activates, such as catharsis through reliving, are recognized as

significant in many other therapies. This is so much the case that Blatner (1988) lists a dozen or so major therapies that have significant processes in common with psychodrama. Behaviour therapy, gestalt therapy, play therapy, and body therapies for example, utilize action as major components of their work. In fact, Blatner (1988) claims that Fritz Perls, founder of gestalt therapy, borrowed the empty chair technique from Moreno after attending his workshops. At the same time, Moreno's (1964) conception of surplus reality combined with the technique of enactment has applicability to hypnotherapy, Adlerian therapy, Jungian therapy, family therapy, and group therapy generally, where issues and fantasies can be taken from the realm of imagination and concretized through enacted role play.

While this study is focused on enactment based in psychodrama it is concerned, as much as possible, with revealing the generic pattern of change through enactment rather than a pattern of change specific only to psychodrama. Again, although one cannot reliably generalize from a qualitative study, it is hoped that the results found here may suggest an added perspective through which to consider enactment in other therapies. Conversely, it is useful to consider what has been said about enactment in other therapies for suggestions as to how to understand the results of this study.

Gilbert's Study

Gilbert (1992) conducted a study on common factors in three different cathartic therapies that is relevant to enactment. It is significant because she investigated 'reliving' as the essential element of catharsis, which has also been found to be centrally involved in the therapeutic benefits of enactment in psychodrama (Martens, 1991; Baum, 1994). Gilbert (1992) used a critical incident technique that collected data through interviews of 15 psychotherapists who identified

themselves as practicing one of three cathartic therapies: Bioenergetics, hypnotherapy, and primal therapy. She was interested in expanding an understanding of psychological catharsis and determined through her literature review that 'reliving' was the key process. She then asked 'what are the common factors, behaviours, and conditions that facilitate the reliving process of traumatic events' across three different therapies? She also asked what factors are considered by the different therapists to be most critical to the reliving process? She operationalized the reliving process as an individual re-experiencing "a deep repressed emotional event as vividly as possible where the individual does not merely recall the event but reenacts it in front of the therapist'. She also added that the original memory must be remembered consciously and emotions accompanying it must be expressed in the present tense. What she found was a pattern within the reliving process described as "regression, symptomology, and expression/recollection"; plus four crucial common factors that the therapists considered necessary for the reliving process to be effective: Qualifications of the therapist, qualities of the therapist, trust and rapport within the therapeutic relationship, and therapist provided emotional safety.

For purposes of this study Gilbert's (1992) work suggests a number of things. First, determining that reliving, or enacting, is the critical element in recovering from psychological trauma suggests that this studies interest in enactment is a valuable focus for all therapies that deal with trauma. Second, the pattern of regression, symptomology, and expression/recollection within reliving supports Goldman & Morrison's (1984) psychodramatic spiral towards catharsis through scene enactment, as well as the general form of Hollander's (1978) psychodrama curve; both of which emphasize the enactive phase of psychodrama. This convergent evidence suggests that we may well find a similar pattern in this study and perhaps have something to add to it with

the wider focus on enactment in this investigation. Finally, the finding from the therapists point of view that quality of the therapeutic relationship is crucial to the success of reliving suggests the possibility that enactment may have significant interpersonal dimensions active in all therapies worth being sensitive too. The results of this study may suggestive in this regard.

Kipper's Behaviour Simulation Model

Kipper (1986) has presented a cognitive-behavioural model of "behaviour simulation". This arose out of his finding that there was no comprehensive model for mapping the process or effects of clinical role playing despite it being widely used across many different therapies. While his model attempts to designate variables which can be investigated quantitatively it is worth considering because of its attempt at capturing the dimensionality of "behaviour simulation", a term which is not completely, but in many ways, equivalent with enactment.

Kipper (1986) feels that different therapies have used terminologies with theoretical loadings specific to their points of view when describing clinical process utilizing forms of role play. This has led to a "disserving plurality and lack of coherence" in discussions attempting to understand the clinical use role enactment (Kipper, 1986). As a result, he attempts to develop a model of "behaviour simulation" that uses, what he calls "neutral terms", which can be applied to any therapy as an adjunctive method without violating the tenets of that therapy, or, loose its own independence as a separate method. In other words, Kipper (1986) attempts to develop a stand alone vocabulary for describing behaviour simulation. In the process of doing this he creates new terms which do not owe allegiance to other theories.

According to Kipper (1986) there are three key elements in every simulation of experience. First, there is the content of the issue which is not specific to the method. Second,

there is the behavioural element, or, the actual responses of participants called the "B Factor."

Third, there are the environmental elements called the "E Factor." He then develops models of both factors which are combined in unique ways in every simulation.

The B Factor is derived from the notion that behaviour in a simulation can be based on either endogenous or exogenous models of experience. That is, simulation based on endogenous models "emanates from within the person and is an integral part of their personality (Kipper, 1986)." Simulation can also be based on exogenous models where responses are "borrowed" from outside sources "in order to deal with a given situation or task more effectively." Kipper believes that this division of his model according to its "two Loci" combines the views of Moreno, who emphasized endogenous spontaneity, with the views of those who emphasize the "imitative" aspect of role playing where external models are followed. Consequently, this leads him to divide the B Factor into two designations; "spontaneous behaviour" and "mimetic behaviour".

For Kipper spontaneous behaviour in a simulation experience is the idiosyncratic "expression of endogenous models", and, mimetic behaviour is the reproduction of a response pattern outside of the person. Mimetic behaviour is then subdivided into two further sub-classes; "mimetic-replication" and "mimetic-pretend." In mimetic-replication the original model participates in the simulation, the replication attempts accuracy, and there is little room for personal input. In mimetic-pretend the model is often absent and response accuracy is given over to personal improvisation. Taken altogether, in any simulation experience the B Factor is comprised of three sub-classes of behaviour: Spontaneous behaviour, mimetic-replication, and mimetic-pretend. Kipper describes how these can be evident in their pure form or as

combinations of each. In general, he concludes, as the model for the simulated behaviour becomes more "narrow and prescribed, the behavioural response of the protagonist tends to include more imitative and copying behaviour", and, as the model becomes less familiar and available more spontaneity is emitted.

The E Factor deals with the characteristics of the environment in which the simulation takes place. The psychological significance of considering the E factor separately is that it allows Kipper to evaluate the "resemblance of the simulated constellation to real life." This harkens back to Moreno's statement that enactment is a more lifelike model of therapy.

Kipper (1986) recognizes two main components in the E Factor; the "physical context", which includes all aspects of setting and props; and, "other people" or "auxiliaries" present. He then designates three categories of variation on the dimension of "resemblance" for both physical context and auxiliaries. The first is no resemblance or "none." The second is a fair degree of resemblance or "approximation." The third is complete resemblance or "exact." These three conditions on two factors (3x3) allow Kipper to consider nine types of environmental condition in which simulated behaviour can occur. For example, there could be a condition where there is no resemblance to the physical context and approximate resemblance to auxiliaries; or, a condition where there is exact resemblance to the physical context and no resemblance to the auxiliaries and so on.

Kipper's (1986) model deserves consideration as a serious attempt at operationalizing dimensions of enactment, or in his words, behaviour simulation. By creating two sets of variables (B Factor and E Factor), each with several identified conditions he can then vary these combinations in experimental designs and look for different outcomes related to the different

conditions.

It is clear Kipper's (1986) model is orientated toward quantitative methodology. It is best understood as a cognitive-behavioural approach to enactment with its emphasis on behaviour simulation. It would not be able to, nor is it designed for, capturing the patterns of meaning related to the lived experience of enactment as this study is. Experiences not fitting into Kipper's categories would automatically be eliminated. For this reason it is doubtful that Kipper's model can do justice to the complex psychodynamic meanings that color most participants experience of psychodramatic enactments. However, the model of behaviour simulation does orientate us to the fact that enactment is comprised of an objective dimensionality that can very much effect the experience of enactment. For example, the degree of resemblance between auxiliaries and the people they portray is something that co-researchers in this study have commented on as effecting the course of their enactments. In this way Kipper's (1986) model may well help us understand some of the findings of this study, as well as be suggestive of future research designs which may combine both quantitative and qualitative methods. As the only comprehensive attempt at a multi-variate model relevant to cognitive-behavioural dimensions of enactment, Kipper's work will have much to offer in such studies.

Psychoanalytic Literature Relevant to Enactment

There has often been a mixing of psychodramatic and psychoanalytic theory and technique in the practice of psychodrama (Aronson, 1990; Blatner, 1988; Battegay, 1990). The clearest link between the two therapies resides in the definition of enactment as the concretization of a role relationship; a definition which supports the object relational dynamics of psychoanalysis.

Another link, which is equally as strong, but has not been as clearly appreciated, is a shared view

of the importance of action, or psychomotoric memory, on the part of the patient in therapy.

Because of the complexity of psychoanalytic theory Freud's appreciation of 'remembering through action' is often overlooked by psychodramatic theorists. This will be discussed below.

A premise of this study is that the construct of enactment integrates many related concepts in psychoanalytic literature. For, in reality, the psychoanalytic literature contains the most detailed understanding of enactment available, even though it is often presented piecemeal and in different terminology such as 'acting out'. Given this scattered wealth of understanding relevant to our subject the psychoanalytic literature will be considered in some depth. Hopefully this exercise will lead to a more differentiated view of enactment through identification of further dimensions of the phenomenon as well as definitional clarification through consideration of overlapping constructs.

Freud's Discovery of Remembering Through Action

Psychoanalytic attempts at conceptualizing enactment may be seen as originating with Freud's (1914) consideration of the repetitive element of transference. He wrote "We render the compulsion to repeat harmless, and indeed useful, by giving it the right to assert itself in a definite field. We admit it into the transference as a playground...in which it is expected to display to us everything...that is hidden in the patient's mind". This early view equates enactment with repetition and situates it in relation to a number of key Freudian constructs; compulsion, transference, resistance, action related to the clinical setting as acting-out, and memory; all within the framework of drive psychology as understood at that time. Here, under the force of instinct the patient was seen as driven to attempt to concretize (repeat) a libidinalized role relationship from the past (transference) in an inappropriate way with the analyst. To the extent that the

patient was unaware (without cognitive memory) of the determining past libidinal object relation he or she was believed to be pushed into action or acting-out (enactment) as opposed to remembering, which Freud equated with resistance at that point in his theorizing (Raney, 1994). It is important to see that for Freud (1905) this acting-out refers to the substitution of action for conscious memory because of resistance and repression. In fact, it is clearer to say that its function at this point in his thinking is to forget through action, or, avoid through action, rather than remember through action which implies a cognitive memory brought to consciousness by action. To the contrary, for Freud (1905) acting-out has three discernable meanings none of which include conscious recovery of ideational content: First, it refers to the fact that some actions in clinical contexts are markers indicating that the client has come close to difficult feelings and awarenesses that are being repressed. Second, it refers to the fact that some actions are the sensori-motor elements of recovered memories devoid of their ideational components. Finally, it refers to the fact that some actions are condensed and concrete ways of symbolizing a whole complex of meanings not consciously differentiated or understood, for example, when a person acts out oedipal competition in a transference repetition.

These three meanings were involved in the thinking behind Freud's (1905) review of the Dora case after she had ended treatment prematurely because he had not interpreted her transference correctly. It is in this case that Freud actually introduces the term "acting out"; explaining that Dora had "acted out an essential part of her recollections and phantasies instead of reproducing it in treatment". Here Dora's unconscious enactment, as opposed to the conscious working through of ideational content related to her transference way of experiencing Freud was seen as a resistance to treatment.

Several years later however, Freud (1914) recognized another function of acting-out when he discussed it as a form of *'remembering through action'* that could be useful if the therapist was adept enough to recognize it, and use it as a step towards cognitive memory. From this he creates one of the foundation stones of analytic theory concluding:

"We may say that the patient does not remember anything of what he has forgotten and repressed, but acts it out. He reproduces it not as a memory but as an action; he repeats it, without, of course, knowing that he is repeating it...in the end we understand that this is his way of remembering (Freud, 1914)".

Now Freud has acting out, or in specific form, an enactment, arrayed on a continuum in terms of its function, ranging from resistance on one hand to a step toward cognitive memory through interpretation of action on the other. Action is seen as a potential step toward memory, insight, and change. Freud is implying that there is a cyclic and causal relationship between conscious and unconscious action. As one acts they may have associations triggered by those actions, that with reflection, reveal meanings that were originally out of awareness. The point is, one recovers ideational content in this view of remembering through action that can then be worked through to integrated levels of cognitive understanding. This study found that therapeutic enactment stimulates the recovery of ideational content through remembering through action, which is then integrated over time into the protagonist's self-understanding.

The observation common to both Freud's extended view of remembering through action and Moreno is that action may start out with specifically intended meanings, but then, as often as not, lead to unexpected meanings which are generated by the action itself. In short, an enactment may always have conscious and unconscious elements that stimulate each other in dynamic

interplay.

For Freud, this extended understanding of action in therapy rests on the realization that immediate behaviour can be a communication about present meanings as well as a symbolization of past meanings. What Freud was developing was a method for reading the symbolic meaning of interpersonal action as a supplement to understanding any immediate meanings. What Moreno developed was a way to use action to resymbolize the personality in ways that would be less constraining of self-expression. Each can clearly complement the other.

Historically however, the two views of acting out developed by Freud have often as not been opposed to each other in either/or fashion, particularly outside of psychoanalysis where the heritage of terms may not be attended to. For example, therapists who eschew psychoanalysis generally for conceptual or emotional reasons are often quite familiar with the resistant connotations of acting out but less so with the rich opportunities afforded through spontaneous behavioural remembrance, or, forms of enactment.

Nonetheless, for purposes of this study, it is important to realize that when the symbolic action of enactment is given its appropriate centrality in psychoanalytic therapy, the distance between the clinical praxis of psychodrama and psychoanalysis is reduced to one of emphasis, rather than one of conceptual incompatibility, in terms of generic change processes at work. While Moreno (1953) is seen as taking a position against Freud, largely on the doctrine of determinism, like Freud on acting out, he is not consistent in this. Moreno himself appears to imply a continuum of sorts between psychodrama and psychoanalysis where he declares that:

"When the nineteenth century came to an end...what emerged as its greatest contribution to the...social sciences was the idea of the unconscious and mental cathexes. When the

twentieth century will close that which I believe will come out as the greatest achievement is the idea of spontaneity-creativity. If the nineteenth century looked for the "lowest" common denominator of mankind, the unconscious, the twentieth century...rediscovered its "highest" common denominator, spontaneity-creativity (Moreno, 1953)".

Moreno's positioning of psychodramatic and psychoanalytic common denominators is clearly polar and not mutually exclusive. Had he the opportunity to consider later psychoanalytic thinking such as Winnicott's (1971) views on playing and reality, culture and creativity, as well as notions of the developmental importance of the "spontaneous gesture", Moreno may have developed the continuum between psychodrama and psychoanalysis more explicitly himself; although, he may have feared psychodrama would then become a technique of a more comprehensive psychoanalytic group therapy.

It is interesting to note that significant developments in psychoanalytic theory, personality theory, and developmental theory have paralleled shifts in thinking about the form and meaning of behavioural action in clinical and interpersonal situations (Kohut, 1977; Boesky, 1982; Stolorow, 1994; Stern, 1995). In this process the construct of enactment has become more differentiated and taken on significance as a generic change and developmental process in recent analytic theories. Despite these more articulated views of enactment, and its centrality to both growth and change, little systematic research within psychoanalysis has addressed it directly. The same is true of enactment in psychodrama. This results of this study may suggest ways in which to promote more theoretical and clinical integration of enactment for both theories.

Bowman's Compiled Definitions of Acting Out and Enactment

Bowman (1994) reviews the different definitions of acting out and enactment used by psychoanalytic writers, noting a general shift in the last fifteen years toward utilizing these actions of the patient for therapeutic ends rather than seeing them only as threats to the treatment. Because so many different definitions are mentioned it is useful for our purposes to present them in list form:

1. An "unwitting congruence" between the therapist's behaviour and the patient's early object relations provokes enactments.
2. An emotional communication.
3. A continuum between resistance and an "indispensable vehicle" for moving therapy forward.
4. Acting out refers to "real actions" only as opposed to transference actions.
5. A repetition in the transference.
6. The developmental meaning of the actions is to be focussed on rather than the overt actions as solely disruptive to treatment.
7. A way of remembering and expressing early conflicts.
8. Enactment and acting out are best defined as styles of comportment in treatment that express "action-thoughts" the meaning of which is therapeutically critical.
9. The etiology is always interpersonal.
10. Acting out and enactment are adaptive means of communicating with the therapist and reorganizing personality.
11. Action in the transference is to be distinguished from action of those with impulse disorders.

12. Use of acting out and enactment is best for those with preoedipal and preverbal issues.
13. Enactments are best seen as part of the patient's defensive structure and therefore need to be understood rather than forbidden.
14. The therapist must "join in the action" knowingly rather than countertransferentially so the patient can ultimately feel understood.
15. Acting out and enactment are unconsciously intended to induce feelings in the therapist serving as the basis for curative interactions the patient requires.
16. It is a form of acting out on the part of the therapist if he or she forbids any acting out on the part of the patient outside of the sessions.
17. Acting out and enactment serve a "contact function" that is the basis of "progressive communication and emotional growth".
18. Acting out on the part of the therapist is a defence against intolerable feelings that promotes further defensive actions of the patient.
19. "Any emotion induced" in the therapist should be discussed with the patient "otherwise there is liable to be action". Enactments are based on interpersonal feelings that have not been verbalized.
20. Enactment occurs when the holding and containing functions of the therapist are overwhelmed.
21. The therapist's "attitude toward acting out really reflects the attitude toward the patient".

In terms of dynamic meanings and change processes attributable to action in a clinical setting this is a fascinating list by any standard. One can see reference to both Freud's early and later meanings of action in therapy, as well as descriptions of action as necessary to change

reflecting Moreno's view. After reviewing the list Bowman (1994) makes an observation that supports the consideration of enactment as a generic process across therapies. She notes that the word "action" is "used much more often" than the more pejorative "acting out" in more recent literature. She believes this is a reflection of the shift toward emphasizing relational meanings, in a more egalitarian way in psychology, and a movement away from authoritarian "expert models" of therapy.

For purposes of this study Bowman's list is compelling because if one does an informal thematic analysis of the different definitions a model of enactment starts to emerge with clear dimensional and process features. There is repeated reference to enactment involving:

1. A form of emotional/interpersonal communication.
2. This communication is based on enactive memory or remembering through action.
3. What is enacted or relived tends to have a developmental structure/meaning.
4. This developmental structure represents interpersonal realities felt but not symbolized verbally.
5. Enactment is a spontaneous attempt to reorganize/master these poorly symbolized experiences.
6. Enactment is a way of bringing these issues into therapy for identification.
7. Interpersonal acknowledgment and symbolization of enactments produces significant change.
8. Failure to recognize the constructive aspects of enactment has negative therapeutic results.

This informal model of enactment, grounded in the psychoanalytic literature, may be highly suggestive for interpreting the results of this study. It also implies that enactment may be informed by a model of emotional functioning which will be taken up below through the work of Tomkins (1992).

Roughton's Differentiated View of Enactment

Roughton (1993, 1994) attempts to bring some conceptual clarity to the issue of action in the psychotherapeutic process by defining the relationships between a set of terms which include: repetition, interaction, acting out, enactment, actualization, reliving, and collusion.

For Roughton, repetition and interaction subsume the other categories. "It is through repetition of interactional patterns that patients enter" the therapeutic process. "Interaction describes the mutual influences of persons on each other". Such interaction in therapy can include acting out, enactments, collusions, and so on. Roughton sees therapy as involving a constant struggle to avoid being blinded-sided and mired in these repetitions. Ideally, they must be recognized and then used as a basis for inviting the client into novel interactional experience, or the creative spontaneity described as the therapeutic goal of Moreno. In the older one-sided, resistant view of repetition, the therapist's becoming captive in repeated interactional dramas was regarded as an avoidable failure on the part of the therapist, the patient, or both; which could only be destructive of therapy. Today, becoming a participant in such interactional dramas is seen as inevitable and the view has shifted from seeing them as a "source of trouble" to seeing them as a "gold mine" if the therapist becomes aware of what is going on, and, can process them with the patient. Within this positive perspective on action in therapy Roughton defines the following concepts.

He sees 'acting out' in the strict sense, as defined by whether or not it refers to experience expressed in behaviour rather than words, that is activated by the intensification of conflicts in a therapeutic process. It does not matter if this reactive action is a resistance or a help to therapy, or, if it occurs in or out of the session. In this definition acting out is defined by its cause and its

non-verbal form.

'Action' is defined as acting out if it is the "expression in action rather than words of some conflict" related to the therapist or the treatment. All other actions are not to be seen as acting out and should be considered in terms of other possible meanings.

'Enactment' is defined as a form of acting out, in that it is stimulated by the therapeutic process, where either the therapist or the patient tries to involve the other in an "interpersonal happening" with the conscious or unconscious intent of transforming "a wish or an idea into a performance". It may be an attempt to serve gratifying, regressive, defensive, or corrective ends interactionally. It can be seen as a form of "mutual acting out", again, either consciously or unconsciously; but what sets it apart from acting out per se, is that enactment is a "relationship phenomenon initiated by either one of the therapeutic dyad which at least potentially evokes the participation of the other". This definition is compatible with the definition of enactment as the concretization of a role relationship, proposed for this study. It also supports both conscious and unconscious enactments that can be associated with psychodrama.

"Actualization" is a newly recognized, subtle and important dimension of acting out on the intrapsychic level, that can also be a component of enactment. Roughton (1994) defines it as the client experiencing the therapist's "behaviour or attitude as having fulfilled wishes or expectations, often without awareness of the wish or the process". As with acting out and enactment the actualization of expectations, wishes, needs and so on, can be either positive or negative in relation to therapy. For example, it can involve a perception of therapist behaviour as confirming pathological fantasies creating a therapeutic impasse; or it can involve perceptions of the therapist as nurturing and containing, even without the therapist's intending to create such

impressions, which are then the basis for progressive work. Actualization can be a precursor to setting up an enactment, where, with the perception of needs met, further interaction is then sought. Actualization could also be the basis for so called non-specific factors used to explain positive outcomes even when the therapist has felt the therapy did not go well. What is significant theoretically, is that actualization allows us to see the "dual aspect" of acting out and enactment where "the term emphasizes the intrapsychic subjective experience, in contrast to the extrapsychic, action connotation of acting out". What is significant for this study is that actualization points to the dimension of meanings associated with intrapsychic role relationships which are the fuel for enactments. A study of enactment would then be incomplete without attempting to tap the subject's experience of the perceived actualization of role relationships. This study focussing on the lived experience of enactment may well be able to access this dimension of the phenomenon.

"Reliving" is defined as a "simple repetition of affect and memory" essentially revivifying an experience. It may or may not include the interaction of enactment, or the fulfilments of actualization. Its meaning is determined by intention, place and timing in the process of therapy, and, according to Roughton, it primarily serves as an accessing function.

Roughton (1994) defines "collusion" in an interesting way in relation to enactment. To the extent that the therapist is aware of participating in an enactment that "is less than helpful" but ignores it anyway, there may be collusion with the client in mutual acting out. Roughton suggests that therapists tend to use theoretical justifications to avoid dealing with such collusions.

For purposes of this study, Roughton's work reveals enactment as increasingly multi-dimensional through the detailed discussion of additional properties, sensitizing us to the possible

relevance of similar descriptive features if they are provided by the co-researchers. He particularly directs us to the necessity of considering the intrapsychic meanings of role relationships in relation to enactment, an issue taken up in more detail with Eagle (1993) and Weiss (1993) to follow. Once again, his work suggests the value of researching enactment grounded in clinical experience.

Eagle's View of Change Through Enactment Without Awareness

Eagle (1993) describes a case study which suggests enactment can have significant curative function in and of itself, without corresponding insight. This idea is still heretical to a large number of psychoanalytic thinkers including Roughton above; and represents a leading edge of controversy in analytic theory. Nonetheless, a growing body of literature including a large amount of quantitative work by Weiss and Sampson (1986) increasingly validates the power of enactment for producing change without insight. This view has significance for the importance of the curative potential of enactment in therapies outside of psychoanalysis as well.

Eagle (1993) identified a core relational dynamic in a patient he referred to as a "defiance-punishment conflict". Despite some progress with extra-clinical interpretations of this conflict in the patient's current relationships, most of Eagle's attempts at linking this conflict to transference interpretations were rejected by the patient as "freudian crap". In a "turning point session" the patient reacted with a defiantly angry outburst in response to a suggestion from Eagle that touched on her core conflict. Based on a number of considerations Eagle chose not to interpret or say anything. The next session the patient stated she had "overreacted"; again Eagle said nothing. The next session the patient returned reporting that somatic symptoms she had suffered from for some time had disappeared. Toward the end of the nine month therapy, deemed

successful by both, the patient explained that for her the turning point was summed up by a phrase that kept going through her mind; "But, he didn't say anything".

Eagle's (1993) first understanding of the sudden disappearance of symptoms was framed in terms of his silence as neutrality helping the patient confront her transference distortions. In a second reading of the case sometime later however, Eagle notes, "I was amazed at the interacional drama I had overlooked". Eagle now saw some interpretations he had made as counter-transferentially generated, and inappropriate in terms of having a seductive meaning for the patient. This error then culminated in an enactment of mutual acting out related to her core conflictual theme of defiance-punishment. In this enactment Eagle's silence was experienced, without conscious insight, as disconfirming the patient's unconscious belief that punishment must follow her expression of defiance. Instead, therapy simply continued.

The significance of this is summed up by Eagle when he notes "that virtually everything I have described occurred without obvious emergence of unconscious material into consciousness and without specific insight into what was being enacted". It was the "enactment of the core pattern in therapy, rather than the patient's insight into that pattern, that had the major impact on the positive outcome".

Eagle understands this outcome in terms of a complex view of "corrective emotional experience" informed by the theory and empirical findings of Weiss and Sampson (1986). Here, the concept of corrective emotional experience is not seen thinly as simply a corrective experience, but rather is understood in terms of properties such as pathogenic beliefs, test passing, test failing, unconscious plans, and coaching of the therapist by the patient. The research of Weiss and Sampson (1986) has empirically demonstrated these elements as associated with

corrective emotional experiences. As Eagle explains, enactment of corrective emotional experience is best understood "not simply as the result of a therapist's responding in a corrective way...but rather as the result of subtle and complex interactions in which the patient is actively engaging in a variety of activities, often without awareness, that elicit the corrective behaviour from the therapist". In this view, patients are continuously and unconsciously seeking opportunities for engaging in specific enactments that will afford them specific corrective experiences. In other words, the mind has an innate impulse to engage in self-righting experiences.

For purposes of this study, this view of enactment is highly significant. Not only are additional properties of enactment identified, but *it is implied that enactment is a ubiquitous and naturalistic action strategy for adaptive change in human interaction*. Enactment is not then solely a property of an introspective therapy like psychoanalysis or a technique of psychodrama specialists; rather, it is seen in the larger sense as a homeopathic psychosocial process engaged in throughout life. Relationships, careers, goals, and interactions sought in these domains, in the form of enactments, may be seen in part, as constant attempts at self-directed therapy. These naturalistic and enactive attempts at change may or may not go well. What becomes clear with this added view, is that work toward a theory of enactment may have significance beyond a purely psychotherapeutic context. This brings us back to psychodrama and Moreno's view that enactment is a "more life-like" model of therapy.

Weiss and Sampson's View of Enactment as the Testing of Pathogenic Beliefs

The work of Weiss and Sampson (1986) has further implications for the study done here. These will be briefly considered in a way that does not do justice to the twenty-five years of

empirical research they have accumulated. Their theory, referred to as Control-Mastery theory, is a cognitivized psychoanalytic theory of mind and therapy. It is based on the premise that people are capable of unconsciously controlling and planning their social interactions on the basis of perceptions of safety, with the goal of testing, disconfirming, and mastering "pathogenic beliefs".

In this model, as well as Eagle's (1993), change is at times observed as occurring without insight. This occurs when unconscious interactional testing "disconfirms" self-limiting pathogenic beliefs during engagement with the therapist or others outside of therapy. This interactional testing of pathogenic beliefs is another way of looking at transference-countertransference interactions, and following Eagle's (1993) understanding, it is also another way of describing what goes on at the intrapsychic level in an enactment. Properties that then emerge from seeing the testing of pathogenic beliefs as the intrapsychic function of enactments are interesting.

From this perspective, enactment is seen as having a particular function, that is testing and disconfirming; and particular contents, that is pathogenic beliefs. As well, Weiss and Sampson (1986) have demonstrated that patients bring conscious and "unconscious plans" to their therapy sessions that act as specific strategies for disconfirming their pathogenic beliefs. If the similarity between testing and enactment holds then it suggests that enactments may be structured with 'plans' of their own, geared toward the hope of corrective experiences.

These attributes of testing pathogenic beliefs derived from control-mastery theory may reflect generic psychological functions of enactment. While Weiss and Sampson's research group have done extensive work on verifying details of their theory quantitatively, they have not researched enactment itself, as this study will do, where it will be interesting to look for evidence

of testing pathogenic beliefs in enactments of the co-researchers.

Stern on the Dialectic Between Action and Representation in Enactment

As a psychoanalytic developmentalist and researcher interested in the parent-infant dyad, Stern (1995) is at the forefront of developmental psychology. He has pioneered the creation of psychotherapy for a new population of patients; namely, the parent-infant system. For our purposes, Stern's work is interesting because it takes a fine-grained look at the construction of development in terms of the properties of enactment.

In working with the parent-infant system the relationship is in effect the patient. This relationship is "conducted exclusively nonverbally and largely presymbolically". Thus the dialectic between interaction and representation of interaction are at the centre of concern. The mother's representations of the infant and way of being with the infant, in other words, her representation of maternal role relationships is considered as essentially determinative of the infant's development of his/her own behaviour and representational world. Therefore, the central research focus for Stern (1995) became enactment of representations and representation of interactions. In other words, how are maternal representations transformed into interactive behaviour, or enacted, and how are these interactions represented by the infant, and, in their own turn, how do they influence further interaction. As Stern (1995) puts it:

"There is a puzzle close at hand: How to conceive of continuity of theme and meaning in the passage from a mother's representation to her overt behaviour, and then from the infant's experience of that overt behaviour to his construction of his own representational world. The issue becomes, what are the rules for transformation across these domains?"

In the context of this study, where we have already seen Roughton (1994) consider

actualization of intrapsychic representations as intimately connected to enactment, and Eagle (1993) and Weiss and Sampson (1986) emphasize the intrapsychic and interactional meaning of enactment, Stern's question can be framed as: What are the relationships between the properties and processes of enactment in the construction of change? This is very close to the research question studied here in the context of psychodrama.

Stern (1995) reviews several attempts of researchers to tackle this problem. One involved the identification of "representational themes" and their correlation with behavioural interactions. Another involved Stern's experimenting with what he calls the "microanalytic interview". With this interview method he attempted to explore the experience of "emergent moments" where "an action emerges from the felt background of an activated representation that shapes and guides the emerging action". The goal of this method is try and identify the "manifest actions of a representation in operation at the moment of the formation of an enactment" toward understanding the structure, process, conditions and effects of enactments on development and change. Stern concludes that this line of investigation involves "a shift towards a greater role for interactive reality compared to purely intrapsychic events in the regulation of the subjective landscape". This throws a positive light on therapeutic work with role-relationships in psychodramatic enactments since, by definition, they utilize both interactive and intrapsychic dimensions of experience, often simultaneously.

For purposes of this study, Stern's investigations of enactment as a central constructive process in personality and psychosocial development adds strength to the case for considering enactment as a generic change process requiring additional research. It also adds weight to considering developmental aspects of enactment and highlights a dialectical relationship between

representations derived from enactments and the interpersonal actions of enactment.

Stolorow's View of Enactment as Concretization of Organizing Principles

Stolorow & Atwood (1989), Stolorow, Atwood, & Brandchaft (1994) working within a psychoanalytic perspective have developed a model of mind and therapy known as intersubjectivity theory. In line with Rorty (1989) who connects paradigmatic change in the sciences to the development of new languages for redescribing phenomenon, Stolorow and his group have shifted from the metaphor of the isolated mind in classical analysis, to the metaphor of a "relational field in which psychological phenomenon crystallize and in which experience is continually and mutually shaped". This theory is constructivistic, contextual, and hermeneutic with its focus on the meaning of experience that is co-constructed at the active interface of subjective worlds (Stolorow et al, 1994). In short, the experience and meaning of intersubjective action is the domain of description.

This vocabulary is one of "interacting subjectivities", "reciprocal mutual influence", "organizing principles", "conjunctions and disjunctions", "attunements and malattunements", all of which are aimed at supporting the kaleidoscopic potential for creative and spontaneous change at the "constitutive" interface of subjectivities. In Stolorow's (1994) words, psychological phenomenon "cannot be understood apart from the intersubjective contexts in which they form", and, "intrapsychic determinism gives way to an unremitting intersubjective contextualism".

There is a philosophical affinity here with the work of Bakhtin (Morson, 1994), a founder of contemporary action theory and research. Bakhtin insisted on the need to set aside given theories and begin a study of human action with the "concrete act itself". The concrete act is always seen as containing a transcendental potential for change, or "eventness", which is lost in

narrative descriptions of the act after the fact. In Bakhtin's words, the concrete act "cannot be transcribed in theoretical terms in such a way that it will not lose the very sense of its eventness, that precise thing which it knows responsibly and toward which the act is orientated". In the same way that Bakhtin's existential 'act' is always potentiated in a way that exceeds both scientific and personal narratives brought to it, so for Moreno the potential for spontaneous action exceeds existing roles; and so for Stolorow, action in the intersubjective moment contains more possibilities than are represented in the pre-existing "organizing principles" brought to it. For Bakhtin forms of narrative derived from acts become modes of thought, and for Moreno roles derived from interaction become self, so for Stolorow, organizing principles co-constituted in intersubjective moments become styles of character. It is novel intersubjective action that allows the construction of new organizing principles in intersubjectivity theory, and, it is novel intersubjective action that is considered the essential psychological change process. The relevance to our study is that intersubjective action includes forms of enactment.

For Stolorow "the basic psychological process that mediates the functional relationship between experience and action is *concretization* - the encapsulation of structures of experience by concrete, sensorimotor symbols". Two basic "pathways of concretization" are dreams and enactments. In dreams, when motor activity is inhibited, organizing principles derived from intersubjective action are concretized in images and sensations. When motor activity is not inhibited in daily life, organizing principles are concretized in the form of behavioural enactments. Here enactment is given primary status as a way of expressing organizing principles; and therefore, enactment is considered as a principle means of change both clinically and in life.

An example taken from a psychodrama workshop, where the creation of novel

intersubjective experience can be seen, may be helpful here. A participant enacted a scene related to his family of origin involving themes of enmeshment, pseudointimacy, suppression of his own voice, isolation and anger. These may be seen as organizing principles brought to the intersubjective context of the enactment he did in the workshop. In the course of the enactment, eventness in Bakhtin's sense was utilized, where creative and spontaneous alternative actions with auxiliaries representing his family were encouraged. The next day he subsequently reported a dream related to his workshop experience. In the dream he was vividly aware of a "positive presence" attached to him as he interacted with images from the workshop. This positive presence did not have human form, it was simply a presence attached to him, which in psychoanalytic terms is known as an autistic object (Kumin, 1996).

From the perspective of intersubjectivity theory, this positive autistic object may be understood as the concretization of novel intersubjective experience encountered in the enactment the previous day. *In short, this concretization in the dream may be understood as stark evidence of the formation of a new organizing principle, categorized as say 'positive attachment supportive of individuation', created through clinical enactment in the psychodramatic process.* This person was subsequently observed to be acting in a bolder and more assertive manner throughout the remainder of the workshop, suggesting that new organizing principles were being concretized through actions reflecting changes in intersubjective structures derived from the psychodrama enactments.

This example not only supports change as understood in intersubjectivity theory, it also demonstrates the adequacy of the psychodramatic context for revealing and researching change through enactment which this study attempts to do.

In summary, the psychoanalytic literature related to enactment is rich, emphasizing the centrality of forms of enactment in development and change, both within and outside the therapeutic situation. These frames of reference presented by the analytic literature will be highly suggestive when considering the results of this study.

Enactment Informed by Tomkins Theory of Emotion

Despite the emphasis on catharsis and the freeing up of spontaneous emotional expression, psychodrama has not adopted a clear or specific theory of emotion connected with its processes and results. Given the reliance on enactment in psychodrama this amounts to saying that enactment itself has not been informed by a theory of emotion in psychodrama. Analytic views of enactment also tend to lack connection with a theory of emotion even though they have repeatedly claimed emotional communication as a basic function of the process (Bowman, 1994). There is, however, a comprehensive and established theory of emotion that is particularly suited to understanding enactment. This is the "dramaturgical" model developed by Silvan Tomkins over a thirty-five year period (Tomkins, 1991).

Tomkins theory of emotion was painstakingly produced, tested, and revised over the course of his career. For this effort he received the American Psychological Association lifetime achievement award. The result of his work is the most comprehensive and integrated theory of affect available (Stern, 1995). However, because of its comprehensiveness and high level of complexity it is less widely recognized and disseminated than it deserves. In reality, Tomkins theory has implications for all facets of human life which are just beginning to be drawn out by various researchers (Nathanson, 1996). Because it gives enactment a central role in the development, actualization, and change of affective life Tomkins theory will be considered at

length. This is best done through discussion of core terms and concepts comprising his theory.

Affect:

Tomkins (1991) theory is the theory of affect. Affect is the "primary innate biological motivating mechanism, more urgent than drive deprivation and pleasure and more urgent even than physical pain." This is so because affect "amplifies" drives and needs. Without this "amplification nothing else can matter, and with its amplification, anything else can matter. It combines urgency and generality." Drives and needs are given potency and priority by the amplification of affect. Human experience itself derives its meaning and concerns from the functioning of this system since all actions and experiences are given differential emphasis by the amplification of affect as it clusters behaviours, sensations, and stimuli into scenes with felt urgency and unity. This leads to experiencing the world in terms of dramatic scenes tensed with the varied vitality of different affects from birth; and hence, to the concept of a dramaturgical model of emotion. We can then see that enactment, as the reliving and revising of emotional scenes, has a natural affinity with Tomkins view of the development and structure of affective experience.

Affect is an Analogic Amplifier:

Affect "amplifies our awareness" of experience by creating isomorphic neural analogs of "activating triggers." Here, affect amplification has a "similarity of profile" with the stimulus. For example, a pistol shot is sudden in onset, brief, and sudden in decay and the startle response associated with it has a similar profile. Affect, by "being analogous in profile of activation, maintenance, and decay amplifies and extends the duration and impact of whatever triggers the affect." Affect can therefore make "good things better and bad things worse."

Tomkins has identified analogic patterns of neural firing associated with different affects. Increasing gradients of firing will activate interest, fear, or, surprise with the slope of the increasing density of neural firing differentiating between them. Enjoyment is activated by a decreasing gradient of neural firing. Distress and anger are activated by a sustained level of neural firing beyond optimal levels. For Tomkins, a profile of increased, decreased, or maintained level of neural firing is a "sufficient condition" for activating specific affects. Therefore, enjoyment amplifies by simulating decreasing neural gradients; interest, fear, and surprise by simulating increasing gradients; and, distress and anger amplify by simulating prolonged levels of aversive stimulation. This is evidenced, for example, by the impact of visualization on emotional experience, and, in the ability of enactment to generate the felt reality of past scenes when they are simulated in the present.

What is important to realize here, is that the neural patterns associated with affective amplification are inborn response dispositions to stimulus qualities. Therefore, affective patterning is clearly pre-verbal in onset and is capable of occurring without intentionality throughout life, rendering pre-reflective affective development essentially unconscious. This fact, combined with Tomkins view that matching the neural profile of affects is sufficient for their activation, may serve as an underlying mechanism for understanding the phenomenon of remembering through action. That is to say, patterns of action and interaction, whether role played, enacted, or occurring in the course of everyday life, can activate and/or simulate these neural profiles thereby generating affective experience and associated memories. This may explain a number of related phenomena including social contagion effects in affect display, *deja vu* experiences, the relationship between action and state specific memory, the power of enactment to

produce lifelike reliving, and, the motivation for acting out, or, enacting situations repetitiously as attempts to reproduce feeling states for different purposes including defense, coping and catharsis.

The critical insight of course, is that enactment as a general process in human living and as a specific process in psychodrama is an analogic phenomena where action and affect share isomorphic representation at different levels in psychological experience. In short, Tomkins theory of affect as an analogic amplifier has a functional and structural congruency with the process and experience of enactment.

Adult Affect as Largely Backed-up Suppression of Breathing and Voice:

In Tomkins (1991) view each of the nine innate affects has a specific pattern of vocalization and breathing associated with it. However, because the “free expression of innate affect is extremely contagious...all societies exercise substantial control over the unfettered expression of affect.” This is particularly the case with the “cry of affect”, or, the voice. From the beginning of life control over voicing affect is differentially instituted by all cultures. The implication for Tomkins is that much of what is experienced as affect by adults is “backed-up affect.” This is seen in expressions such as ‘keep a stiff upper lip’ and ‘big boys don’t cry’. Most forms of choking off the vocalization of affect also involve alteration of breathing patterns. In Tomkins view, much of what is considered as stress is in fact related to “backed-up affect” and resulting “endocrine changes” due to this suppression of innate voice and breath patterns. Consequences over time include psychosomatic illness, impoverishment of the quality of life due to the “bleaching of the experience of affect”, as well as confusion and ambiguity over what affects really feel like in both the public and theoretical discourse.

The implications of this view of backed-up affect are numerous for the study here. First,

the utility of altering patterns of physical movement and emotional expression in enactment and psychodrama is supported by the assumption that repressed affective expression is common to the adult condition. The equivalence with regaining spontaneity and role flexibility in Moreno's theory is hard to miss; as is the pivotal role of catharsis in psychodramatic enactment. Second, Tomkins is implying that affective experience is always patterned by social interaction. This suggests that enactment will always have a social-developmental dimension and supports the value of the group context for rescripting affective experience in psychodrama. This connects enactment with relational theories of emotional development. It also suggests that altering affective experience will always, at some point, access cultural and societal values which may then confuse, not only the process of therapeutic change, but also the emotional growth of humanity with judgements of right and wrong which themselves are derivatives of repressed affect. Examples of this might be observed in some reactions to sex education in schools and forms of religious fundamentalism. Finally, the view of backed-up affect as a major source of stress and psychosomatic illness suggests therapeutic enactment may have implications for both preventative and remedial health intervention to the point of deserving separate study.

Affect Amplifies Both its Activator and the Response to Affect and its Activator:

One of Tomkins (1991) most significant findings for development and therapeutics is that affect not only amplifies its activator but also the response to affect and its activator. He sees a "powerful connection between stimulus, affect and response...which...is in no way learned...but simply follows from the overlap in time of the affect with what precedes and follows it." Tomkins emphasizes that the response to affect amplification is not limited to motor impulses but also includes "retrieved memories and constructed thoughts...varying in rate of information

processing” depending on which affects and associated patterns of neural firing are activated.

This places cognitive elements in an interactive relation to affective responses which offers a more complex model of affect and cognition than many contemporary cognitive theories provide.

In Tomkins (1991) model thoughts and memories as responses to affective amplification of stimuli can themselves become amplified by the affective response. This is a step that is under-emphasized in cognitive theories that focus on thoughts activating and maintaining dysfunctional feeling states. Once activated, thoughts and images certainly can “magnify” and maintain affective responses, say anger, distress, or shame, past the disappearance of the original stimuli. However, Tomkins point is that the affective system at a basic level is prior to and independent of cognition. His view is that contemporary research has “radically oversimplified” and misidentified affective mechanisms “most notably with the cognitive mechanism.” This leads to his claim that “reasons are causes only coincidentally” of affective states. For Tomkins, cognition is “more central and primary in the psychological magnification of affect”, which is often confused with being the cause of affect. It is the complexity of interaction between these two systems which is the reality, leading to difficulty not only experientially, but also theoretically in differentiating affect from “what activates it, what accompanies it, and what follows it.” Over developmental time this can become problematic.

“Because of the equal imprinting by affect of stimulus and response, it becomes difficult to learn control over affect-prompted overt responses. No less significant, it radically complicates the learning of the critical differences between the nature of the world we perceive apart from its affective coloring, remembered experiences, newly constructed thoughts about this world including affect-prompted expectations, and the overt responses

to such a mixture.”

In practical terms consider the consequences of affect amplifying responses to its activator in an analysis of the common experience of ‘worry’. Imagine that a frustrating or difficult task/situation, a test for example, activates the innate affect of “distress-anguish” which then amplifies awareness of both the specific test and responses to the affect of distress-anguish. Through the amplification of the affect the test now fills consciousness, but soon, so do memories and thoughts related to similar past events as the mind associates to like analogs under the state-specific influence of the activated affect. These too become amplified in awareness. Then, according to Tomkins, “psychological magnification” can compound the distress as “one affect laden scene is with connected with another.” It is in the process of psychological magnification that “scripts”, which are the rules and expectancies for managing affective experience, are derived from or applied to scenes and their affective analogs. As psychological magnification continues to connect like analogs preoccupation with intense invariants and scripted features in these scenes grows, distracting one from developing more effective strategies for dealing with the original situation. The net result is a fusion in awareness of the current test with a mixture of memories, feelings, and thoughts derived from related past scenes which have been “imported”, in Tomkins word, into the present situation. If these imported reactions are strong and predominately negative an over-focus on a self-perpetuating state of distress (worry) may ensue. This is added to through the enactment of worried behaviour, which then dominates consciousness and overwhelms responsiveness to the current test.

In a more clinical example, a depressed person might confuse their feelings of numbness, emptiness, and self-anger aroused as a response to the distress-anguish of an interpersonal loss

with the ability of others to respond to them. This can generate false expectations of negative interaction leading to more withdrawal, which when taken altogether may coalesce into a recurrent script. In other words, fusion of magnified response and activator may set up a script where false attributions and projective processes dominate because of the degree to which the resulting experience is undifferentiated. In general, lack of differentiation between magnified activator and response sets up conflicting scripts. For example, it is common to develop a reparative script in reaction to interpersonal loss. However, when the magnified response of emptiness is confused with the activator, scripts of unavailability and unworthiness may also ensue creating a reparative-avoidance conflict. Then, by whatever means, differentiation of experience becomes necessary to conflict resolution and forward growth. Tomkins (1991) agrees that this process in his model has a high degree of compatibility with contemporary psychoanalytic and object relations views of development and conflict.

Here, cognitive therapies aimed at reducing psychological magnification and dysfunctional thoughts may be helpful, but should not be assumed to give control over the initial affective response of distress-anguish. For that to happen, changed interaction with the activator itself is required, where new variants of analogs as well as their collateral magnified "scripts" need to be created. Central to the creation of new analogs will be changes in the pattern of density of neural firing associated with the affect. Approaches geared to modifying both established scripts and creating new analogs are necessarily more involving of the body as whole emphasizing changes in multi-modal interaction (behavioural and cognitive) with situational activators. This is because the affective system is inherently orientated to activation and subsequent scripting through interaction with the world in a holistic way.

Conditioning, relaxation, meditative, social interactional, body focused and enactive techniques are capable of engaging the affect system at deep enough neural levels to facilitate the creation of new analogs which can compete with the old for response dominance (Tomkins, 1991). Cognitive techniques can attempt to address the level of scripts associated with expectancies, beliefs, strategies, and so on. However, without creating new analogs change may be taxed, diluted, and ultimately defeated in real life situations where old analogs maintain dominance. The point is, for thorough change both analogic and cognitive dimensions of scripts need to be changed; and, enactment in some form may be necessary for the production of any new analogs. This leads to the interesting conclusion that cognitive techniques alone may well facilitate differentiation of magnification of activator and response to activators but without adequate attention to creation of new analogs, may then in fact, set-up spontaneous acting-out in an attempt test old analogs and find new ones from the newly differentiated position. Therapeutic enactment in forms ranging from psychodrama to strategic homework assignments and rituals may take some randomness and danger out of this process.

For Tomkins (1991), the ability of activated affect to fuse awareness of a situation and responses to it are well evidenced in examples from social psychology. These include contagion effects in crowds, fusion with group ideals and charismatic leaders, and the power of ritually generated affects to bind people together through shared action. This unique ability of affects to fuse the experienced elements of any situation together through amplification of stimulus and response innately orders the structure of being in the world from birth. By variously coloring elements in situations the affect system functions as the "continuous contour" through time shaping character. If affective fusion occurs under the press of traumatic events early and often

enough poorly differentiated emotional responses can become embedded personality traits rendering the person effectively stimulus bound and response limited as centralized scripts are enacted in perseverated fashion. In such cases therapeutic remediation requires the differentiation of affect from activators, memory from perception and sensation, meaning from feeling, and the ability to allow novelty into the scenes of life without giving over to habitual affective scripts and states. Again, at both the developmental and cultural level, Tomkins (1991) points out that insight can only go so far, because "no amount of understanding will enable an individual to become aware of new analogs before they are created." This leads to the uneasy conclusion that at the cultural level radical change may be dependent on crisis. It also promotes a view that unites depth and behavioural therapies where return to interaction with life events is critical for changing deep structures which control scripted action.

There are a number of implications for the study here. First, therapeutic enactment of scenes may be an ideal means for dealing with the fusion of affect, response, perception, and thought which Tomkins sees as complicating development and control of emotional responses. In re-enacting an emotional scene one has the advantage of seeing how it is objectively structured. This becomes clear as one sets it up, deciding who and what is in it, and how one thing is to be related to another. Then, as one starts interacting with the elements of the scene and elicited affects emerge, the ability to stop the scene, step out of it, observe one's own responses from different perspectives, and alter role relationships works compellingly against maintaining fused representations of the situation. In fact, a finding of this study is that therapeutic enactment facilitates boundary formation by creating more differentiated affective and cognitive representations of sensations, actions, and events.

Second, therapeutic enactment as utilized in a psychodramatic format alternates emphasis on cognition, action, affect, and social interaction. In the planning stage there is a cognitive focus, then return to action in the enactment, then affective dominance as catharsis is approached, then social interaction and cognition again, as the integration stage is entered. This amounts to a multi-modal approach to differentiating psychosocial processes in experience. As one process is emphasized over others awareness of its distinctness is enhanced and fusion is challenged creating more ways of attaching awareness and meaning to experience for finer control of action. The multi-modal characteristic of enactment more fully honors the complexity of human systems involved in shaping experience, and therefore, offers a more complete approach to change. What Tomkins tells us is that the return to concrete action allowed by enactment may be the most substantial and lasting means of change because only through new action with activators can new analogs be created. Fourth, the view of fusion as characteristic of both developmental and traumatic issues, coupled with Tomkins conclusion that the creation of new analogs is best done through new interaction with activators, suggests that therapeutic enactment may be the pivotal intervention with the many manifestations of these issues. Finally, the view that therapeutic differentiation of experience may set-up spontaneous acting-out in the unavoidable testing of old analogs suggests that some form of therapeutic enactment should be considered in every therapy.

Scripts Further Considered:

Tomkins theory of affect is often referred to as "script theory." Scripts are ordering processes derived from the analogic functioning and psychological magnification of the affect system. When new analogs related to affects are created it is the ordering power of scripts that is changed. Tomkins (1991) considers the "scene" to be the basic unit of analysis in script theory.

A scene is a perceived event with a beginning and an end. A set of connected scenes lived in sequence is a "plot." A script is comprised of an individual's "rules for predicting, interpreting, responding to and controlling a magnified set of scenes." They include analogs and cognitive elements derived from analogs. Analog is determining of cognitive elements; cognitive elements influence but do not primarily determine analogs. In short, a script contains the rules of operation for different types of scenes. Tomkins (1991) lists their general features:

1. Scripts are sets of ordering rules for the interpretation, evaluation, prediction, production, and control of scenes.
2. They are selective in the number and type of scenes they order.
3. They are incomplete rules even within the scenes they attempt to order.
4. They vary in their degrees of accuracy in interpretation, evaluation, prediction, control, and production.
5. Because of their selectivity, incompleteness, and inaccuracy they are continually open to change and disconfirmation.
6. Different scripts can conflict with each other and some scripts are formed to deal with competing scripts.
7. Most scripts are more self-validating than self-fulfilling. For example, a mourning script validates the value of the relationship even though it allows the individual to give it up; and, a power script validates the danger of powerlessness more than it insures power.
8. The incompleteness of scripts requires auxiliary augmentation. In other words, scripts are rules which are data-driven. Such data is gained from "media mechanisms" such as vision, cultural theories or personal beliefs, current perceptions, and other scripts. In short, scripts

require input through interaction in order to organize.

9. Scripts treat variables as alternatives. This allows them to selectively deal with variable features of scenes. Past a point of "interscript" distance variable features of scenes may become core features of separate alternative scripts.

10. Scripts have the property of modularity where they can be variously combined, recombined, and decomposed. This allows separate scripts to be integrated, for example, in a career choice that allows an individual to explore nature, be alone, and express themselves through writing.

Script formation involves sufficient magnification of a set of scenes to become aware of invariant features which then become the basis of specific scripts. For example, if a child has affects aroused which amplify negative experiences in a scene, script formation will depend on variables in subsequent scenes. These might include how often she rehearses the bad scene, does such rehearsal magnify or reduce the negative affects involved, what is the ratio of similar good scenes in other parts of her life compared to the bad scene, will parental interactions amplify or reduce her distress, and so on; altering the prominence of different invariants associated with the bad scene. In this way, the effect of any scene is "indeterminate until the future" either magnifies or minimizes features contained in it.

Invariants magnified in a scene range from attention becoming fixed on simple figure/ground partitions to internal images and thoughts becoming fused with stimuli and interactional patterns as discussed above. These features are then "coassembled" with subsequent scenes on the basis of similarity and difference. All of this is in service of attempts to order information and produce a script from a set of scenes so that degrees of regularity, prediction, and

meaningful control of action can be gained.

Tomkins (1991) suggests that general script formation is based on three "conjoint criteria": First, what is experienced as associated with the most dense, intense, and enduring affects? Second, what is associated with the sharpest gradients of change in affect? Third, what is associated with the most frequently repeated sequences of affect and affect change? In the initial stages of psychological magnification these and other strong features of scenes will determine scripts, however, as magnification proceeds the derived scripts "increasingly determine" the scene through selective attention as established scripts filter experience. This is more than a conditioning process where approach-avoidance tendencies are developed, which Tomkins would see as a specific type of script. Rather, the process of script formation involves the development of life's interactive texture in terms of dynamic patterns of felt meaning. Scripts are the complex and meaningful ways in which we are attached to and channeled through the personal world we each live and act in. It is not too much to say that they are the essential ways in which the meaning of our lives is ordered. Similarly, it is no whimsical conclusion to claim that each life is revealed as a pattern of scripted enactments and that a continuous thread in the history of human understanding has been the attempt to read from the enactment to the script in search of the motives that move the dramas of mankind.

Tomkins (1991) classifies types of scripts.

Nuclear Scripts: These are the "central phenomena in any human being." Nuclear scripts are defined by their "rate and continuity of growth" which is a function of being based on scenes that involve unquenchable human desires. In Tomkins (1991) words:

"They are the scripts which must continue to grow in intensity of affect, of duration of

affect, and in the interconnectedness of scenes via the conjoint promises of endless, infinite, unconditional ends, of more positive and less negative affect, with endless conditional necessity to struggle perpetually to achieve, to maintain, and to increase the means to such a magnified end. They matter more than anything else and they never stop seizing the individual.”

Nuclear scripts are related to universal human needs that can never be permanently satisfied with certainty. This endless openness is the condition that lends these scenes to “unlimited magnification.” As a result, even though the number of different nuclear scripts is relatively few for each individual, say those related to triangular rivalry, mortality, sex, attachment, freedom, hunger, and so on, they control very large numbers of “families of such scenes.” A defining characteristic of nuclear scripts, following from their inability to be finalized, is their promise of and quest for endless love, satisfaction, safety, etc., while at the same time never completely delivering. This leads to the situation where, in Tomkins words, “Thinking, believing, and living nuclear scripts only fulfills the nuclear scene not the nuclear script...Nuclear scripts appear to the individual to have robbed him of a possible better life.” This sets up the continual re-enactment of nuclear scripts in an attempt to fulfill the scripted wishes once and for all.

According to Tomkins (1991) there are many factors that determine whether nuclear scripts end up laden with predominantly positive or negative affects. In general this depends on the balance between environmental factors and inner resources coupled with the degree to which repeated scenes end either in joy or despair. Therefore, changing these nuclear scripts requires alteration in both the pattern of scene repetition which continues to magnify expectations in

established scripts and variation in affective valence of scene sequence. The obsessiveness of nuclear scripts can also be tempered through integration with and the influence of non-nuclear scripts, such as those related to acceptance of limitations and commitment to attainable goals.

The crucial point for this study is that scene repetition which maintains nuclear scripts is essentially an enactive process. In the same way, changing nuclear scripts involves the enactment of scenes in novel ways, the amplification of their analogs and elements with shifted emphasis, alteration in the pattern of positive and negative affects, and subsequently, changed meaning of personal involvement in the unfinishable scenes of life. In short, the change process embedded in Tomkins theory of affect implicates enactment as centrally important in both script formation over the course of development and in the therapeutic rescription of action, feeling, and meaning in the essential scenes of life.

Non-nuclear Scripts:

Tomkins (1991) designates several types of non-nuclear scripts and points out how they are different from nuclear scripts. The following typology is not exhaustive.

Ideological Scripts: Tomkins considers these to be the most important type of non-nuclear script because of their consensual nature and widespread socializing impact. These scripts are more coherent than nuclear ones, and prescribe how thinking, believing, and living can make the ideology a reality. In this sense they are both self-validating and self-fulfilling whereas nuclear scripts can be only self-validating. Ideological scripts favor the good over the bad whereas nuclear ones can go either way. In fact, Tomkins sees a functional relationship between ideological scripts and anger, which is often put in service of defending scripted visions of the 'good'. Again, enactment is seen to perform a critical function in living out the ideological script.

Damage Reparative Scripts: These scripts can include nuclear scripts, say around loss of attachment and repeated attempts to regain it, but differ in that they can include reparative scripts which actually succeed in repairing the damage. For example, in a depressive reparative script an individual who feels they failed to meet the expectations of the other may indeed find ways to repair the attachment and lift the depression. However, this does not put to rest underlying nuclear scripts related to desired scenes of endless love.

Decontamination Scripts: These scripts deal with "barriers, conflicts, ambivalences which arouse deep disgust." Unlike nuclear scripts they may succeed in their goal by distancing from the perceived source of contamination or accepting it.

Antitoxic Scripts: These scripts attempt to minimize negative influence of toxic threats. In contrast to nuclear scripts they are unambivalent and relatively effective.

Change-Review Scripts: These are the scripts that address radical changes in self or world which force review of existing scripts due to the impact of the changes. Conversion, enchantment, mourning, are examples of these scripts. The difference between these scripts and nuclear ones lies in the awareness that the change is "radical and real and substantial script modification must be made." In nuclear scripts the possibility of permanent renunciation of needs is not present.

Power Scripts: These scripts magnify the means to ends to the point of being ends themselves. They include money, purity, security, and achievement. They resemble nuclear scripts in their exaggerated and compulsive attempt to guarantee and possess their goal, in this case power. However, they tend to be unitary in focus rather than multiple in their underlying set of scenes as nuclear scripts are. In other words, the agenda of a power script is more obvious and

focused than that of some nuclear scripts.

Addictive Scripts: Tomkins sees addictive scripts as "sedative power scripts" that have transformed a sedative into an end in itself. The addictive script resembles a nuclear script in its "magnification of vigilance and monitoring" and in the increase of negative affect when the bad scene is re-experienced. A difference in the addictive script is that there is a "specific scene or response" which is a "certain antidote" to the negative affect in the same way there is a certain means to positive affect in a power script. The nuclear script has no such access to certitude as a remedy.

Affluence Scripts: As opposed to scripts which aim at managing the negative affect associated with the damage, limitations, contaminations, and toxicities of the human condition affluence scripts manage the scenes "which promise and deliver intense and enduring positive affects of enjoyment and excitement (Tomkins, 1991)." They reveal the pattern of experiencing vitality in life. These scripts contain expectancies, attitudes, and strategies which specify how to produce, respond to, seek, and maintain scenes with positive affect. For example, they may contain strategies for prolonging duration of positive affect through savoring, or for seeking positive scenes through exploration. They differ from nuclear scripts in a number of important ways. First, they deliver what they promise. Second, when they fail to produce positive affect they can, with relative ease, be given up and changed. Third, they contain more gradients of affect and less of the all good or all bad characteristics of nuclear scripts. This allows more control and flexibility of choice in managing positive affect. Fourth, affluence scripts are capable of generating a greater "complexity of discrimination" than nuclear scripts, which is enriching rather than frustrating. Fifth, they allow for benign and optimizing orientations to separate scenes

which can be appreciated for themselves, while nuclear scripts tend to magnify and contrast connections to sets of past scenes, often negatively, when a new scene is entered. Finally, the degree of magnification of affluence scripts can vary widely during different periods of life and between individuals. Nuclear scripts, on the other hand, necessarily involve a high degree of magnification continually because of their need based importance, inherent ambivalence and lack of finalization.

Summary of Tomkins relevance

Tomkins (1991) offers a coherent and comprehensive model of affect which implicates enactment in the development, maintenance, and change of emotional experience. The notion of scripts as analogically based rules, expectancies and action plans for managing affect in life scenes suggests a way of understanding the process and results of therapeutic enactment. In short, therapeutic enactment may be best understood as a remedial means to rescripting the critical scenes of life because of its emphasis on return to interaction with affective activators and subsequent ability to generate new and differentiated analogs of experience on multiple levels. These and other characteristics of Tomkins theory may be allow it to serve as a major backdrop for the organization of the findings of this study.

Enactment Informed by Burkert's View of Myth and Ritual

In psychodrama multi-modal processes ranging from the sensori-motor to the mythic are regularly observed. At the sensori-motor level physical action is used to alter cognitive-affective meaning schemas, and at the mythic level, experiences derived from the enactment process are re-contextualized in relation to cultural symbols and belief systems connected to universal themes like separation, shame, redemption from guilt, triumph over despair and so on. What becomes

apparent is that these universal themes, even when taken to the level of mythologization, by and large represent what Tomkins (1991) would consider to be nuclear affective scenes. While this may seem reductionistic, I want to suggest the argument that the apparent short distance between the emotional system and myth depicts an elegant unity between affect, action, and the structure of the mind. In my view, this unity also connects enacted narratives derived from the affective life of the individual with cultural myth and the ritual actions of social groups across history. On either level enactment for communication and management of affective experience is the constant.

The work of Walter Burkert (1979) on the relationships between ritual and myth provides a basis of this view. Burkert explores the approach of biological ethology in attempting to answer the questions: What is ritual and how is it related to myth? From this perspective ritual is an innate "behavioural pattern which acquires an entirely new function, that of communication. Ritual is action redirected for demonstration (Burkert, 1979)."

By this definition ritual is observed in animals as well as humans. For example, geese are observed redirecting innate aggressive action patterns into the service of greeting ceremonies (Lorenz, 1963). A similar redirection may be seen in human greeting ceremonies characterized by degrees of supplication and dominance ranging from the Asian bow to the situationally measured firmness of the western handshake, which may be seen as derivations of innate impulses in the face of stranger anxiety. In this view, derivatives of innate action patterns are transposed from their original and specific function and enacted in new situations with acquired meanings.

Not only do characteristics of ritual include stereotyped patterns of action shifted from their original emotional function for communicative purposes, but also, an exaggerated repetition making up a "kind of theatrical effect (Burkert, 1979)." It is interesting to imagine that

underlying this exaggeration and repetition is fused amplification of activators and responses described by Tomkins (1992). The fit has some merit if we allow that psychological magnification and co-assembly of strong features in successive scenes is a process that “imports” fixed action patterns into similar but different scenes, producing retained, or, ‘ritualized’ derivatives from the functioning of the affect system. This may be another way of describing Tomkins observation that fusion of activators and responses through amplification and magnification can lead to fixated or repetitious behaviour across critical scenes of life. Then, even though the repetitious behaviour has acquired a communicative function its ritualization to the point of automatic habit limits more differentiated responses and meanings more tailored to the facts of difference in any scene.

Burkert (1979) notes other scholars working independently have arrived at similar concepts of ritual. Meuli (1975) for example, also recognized the amplification of innate action in ritual which he described as “spontaneous reactions artificially exaggerated for purposes of demonstration” in his studies of archaic religions.

Burkert (1979) claims that human ritual appears to be learned largely in a “negative way.” To know the ritual is to know “what is forbidden in connection with it”, for example, laughing in church or focusing on a deceased’s short-comings at a funeral. Again, in light of Tomkins (1992), this suggests that rituals are a primary means of managing and socializing the expression of affect through prescribed, or scripted, enactments in the critical scenes of life. If shared action in the form of ritual maintains fusion of activators and responses through affect contagion, and, ritual is a primary means of managing negative affect socially, then it becomes easy to see how ritual can historically become embedded in both personal scripts and cultural myths ranging from avoidance of black cats to communal prayer. This is all the more so when we consider that development is

immersed in family rituals for managing both affect and communication. It is as if the animal in us is so close that we need the pervasive safety and structure of ritual through which to be decent and at rest with one another as well as organized in common pursuits. The danger is that such undifferentiated, and dare we say borrowing from Moreno, 'robotized', personal, familial, and cultural scripts become ritually enacted unconsciously and irrationally as idealized final ends in themselves. Then human action ranging from neurotic behaviour to ethnic cleansing is compulsively repeated and blindly maintained as alternate scripts and myths are rejected out of hand. For, to pause and reflect on ritualized ways of maintaining affective comfort through shared social action risks isolation, physical threat, and a storm of affective confusion.

As Burkert (1979) points out, ritual stereotypy "means limitation of human liberty and individuality." Freedom and growth are traded for affective comfort and certitude as well as physical security. In this sense, from the ethological point of view, ritual is always regressive to some degree since it represents "falling back beyond the specific human level" to innate action patterns. When more rational and integrative coping fails generating intense affects that must be managed humans "reaccommodate themselves to animal behaviour." This suggests that the unresolvable nuclear scenes of life described by Tomkins (1992), mortality and sex for example, will have more rituals, myths, and individual idiosyncratic enactments associated with them. In fact, combining Tomkins and Burkert, it could be said that nuclear scenes and fixed action patterns associated with them are the source of all ritual and myth. This offers an explanation for why enactment in psychodrama spontaneously alternates between cathartic sensori-motor action and mythic representation of universal themes and their associated rituals dealing with atonement, reparation, sacrifice, and so on. Because, since the beginning of human time the innate affect

system has progressively been culturally embedded in ritual and myth derived from its own functioning. Therefore, any regression toward expression of pure affect in a group setting is going to trigger the expression of purer forms of ritual and myth well layered in the collective unconscious of the members present.

Burkert (1979) criticizes the approach to ritual and myth that attempts to derive the meaning of ritual from metaphysical or even primitive ideas. His complaint is that the concrete details of source disappear into the “authority and tales of the founders” and the ways in which they performed the rituals themselves. He observes that scholars on this track often take refuge in the claim that the original ideas behind a ritual have been lost or misunderstood. The question Burkert pursues is the opposite: Can metaphysical ideas be understood as deriving from ritual? In moving to an ethological investigation of this question the history of a fixed action pattern’s function becomes the focus of investigation. Here, historical sequence and continuity in the development of rituals is traced in an attempt to arrive at the unritualized function of a behavioural pattern.

Burkert (1979) examines the history of Greek ritual and myth to prove his case. The myth of Hermes and the ritual of setting up of ‘herms’, which are piles of stones representing a phallus, is traced to the unritualized action of demonstrating potency after successfully passing from a desperate situation to a hopeful one, whether on a journey, coping with a crisis, or establishing a secure base. In other words, Hermes, as the messenger of Zeus, is seen as a symbolic derivation and mythic representation of the need to demonstrate and enact retained potency after struggle. In our contemporary culture a person might express the same underlying action pattern by purchasing a new car after a difficult divorce. The demonstrative message is the

same: I've still got it!

Libation rituals involving the pouring out of liquids are traced to the need to define borders and territories demonstrating familiarity and the existence of boundaries to self and others. As Burkert notes; "We cannot overlook the fact that marking a territory by pouring out liquids is a ritual behaviour quite common in mammals, especially predators."

A cross-cultural set of rituals known collectively as the "girl's tragedy" are often interpreted as being initiation rituals, but these in turn, are traced to "demonstrative accentuations of biologically programmed crises; menstruation, defloration, pregnancy, and birth."

And, in a fascinating retracement of ritual scapegoating and sacrifice across various myths Burkert (1979) arrives at what he imagines to be the original unritualized situation from which such symbolic enactments emerged. In his words:

"I can imagine a group surrounded by predators; men chased by wolves, or apes in the presence of leopards. The utmost danger is met with anxiety and excitement. Usually there will be but one way of salvation: One member of the group must fall prey to the carnivores, then the rest will be safe for the time being. An outsider, an invalid, a young animal will be most liable to become the victim. This situation of pursuit by predators must have played an momentous role in the evolution of civilization. The thrill of chasing, catching, escaping still dominates many a children's game...while the real situation persists at the outskirts of civilization to be used in thrilling tales...with even the wrath of God in the background (Burkert, 1979)."

Burkert (1979) points out that offering the scapegoat to buy safety for the group is not the end of the story, it is simply the most dramatic, or affect laden scene, which then sets up

emotional dynamics in following scenes that must be scripted in some way to manage the feelings involved. For, however unavoidable such a solution may have been, it still left a sense of traumatic injustice, or emotional conflict, that had to be dealt with. Burkert identifies two main types of myth for "restoring good conscience" to the survivors. On the one hand, the victim is reduced to sub-human status deserving of being literally thrown to the wolves; or, on the other hand, the victim is raised to superhuman level to be honored forever as a divine martyr. He concludes; "The leading away of a victim in situations of anxiety is thus a ritual, a meaningful action pattern of driving out and abandoning." A "salvation effect" ensues which is given "persuasive belief" because the concrete action rivets intense affects to stories told about the event. Over historical time derivatives of the action pattern and mythologization may emphasize different features of the story as demonstrative and socializing functions eclipse the original real life drama resulting in ritual sequences **automatically being enacted in affectively similar situations, irregardless of factual differences.** Again, this resonates with Tomkins (1992) claim that affective fusion of amplified activators and magnified responses often creates scripts which determine the scene, rather than allowing the scene to suggest novel analogs and more differentiated responses. What Burkert may be showing us are the dynamics of script formation!

Returning to the relation between ritual and myth Burkert (1979) arrives at the view that they are "not necessarily dependent on each other." Both can be seen as based on action patterns symbolically dissociated from pragmatic reality. Myth, for example, usually refers to some "imperative"; and ritual redirects action for demonstration and emotional control. However, there are myths retold without ritual, such as "charter myths" depicting the origin of cultures; and, there are rituals that seem poorly defined by any mythical meaning. Nevertheless, when alloyed

together each offers the other substance lacking on their own. In Burkert's (1979) words:

"The defect of ritual, in a human society, is the apparent nonsense inherent in its redirection of activity; here a tale may supply a plausible context and fill the vacant places. The defect of the traditional tale is its lack of seriousness and stability; here ritual may supply a basis; for the serious character of ritual is guaranteed by the anxiety it controls."

In concrete terms, a tale told about a girl being thrown into the sea to become the bride of Neptune is romantic at best, while, on its own, the group preparation of a young girl for death by intentional drowning is horrifically overwhelming and senseless when carried out. But, put the two together, allow myth to consensually script shared demonstrative action related to felt imperatives in life and the history of human cultures begins to emerge in ways that illuminate motifs, patterns, social action, and values still active today.

Burkert's (1979) ethological view of ritual has a number of implications for this study. First, the function of ritual in emotional communication and management derived from innate action patterns suggests an inherent cultural dimension to enactments generated by the affect system. This may shed light on the spontaneous reference to mythical forms commonly heard in reflections on psychodrama process. Second, Burkert's description of ritual supports Tomkins views on the scripting of scenes with emotional expectancies through amplifications of the affect system which also become rules for acting, or, enactment, in emotional situations. This supports the idea that enactment has therapeutic effect through rescripting emotional scenes in more differentiated, developmentally advanced, and less limiting ways. Third, myth may be seen as a form of script, at the level of cultural narrative, for the justification of ritualized enactments of universal human scenes, but not necessarily the source of ritual enactments. This view of the

independence of ritual from myth may have an interesting equivalence in the theory of therapy directly applicable to the multi-modal processes of psychodrama. Paraphrasing Burkert, it could be said that a defect in action therapies is their lack of semantic context, and, a defect in talking therapies is their lack of serious engagement of life. But, put the two together in therapeutic enactment and in the same way that ritual gives lived conviction to myth, enactment gives conviction to changed representations and personal narratives; and, semantic reframing of enacted experiences into cultural meanings during the psychodrama debrief gives plausible context for the support of new behaviours. Enactments which are reflexes of the affect system and nuclear scenes may be the elements of personal narratives but are, perhaps, independent of them at a basic level. This suggests that change through development, therapy, and life itself may be largely about differentiating recurrent action patterns and then recontexting them in more facilitating narratives. Psychodrama, because of its use of enactment in a group setting, seems to be a therapeutic modality that regularly supports the integration of both processes for therapeutic ends.

Finally, I want to acknowledge a personal experience with a dimension of ritual and myth related to a therapeutic enactment I did in a psychodrama. I include it because it demonstrates how immediate direct connections between multiple processes really are, including enactment, affects, group process, ritual, myth, personal narratives, cultural narratives, life structures and plans.

I did an enactment that began with my father. I was separated from him at an early age due to his untimely death. My plan for the enactment was to resurrect him from the dead and take him, like the ghost of Christmas past, to various scenes in my life he had missed. I hoped I would get some integration out of this, and some release of anger, loss, and despair over what I had had to endure because he was not present in my life. This proceeded as planned until the directors made a decision I had not considered. They separated the men from the women in the group and put me in the middle of the male huddle. The men enacted protecting me from the women,

supported and defended me against them, and encouraged me to enact standing up to the women without guilt or anxious self-doubt. Doing this was an overwhelming emotional experience. I then reinterred my dead father and closed the psychodrama.

Several days after the psychodrama I had a dream. It was the kind of dream that has such vividness, sequence, and emotional clarity that it stands in memory like a shard of reality that is as substantial as any lived experience demanding conscious attention.

In the dream I am on a naval vessel that has a company of men only. Every man is busy in a focused, competent, and self-confident way. The immediate business at hand is target practice where the ship's guns are trained on targets in the bay. The practice is very serious but not grim in felt tone. When each target, which are black silhouettes of people, is hit it goes down and then rises again unhurt. I am aware of a satisfying sense at this lack of damage.

As the gun practice of this efficient company of men proceeds I suddenly become aware of what is really at hand. The whole ship is on the verge of a real mission which is what all the practice is preparing for. Suddenly, the captain appears and I am shifted out of the role of observer to one of being an equal engaged in a task. He briskly walks with me to the bridge where he has charts spread everywhere. He both consults with me and tells me of the careful plotting of the course ahead. We are going to war and are on the verge of weighing anchor and leaving the harbor. Enemies remain unspecified.

Suddenly in the course of this mission planning I become aware that I am the ship's Chaplain and that this explains my equal status with the captain. As I become aware of my status the captain looks at me in a serious way over the charts and says; "You must be as strategic about your caring as our killing." I am aware of being stilled by understanding and the dream ends.

There are many meanings that I have since taken from this dream. For purposes here those pertaining to ritual and myth will be emphasized.

On that level I understand the dream as being a derivative of an ancient action pattern activated in the enactment: The separation from females, acceptance by males, and, introduction to the things and roles of men. There are widespread aboriginal rites of passage with similar structure and functioning as initiations into manhood by the males of the tribe. This was an experience I had hitherto not had a clear sense of, having been raised by females after my father's death. The unconflicted and safe use of aggression in the dream's target practice seems to

me to be a product of the enactment. The felt message is I no longer have to worry about harming my mother or killing my father. Another felt message is that my aggression toward the things that anger me can be competently handled since I am now in the company of competent men from which I can learn these things. The acceptance of my role as ship's Chaplain by the captain, seems to me, to represent a son's coming of age and being accepted by his father in the role he has chosen, even though my real life career as a caregiver may have been shaped more by the women who raised me. Then, the serious words of advice about needing to be as strategic in my caring as my killing seems to masculinize, validate, and free up the use of thoughtful aggressiveness and self-protective power even in the role of Chaplain; a role sometimes portrayed as emasculated in war dramas. I felt I had gained permission to give up caring that left me weakened and vulnerable. It was alright to set limits on my caring even if I had to be aggressive in insisting so. Finally, the clear sense of being on the verge of a mission of war was illuminated after reading Burkert (1982) who states that two of the most common forms in mythical tale are those of 'quest' and 'combat'. I had the clear sense that I was now better empowered for combat and embarking on a great quest. It could be said, that armed with a new script I was ready for struggles I would encounter on quests ahead in my life, and, that this was the attainment of a psychic position with ancient necessity as evidenced by its presence in universal myth.

When I reflect on the presence of this dream in my experience it does not have the quality of flimsy fantasy or vague memory, rather, it has the feel of a structure through which to live my life. There is a sense that I am more within it than it is in me.

Conclusion upon review of the literature

Attempting to understand the process through which such an impactful experience could be produced by enactment in psychodrama has led to the research question at the center of this study: What is the meaning and pattern of change through enactment in psychodrama?

Given the reading of literature bearing on change through enactment it is clear that there is a gap in understanding in terms of a unitary view of this process and nature of the relationships between central elements involved including: Affect, catharsis, insight, integration, action and remembering through action, targets of change such as roles, scripts, and developmental issues, how these are related to structures of the mind such as agentic self and ego identity, social and cultural processes involved, derivatives of therapeutic enactment such as personal rituals, dreams, life altering decisions, persistence of change, and more.

Therefore, the purpose of this study is to rigorously examine the experience of those who have undergone meaningful change through the process, and try to discern the essential pattern and meaning of the experience in order to move toward a clearer conceptualization of change through enactment.

Approach to the Present Study

The objective of this study is to rigorously examine the meaning and pattern of change through enactment in psychodrama in order to reveal the essential nature of this experiential process. This goal requires an approach which is able to explore the in-depth meaning of people's lived experience of this process with as little distortion from blind bias or prefigured assumption as possible. Existential-phenomenology is an established research approach focused on investigating the meaning of human experience (Cochran & Claspell, 1987; Colaizzi, 1978; Giorgi, 1970; Valle & King, 1978; Van Manen, 1990). Existentialism is the philosophy which

attempts to understand human beings from the point of view of their situated subjectivity (Davies, 1976). Phenomenology is a methodical and mindful approach to describing phenomenon as experienced within the field of lived subjectivity. Taken together, existential-phenomenology is the primary approach of human science dedicated to understanding the meaning and structures of lived experience (Van Manen, 1990).

Existential-phenomenology attempts to understand the essential structure or pattern of human experience using descriptive techniques (Valle & King, 1978; Van Manen, 1990). The approach begins with individual accounts of an experience and works toward revealing a common pattern through comparison and integration of the separate reports. From this process the essential form of the experience in question emerges. The common pattern across accounts has been likened to a melody which is recognizable despite a change of key or instrument. The essential form or structure is maintained in the same way that the relationship of notes to the whole is constant in a melody however played (Valle & King, 1978).

While existential-phenomenology is rigorous in orientating to the parts of experience, usually in terms of "invariants" or themes, the development of a common pattern is handed over to hermeneutic phenomenology where narrative text provides the organizing form that existential-phenomenology lacks (Cochran & Claspell, 1987; Cochran, 1989; Husserl, 1970; Van Manen, 1990). The goal of hermeneutic phenomenology is to produce a text that has "revealing power" by maintaining a "strong relationship" with its phenomenon (Van Manen, 1990). Hermeneutic phenomenology aims at constructing a text which in its "dialogical structure and argumentative organization" measures the "contextual givens and how each of the parts needs to contribute" to the whole (Van Manen, 1990). In short, existential-phenomenology orientates us to the elements

of lived experience and hermeneutic phenomenology orientates us to an organized and interpretive reflection on those elements.

In this study, existential-phenomenology may be seen as the methodological guide to orientating to the research question, explicating presuppositions, and selection of study co-researchers; while hermeneutic phenomenology may be seen as the methodological guide to choosing the means of gathering lived experience (interview formats, etc.), orientating to thematic analysis of transcripts, and integrating the themes into a common narrative representing the overall pattern of the experience of change through enactment.

Hermeneutic phenomenology will be viewed from the perspective of 'storied narrative'. Story and narrative are used interchangeably to mean an organizational scheme which orders human experience into a meaningful whole with a beginning, middle, and end (Mishler, 1986; Polkinghorne, 1988; Cochrane, 1989). This organizational framework was chosen because it is well suited to the study of processes which occur over time such as change through enactment.

A brief discussion of the assumptions of existential-phenomenology, hermeneutic phenomenology, and narrative research will follow including comment as to how this study was based on their methodological interrelatedness.

Existential-Phenomenology

Existential-phenomenology assumes that people are not separate from the world. Being-in-the-world is characterized by the embeddedness of experience in lived contexts (Heidegger, 1977). It is from these lived contexts that knowledge as the meaning of existence emerges. Therefore, the beginning of knowledge is the "life-world", or, the everyday lived experience of individuals (Giorgi, 1970; Van Manen, 1990).

Subjective experiences of the individual rather than pre-existing interpretations and theories of culture and science are the source of data for the existential-phenomenologist. The goal is to explore, as much as possible, phenomena as experienced before encasement in available labels, assumptions, and theories. As Heidegger (1977) notes, 'being' is in constant danger of becoming "ensnared" in its own conceptual reflection. A primary assumption of existential-phenomenology is that it is possible to explore the "pre-reflective" experience of phenomena before they are completely wrapped in the old cloth of existing conceptualization and language (Husserl, 1970). This means that the existential-phenomenologist seeks illumination of the essential structures underlying experience which then, through interpretive, or, hermeneutic reflection, can lead to new conceptualization, more experience-near language, and richer, more grounded texts for deeper understanding of the phenomena.

The first task of the existential-phenomenological researcher is orientation to the research question. Van Manen (1990) emphasizes that the beginning of all phenomenological questioning is personal experience, which he designates as the "ego-logical" starting point." In order to form a phenomenological question the researcher should draw on their own existential experience with the phenomenon. Without personal grounding in the experience being investigated the question itself may be misplaced or result in a weak relationship with the phenomenon. Ideally, the existential-phenomenologist "lives" the question which makes it possible to value the asking in the first place (Gadamer, 1975; Van Manen, 1990). This is certainly the case in this study which emerged from my own experience with enactment in psychodrama as a participant, consultant, and director over many years. Moreover, I was present at all of the co-researchers psychodramatic enactments used in the study which allowed me to be personally orientated to the

experiences reflected on during the gathering of their interviews.

The second task of the existential-phenomenologist is explication of assumptions. This follows from the fact that in order to approach things in themselves the researcher must suspend preconceptions regarding any phenomena in question (Van Manen, 1990). In practice this is accomplished by "bracketing" one's presuppositions through their conscious explication and suspension in order to avoid, as much as possible, any distorting effect they may exert on the perception and understanding of the phenomena. This differentiation of pre-existing conception from phenomenal experience allows the researcher to become more sensitive and open to the presencing of phenomena throughout the research process (Heidegger, 1977).

Moreover, making assumptions conscious and suspending their habitual ways of clothing phenomena immediately transforms them into a potentially useful set of questions. For example, instead of assuming that enactment triggers remembering through action, the researcher can now examine experiences to see whether or not a process is reported that might support or invalidate the assumption. In this way explicating presuppositions serves as a way of sensitizing the researcher to the possibilities of the phenomenon as well as attempting to insure its ontological integrity. As Van Manen (1990) concludes, the problem of phenomenological inquiry is not that we know too little about the phenomenon, but rather, that we "know too much" in terms of "pre-understandings". Making our assumptions conscious is the best way to clear an opening toward the direct questioning of experience. In this study my assumptions will be laid out further on in this chapter.

The third task of the existential-phenomenological researcher is the gathering of experience to investigate (Van Manen, 1990). In this study it was decided that co-researchers

would be interviewed as to their experience of the meaning of change through enactment. From the existential-phenomenological point of view the critical factors in selection of co-researchers are that they be steeped in the experience, are able to articulate it, and have enough time between the experience and the interview to have allowed them to reflect on it (Cochrane & Claspell, 1987; Valle & King, 1978; Van Manen; 1990). As Van Manen (1990) points out, we "gather other people's experiences because they allow us to become more experienced ourselves." Co-researchers work together with the researcher in exploring the meaning of the experience. This is a collaborative dialogue in a trusting relationship that facilitates free and open discussion of the phenomenon. The co-researchers are asked to describe their experience exhaustively while the researcher actively listens and checks understanding of the discourse through requests for clarification and elaboration.

In existential-phenomenology having experience with the research question, explicating assumptions and choosing co-researchers familiar with the phenomenon are methodological tasks insuring a strong and valid relation to the phenomenon in question, which in turn, supports the trustworthy development of any interpretive, or, hermeneutic text that is a product of rigorous reflection on the phenomena revealed in the investigation (Cochran & Claspell, 1987).

Hermeneutic Phenomenology

We may think of existential-phenomenology as justifying and providing a method for our turning to lived experience itself in order to understand the meaning of existing phenomena. In Heidegger's (1972) words we turn to things in themselves to directly "appropriate" the meaning of being in immediate awareness. However, the experiential appropriation of being occurs in silence unless we choose to communalize what is revealed through personal expressions or more

formalized statements in human science (Heidegger, 1972). Merleau-Ponty (1968) describes the connection with things as they are as “sensibility”, emphasizing as well, that the “sensible is evident in silence...without becoming positivity.”

As soon as we have sensible appropriation of essential structures in immediate experience, if we wish to move past the stage of silent immediacy, issues of organizing, interpreting, and communicating what we find arise. This is the domain of hermeneutic phenomenology which deals with the interpretive ordering of reflection on experience (Van Manen, 1990). Therefore, human science based on phenomenological investigation involves the systematic development of interpretive descriptions of human meaning grounded in lived experience. Hermeneutic phenomenology provides guidelines for the production of texts, as the interpretive medium of human science, constructed for the purpose of revealing the meaning of lived experience.

As Howard (1982) has pointed out there are many “faces” of hermeneutics. One branch deals with epistemological methods (Spezzano, 1993). Here, hermeneutics attempts to specify criteria for the reliability of knowledge obtained through interpretation. It acts on the assumption that there is no single best way to understand every phenomenon following Heidegger’s (1977) dictum that every structure of experience contains a dimension of ambiguity. This is in contrast to the logical positivist view that it is possible to construct a single language describing the world.

Another branch is ontological hermeneutics (Spezzano, 1993). It acts on the assumption that human knowing is unavoidably interpretive. Knowing is not about judging facts but about forming relational interpretations of experiential invariants that exhibit internal consistency. Heidegger’s student Gadamer (1975) developed this position claiming that we live through innate and universal meaning categories which determine that human awareness is, apriori, a “special

decoder of reality (Howard, 1982).” A presupposition of this study is that human affective responses are a primary meaning category we live through. This led to the coupling of affective script theory with enactment as a way of theoretically interpreting structures found in the narratives of co-researchers who participated in this investigation (Tomkins, 1992).

Methodologically this study is premised on the approach to phenomenological research provided by Van Manen (1990) because of his thoroughness in describing the subject. His approach will be discussed at some length because of the extent to which it orientated the investigative and procedural attitude of the researcher to the whole project.

In Van Manen’s (1990) view, the goal of hermeneutic phenomenology is to “transform lived experience into a textual expression of its essence.” Such texts attempt to both condense and intensify the meaning of an experience by portraying the unity unique to the “structural nexus” of its elements. The textual interpretation of lived experience for human science ends has the “methodological feature of relating the part to the whole and the episode to the totality (Van Manen, 1990).” The constant effort of the researcher in this process is to maintain a strong orientation to the experience in question with the concentrated aim of creating a text which conveys a re-connection with the lived sensibility of the phenomenon, bringing it out of silent appropriation into communal awareness. In Heidegger’s (1972) view this textual conveyance of sensible experience is best described as a poetic enterprise.

For the purposes of human science this is best described as “textual practice” or “reflective writing.” In Van Manen’s (1990) words:

“This textual practice is what we call human science. It is the (existential) phenomenological and hermeneutical study of human existence: (Existential)

phenomenology because it is the descriptive study of lived experience in the attempt to enrich lived experience by mining its meaning; hermeneutics because it is the interpretive study of the expressions and objectifications (texts) of lived experience in the attempt to determine the meaning embodied in them.”

Van Manen (1990) reminds us that “textuality” is a metaphor not to be confused with the actuality of actions and experiences. However, to move out of silent appropriation and communicate our experience of being to the world metaphor is all we have. The fact of the matter is that all phenomenological description is conveyed in the medium of interpretive (metaphoric) text produced through hermeneutic activity. The idea of textuality is the doorway to the notion of multiple and even conflicting interpretations of the world which leads to the philosophy of constructivism. For, if world discourse is embedded in interpretive text then the issue becomes one of “whose reading, whose interpretation” is, not so much the correct one, but the most adequate, the most reflective of essential sensibilities (Van Manen, 1990).

For the phenomenological researcher, the issue becomes one of how to construct a good linguistic description of the phenomenon that will convey the structure of lived experience in a way that allows others to “grasp the nature and significance of the experience in a hitherto unseen way (Van Manen, 1990).” The phenomenological researcher must strive to produce a description that is both holistic and analytical, evocative and precise, unique and universal, powerful and sensitive, and attempt to balance these qualities in the service of conveying insight to the audience, often with as much creative judgement as the artist. In short, the text should strive to order the readers awareness in resonance with the structure of the experience in question.

Given the priority of textual felicity phenomenological research does not allow itself to

become subordinated to immutable procedure. Instead, it favours adherence to a set of methodological principles which are dynamically interactive and have the ability to vary in emphasis in accordance with what is unique to the questioning of each situated phenomenon. During the interpretive or hermeneutic stage of a phenomenological study it is particularly important for the researcher to exercise discernment in balancing procedural form with disclosure of the phenomenon. Ultimately, the disclosive power of procedural form is measured by the ability of the text as a whole to evoke resonance with the essential structure of the lived experience, rather than any rigidity of application. This is the reason for variance in the interpretive stages of different phenomenological studies while criteria for the questioning stage (choosing a question, explicating assumptions, gathering experience) remain more constant (Colaizzi, 1978; Valle & King, 1978; Cochrane & Claspell, 1987; Van Manen, 1990).

Van Manen (1990) refers to a set of dynamic research activities characteristic of phenomenological investigation rather than a monologic process:

1. Turning to the phenomenon in a committed way.
2. Investigating experience as we live it rather than as we conceptualize it.
3. Reflecting on essential themes.
4. Describing the phenomenon through the art of writing.
5. Maintaining a strong orientation to the phenomenon throughout the writing.
6. Balancing the research context by considering parts with whole.

The first two activities encompass the questioning stage of investigating a phenomena already discussed as generic procedures in existential phenomenology. The remaining activities belong to the interpretive practices of constructing a hermeneutic text once the source for

gathering the experiences has been decided upon. They are worth brief consideration because they served as guidelines for the reflective writing in this study.

Reflecting on essential themes: Moving toward the essence of a phenomenon involves clarifying and making explicit the structures of lived meaning embedded in primary descriptions. In this study these are the verbatim interviews of the co-researchers. It should be noted that choice of means for gathering the primary descriptions is also a hermeneutic act since it shapes initial interpretations of the phenomenon. For example, the structure of the research interview can influence the primary description available for later analysis. This requires thoughtfulness in conducting the interview involving, again, suspension of assumptions, sensitivity to social influence processes, and maintenance of focus on the question. Van Manen (1990) describes the phenomenological research interview as a "collaborative hermeneutic conversation." He points out that the "collaborative quality" of conversation lends itself well to phenomenological research since it is naturally a meaning-making process. The task of the researcher becomes one of setting up situations that facilitate collaborative conversations allowing co-researchers to reflect meaningfully on their experience. This is a primary act of interpretation by the participants. In this study, this is the widest point of the interpretive funnel as these primary descriptions are then continually refined through constant reflection into more and more condensed meaning-units.

In practice, making embedded structures explicit in hermeneutic research involves identifying recurring meaning-units discussed in terms of themes. Reflecting on essential themes then, is the process of analysing the structure of any experience in terms of thematic aspects (Van Manen, 1990). Thematic analysis itself is not a static or unambiguous process. It is a dynamic activity requiring creativity and insightfulness derived from the researchers personal experience

with the original question and their degree of awareness of pre-existing ideas about the phenomenon. The thematic analyst constantly struggles to unbiasedly compare the features of the text being analysed with their own experience and their knowledge of presuppositions concerning the experience in order to establish themes. Van Manen (1990) emphasizes that thematization is itself is a methodological construct which gives "control and order to our writing." It is simply a methodological stepping-stone in the process of meaning-making that moves hermeneutic description toward its goal of communicating the essential structure of lived experience. In other words, themes themselves are not the goal although many studies stop there, rather, connecting the reader to the dynamic quality and meaning of the phenomenon as a whole is the highest pursuit.

Van Manen (1990) usefully distinguishes between three approaches toward identifying thematic aspects of experience in a text.

1. The holistic approach where the fundamental significance of the text as a whole is formulated in a phrase or several phrases.
2. The selective reading approach where the text is gone over repeatedly and recurring statements with high salience for the research question are highlighted, grouped, and thematized.
3. The detailed reading approach where every sentence cluster is considered for thematization and grouping across descriptions.

These levels of interpretive density may be left at the stage of thematic description, or, be "linguistically transformed" and integrated into a common or "straightened story" (Van Manen, 1990; Cochran, 1997). In the process of attempting to weave themes into a common story a central concern for phenomenological research must be dealt with. This is the issue of

differentiating "incidental" from "essential" themes. Van Manen (1990) offers a guideline for accomplishing this: **In determining the essentiality of a theme we ask ourselves if the phenomenon would be what it is without this theme.** This is referred to as the method of "free imaginative variation", or, "fantasy variation" which was originally developed by Husserl (1970), the founder of phenomenology. In this process one continually imagines whether the phenomenon would be the same if the theme in question was changed, removed, or varied in some way. In other words, would the phenomenon lose fundamental meaning if this theme were eliminated?

In this study care was taken to facilitate co-researcher reflection on experience and record it accurately. Detailed and selective reading for theme construction took precedence over holistic reading resulting in a high level of interpretive density. And, imaginative variation was a constant practice in developing a common account as well as the theoretical story of change through enactment from the co-researchers transcripts.

Describing the phenomenon through the art of writing: Creating a revealing text that is true to the question is the object of phenomenological research. Therefore, writing becomes the primary way that a constant constructive relation to the phenomenon is sustained. To the degree that one has mastered the subtleties of language through writing they can reflect subtle aspects of experiential phenomenon. In this way, phenomenological research is both enhanced and diminished by the quality of writing.

It would be easy to pay mere lip-service to the critical relationship between writing and phenomenological research. However, when engaged in such research it is imperative to be clear that writing is given the status of an existential stage in the process of "recollecting being"

(Heidegger, 1968). Writing itself is the theatre of struggle in which one attempts to speak the truth of "logos", to unmask the structure of being. It is a form of authentic thinking, "recollective thinking", which is meant to be so primally grounded in experience that Rilke termed it "blood remembering" (Van Manen, 1990). Without this sensitivity to the serious meaning of writing in phenomenology the researcher can feel confused and dissociated from the process. This risks the prospect of producing an uncommitted and passionless text that fails the task of both revealing and speaking the meaning of being.

Van Manen (1990) lists some characteristics of this attitude toward phenomenological writing which this study drew from:

1. Writing *is* the method of hermeneutic phenomenology.
2. Writing mediates reflection and action.
3. To write reflexively is to measure the depth of things and self.
4. Writing binds a pattern of significant relations into a single whole.
5. Writing concretizes our understanding of the world.
6. Writing decontextualizes in order to recontextualize.
7. Writing enhances the ability to see and reveals what is hidden.
8. To write is to rewrite.

In this study developing an existential attitude toward descriptive-interpretive writing was found to be both motivating and clarifying in terms of increasing direction and adding a deeper sense of value to personal involvement in the project.

Maintaining a strong orientation to the phenomenon through writing: At any point in the process of phenomenological research the risk of being distracted from the phenomenon in

question is present. Language may start to obscure, associations may shift focus, and checks on our presuppositions may weaken. To prevent drifting from the phenomenon in any form criteria for maintaining a strong relationship to it are needed (Van Manen, 1990). Because the medium for revealing the phenomenon is text the evaluative criteria involve judgements about the quality of textuality itself. Van Manen (1990) suggests four such criteria: Texts must be orientated, strong, rich, and deep.

Texts should be orientated: In addition to maintaining personal commitment to the phenomenal focus and an existential attitude toward writing, texts should exhibit an awareness of balance between form and content, introspection and directedness toward action in life, and keep the unique in the phenomenon in proper relation to relevant universals.

Texts should be strong: The greater the degree of grounded orientation to the phenomenon the more a strong presentation is justified. Van Manen (1990) points out that because of the existential commitment and depth of questioning the phenomenological researcher becomes a unique resource regarding the substantive area of investigation. This should not be diminished through minimization of the value of qualitative research or unassertive presentation. Rather, this resource should be strengthened through attention to textual impact throughout the project. To paraphrase Nietzsche, every strong orientation should gather toward the assertion of a unique and exclusive perspective.

Texts should be rich: Texts should strive for rich, thick, and concrete descriptions that explore as many experiential aspects of the phenomenon as possible. Story, narrative, and anecdote are ideal devices for rich descriptions because they can capture what is unique, contextual, and universal simultaneously, and, present it in dialogic form which itself is a natural

structure of lived experience.

Texts should be deep: Rich texts gain depth when they explore phenomenon in a way that is not immediately experienced. A deep text both describes meanings heretofore hidden and it also points to vast unknowns calling for further questioning. Mystery is both unveiled and sensed on newly sighted shores.

According to Van Manen (1990), if a strong orientation to the phenomenon is maintained in these ways throughout the course of a hermeneutic study then original thought naturally flows from the description. Moreover, if original thought is reached through hermeneutic reflection then action is also a natural result of such work. For to see what was unseen, or find new value in what was trivialized, passed over, or taken for granted leads to the desire to act on new knowledge. This connection between knowing and acting is the basis for Van Manen's view of phenomenology as a situated philosophy of action. In this study the connection between knowing and acting is evidenced, for example, in discussing technical implications for the conduct of therapeutic enactment.

Balancing the research context by considering parts with whole: The process of constructing a narrative through descriptive-interpretive writing aims at balancing parts with wholes. Overall, it is critical to keep the research question in mind when producing the narrative. To this end several questions are worth repeating in the process: First, what is the object of human experience being studied? This keeps orientation clear. Second, what is the intelligibility of the experience being studied? This reminds one of the level of description that may be needed to convey the complexity of the phenomenon. And, thirdly, what is the experiential situation that one has participated in? This acknowledges contextual elements of lived experience being

studied which may be necessary to take into account when developing the interpretive-descriptive narrative.

It is the ability of the text to reveal the meaning and structure of the phenomenon that is the ultimate measure of a hermeneutic study. However, apart from the type of guidelines discussed here there is no single recipe for guaranteeing this, which can lead to frustration along the way. One means of managing this fluid process is to keep in mind part-whole relations in choosing approach to the question, method of analysis, and presentation of text. Part-whole relations may be suggested by the structure of the phenomenon itself. For example, in this study the temporal sequence of planning an enactment, doing it, and reflecting on it fit nicely with the beginning, middle, and end format of a narrative. Equally, this temporal format of narrative allows different parts of the enactment to be emphasized in accordance with the co-researchers experience.

Part-whole balances can also be applied to the method of analysis chosen for structuring one's study. If thematic analysis is used then dominant themes can easily be given textual priority with subsidiary themes portrayed in relation to them. Particularly important themes could even be made into separate chapters detailing their relationship to subthemes. What is important to understand is that there is flexibility in revealing these part-whole relations which itself acts like an ordering framework for the study.

If an analytical form of analysis is used, where interviews are reconstructed into narratives, then part-whole relations can be exemplified through depth and extent of story development and anecdotal emphasis. Once done, commonalities in story can be thematized, as in this study, and part-whole relations expressed in terms of theme dominance or perceived criticality to the co-

researchers.

Another method of analysing a lived experience is to do it "exemplificatively". This also allows part-whole structuring. In this approach one first presents the essential structure of the phenomenon as the whole and then fills it out with grounded examples as the parts.

Yet another approach is to analyse the phenomenon "exegetically". Here, one treats the work of other authors on the structure and meaning of lived experience as "incomplete conversations that require strong reading (Van Manen, 1990)." What one emphasizes as central in their work, and how one responds from their own grounding in related experience can link part to whole in new ways.

In this study a combination of devices for textually organizing part and whole were used. These included thematization, analysed narrative, and exegetic form. As Van Manen (1990) points out, combined methods for organizing interpretive-descriptive writing are common because there is no absolute apriori method for arriving at the most revealing text. Human science research requires organization of original writing that sensitively reflects the progressive disclosing of the phenomenon throughout the study.

Narrative Research

Whereas existential-phenomenology leads to hermeneutic methodology because of the need to interpret experience through texts, the emphasis on text then leads to the need to consider theories of narrative research. To this and other ends a body of narrative theory has been developing (Bruner, 1990; Cochran, 1889; Miller & Moore, 1989; Mishler, 1986; Ochberg, 1988; Polkinghorne, 1988; Richardson, 1990; Ricoeur, 1981; Robinson, 1981; Sarbin, 1986; Shotter, 1990).

Aspects of narrative theory which assume that language and experience cannot be separated and that experience is pre-reflectively structured by language may be considered extensions of ontological hermeneutics (Polkinghorne, 1988). Language constructs the meaning of experience and lived experience is embedded in linguistic structure. A primary way in which language gives meaningful shape to experience is by configuring it into a narrative form (Polkinghorne, 1988). Thus narrative form is seen as an ontological organizational schema structuring the shape of experience. Lived experience becomes 'storied' where the process of constructing a story is a result of narrative thinking as a linguistic form (Polkinghorne, 1988; Bruner, 1990). This appears to be an innate human characteristic since all cultures have expressed the meaning of their experience in narrative forms (Ricoeur, 1984; Sarbin, 1986). Bakhtin (1984) goes so far as to consider literary genres as modes of thought.

There is a relationship between the linguistic structure of narrative form and the existential experience of temporality (Polkinghorne, 1988; Richardson, 1990). Existentially time is not experienced as disconnected instants, but with a sense of past, present, and future (Husserl, 1964). Lived experiences are given meaning by their temporal position and the relationship of that position to others in larger configurations of experience. This isomorphic similarity between story telling and the temporal structure of experience underlies narrative form as an innate linguistic structure (Ricoeur, 1981).

Syntax deals with the meaningful relationships between words, clauses, and other grammatical structures in sentences. Narrative too, has its syntactical structures that produce meaning. Plot, for example, is the organizing theme which transforms a series of events into a meaningful whole by ordering the relationship of events to story development and outcome

(Polkinghorne, 1988). According to Polkinghorne (1988) plot is not imposed on events but is created through interaction between the person and events until a "best fit" is found. In this view, the same set of events can produce different plots depending on individual and culture. What is important here is the fact that the act of construing life in terms of plots, or, "emplotment", is an automatic function that people are unaware of, yet they live and understand their lives in accordance with the organizing effects of such plots.

The notion of emplotment as an ordering feature of storied experience is highly suggestive of similar functions related to the "scripting" of experience discussed by Tomkins (1992). Scripts are sets of expectancies, strategies, rules, for organizing emotional experience and may be informative of how narratives are structured from experience (Cochran, 1997). Whatever the syntactical structures involved in narrative formation and change, making them conscious through hermeneutic analysis is potentially revealing of how lived experience is ordered, made meaningful, and changed. For example, in this study relationships between script formation, enactment/action, narrative junctions, and change emerged as central findings.

Cochran (1989, 1990) sees a dynamic relationship between the beginning and end of storied form. Ideally, the beginning and end of a story are in opposition where there is a difference between what is and what ought to be. This is felt as a sense of incompleteness at an existential level and there is a desire to move toward resolution, toward an end, of what was yearned for. The incompleteness can be negative or positive but in either case there is desire for movement toward an end.

A narrative or story derives dramatic tension from the fact that the actual end may be different than the desired end. This is clearly seen as central to literary forms such as tragedy,

comedy, and suspense. Story reflects life in the sense that the end can only be anticipated not predicted. Cochran (1990) points out that this designates two story lines as being in dynamic opposition to each other. One is that of the main character's intention, and, the other is what actually happens. In one, the intention of the persons gives direction and movement to the story. In the other, what actually occurs directs the telling. When lines of intent and actuality converge optimism and contentment ensue. When they diverge tension increases. With this description of emotional consequences as being embedded in narrative forms Cochran (1990) converges with the views of Tomkin's (1992) on script theory.

According to Cochran (1990) all events which shape movement toward a storied end are relevant. However, since the end of the story can only be anticipated the relevance and significance of events can change along the way. What started out as important may become less significant in the end, and, something that seemed unimportant may become critical after all.

Here, one may think of story as having lived stages. First, story is in a **conserved stage** as a set of potential strategies related to potential ends. Second, story enters an **enactive stage** when those strategies are situationally put into the service of pursuing an end whether out of choice or necessity. Finally, story enters a **reflective stage** when stock is taken of the journey to actual ends and compared to the originally conserved story. One could speculate that much of the meaning unique to an individual life is found in the distance between the conserved stage of culturally received stories and the reflective stage of measuring the experienced journey to actual ends. One can see that there are clear parallels here with role theory where enactment is the determining factor in changing scripts whether of a role or a story. Only the enactment of a role or a story can produce **narrative junctions** with enough felt and substantial significance to alter

the conserved scripts controlling a life's course and meaning. The point is, the opposition between the beginning and actual end, rather than the desired end, organizes the story tragically or heroically, and determines what is finally meaningful.

The task for the researcher attempting to explore the meaning of a narrative is to find thematic structure and pattern in the movements from beginning to end (Cochran, 1989). This aspect of narrative theory may be seen as an extension of methodological hermeneutics as it tries to identify structures that possess a "truth of internal coherence" (Spezzano, 1993). Cochran (1997) refers to this process as "straightening the story" where themes and patterns are identified, say in an interview transcript, which then are ordered anew in narrative form to reflect the dynamic and temporal flow of the revealed internal coherence. Repeated over cases, straightened narratives can be compared and used to produce an interpretive description of a common pattern in a lived experience. This form of hermeneutic investigation was used in this study.

A way of describing the exploration of the structure and meaning of a story is known as the "hermeneutic circle" (Howard, 1982). This subsumes activities already mentioned by Van Manen (1990) including imaginative variation and the balancing of part with whole. The researcher begins by entering the circle of back and forth comparison of whole to parts, and parts to whole, in their interpretive reading of the given text. For example, in this study transcripts were first read over in their entirety in order to get a holistic sense of their meaning, and then parts were studied in order to define their relationship to the whole and vice versa, over many readings. To understand the part the researcher needs to have a sense of the whole or overriding context. To comprehend the whole detailed understanding of the composite parts is required. This dialectical process of questioning text through part and whole contrasts is continued until

essential patterns with internal coherence are revealed .

The researcher must attend to the soundness and trustworthiness of the distilled narratives that are constructed for revealing the patterns of experience (Cochran, 1989; Mishler, 1986). In studies producing narratives as their research product soundness refers to issues of internal validity while trustworthiness refers to issues of reliability (Polkinghorne, 1988).

For a narrative to be sound it must demonstrate that it is well-grounded in the phenomenon being investigated, and that there is sufficient evidence to support it (Polkinghorne, 1988). In the current study soundness was addressed through the use of several different sources of convergent evidence. First, eight co-researchers were chosen who were deemed by their own acknowledgement and research supervisors to be steeped in the phenomenon of change through enactment. Second, in-depth interviews of the co-researchers experience of enactment were gathered. Third, co-researchers responses to the narratives derived from their interviews were taken into account. Fourth, ongoing discussion with research supervisors as to the depth and meaning of the investigation were conducted. Each co-researcher's final narrative was based on these sources of convergent evidence.

For a narrative to be trustworthy it must be shown to reliably portray the evidence that was gathered about the co-researcher's experience of change through enactment. This involves ensuring that there was a free flow of information in the research interviews and that nothing of importance was distorted or left out of the final account (Polkinghorne, 1988; Mishler, 1986).

In this study trustworthiness was checked using three types of narrative review. First, all evidence including video and audio tapes, transcripts, and narratives were reviewed by the researcher with the research supervisor. They had to agree that each account was an accurate

representation of the co-researcher's original statements. Second, accuracy was checked by having each co-researcher review and comment on the narrative summary representing their straightened story. Their comments and elaborations were then used to revise the accounts in any way they felt necessary. Third, each narrative was checked by an independent reviewer who compared video and transcript to narrative account and judged whether it was faithful to the interview. Following these procedures each narrative required agreement from four different people as to accuracy of account: The researcher, the research supervisor, the independent reviewer, and the co-researcher themselves.

Using these methodological checks there is reasonable basis for claiming that each narrative has credibility. Soundness was checked against different sources of convergent evidence. Trustworthiness was checked by different reviewers making judgements as to accuracy.

In the current study narrative form influenced the investigation from beginning to end. For example, given that a first task of existential-phenomenological research is explication of assumptions, one of the assumptions guiding this study was that the enactment would be experienced as an unfolding story on a number of levels. On one level, there would be the story of doing the enactment itself in terms of planning, enacting, and reflecting on it. On another level, it was assumed that the enactment itself would be the continuation of a story involving the issue in the enactment which would have a beginning in the protagonist's past, an unfinished middle that led to wanting to do the enactment, and some degree of resolve or realization after the enactment. This turned out to be the case where the enactment produced narrative junctions allowing movement toward a more finished end.

This assumption about the narrative structure of the experience of enactment also

influenced the interview format. Questions were asked about what led up to doing the enactment, what stood out during the enactment, and what seemed meaningful in reflection after the enactment. From these basic questions open dialogue would develop between the researcher and the co-researcher during the interview.

The selection of participants in the study was also shaped by the narrative perspective. Co-researchers needed to have enough time after the enactment to be able to reflect on it as having a beginning, middle, and end rather than still being immersed in the unfolding story (Cochran, 1989). All co-researchers were interviewed at least two months after their enactment which allowed them to appreciate the significance of events.

The approach to interview style was also influenced by narrative theory. Mishler (1986) argues that standardized questions ignore the context of people's lives and direct people away from the telling of stories. He offers an alternative way of interviewing based on a theory of narrative discourse. Taking an ontological hermeneutic position, he assumes that "narratives are one of the natural cognitive and linguistic forms" through which humans order experience. Interviews then become extended conversations that "co-construct" stories between the teller and listener. These conversations are naturalistic "speech events whose structure and meaning is jointly produced by interviewer and interviewee" (Mishler, 1986). In this view questions and answers are forms of speech with linguistic and social rules which co-construct the dialogue in storied form. The research interview now emerges as a shared hermeneutic circle jointly participated in by interviewer and interviewee. Questions and answers are formulated and reformulated in relation to ongoing part and whole, before and after, immediate and contextual contrasts as researcher and co-researcher work together to find meanings they both understand.

This collaborative style of interview is congruent with the values of subjective immediacy and authenticity demanded by existential-phenomenological research (Colaizzi, 1978). What is essential is the facilitation of people's authentic efforts to "construct coherent and reasonable" narrative representation of their experienced world. As opposed to standardized interviews, the collaborative, narrative orientated interview is much more sensitive to supporting awareness of subjectively experienced context in the exploration of lived meaning. When the contextual web of subjective meaning is thus supported, experience naturally emerges in storied form with a more intact portrayal of inherent patterns of meaning (Mishler, 1986).

The narrative perspective also shapes the way themes are identified in the process of hermeneutic analysis. Whereas existential-phenomenology emphasizes thematizing pre-reflective experience in an iterative way, narrative analysis gathers reflections, actions, and feelings in an organized and patterned form. Themes are not viewed in isolation but within the context of a story. For example, in this study meanings cluster together depending on whether they describe experience before, during, or after the enactment. Moreover, some themes extend the meaning of other themes, while others contrast and oppose each other revealing dynamic pattern in the lived story. Taken altogether, story organizes the themes into relational perspective with each other ideally allowing the reader to retrace the thoughtfulness of the researcher in weaving a hermeneutic circle of understanding (Howard, 1962).

Use of narrative form across cases supports the hermeneutic method by producing storied wholes to take into account while identifying themes and orientating them relationally in a common story. For example, the researcher can determine whether the cluster of themes in the end of the common description completes what happened in the beginning. With the template of

story it becomes possible to assess whether themes in the middle of enactment begin to form an interpretive-description of how co-researchers arrived at the end. The goal of the common story is to describe the experience of change from one position to another in the narrative. Thus, this narrative form of hermeneutic method is ideally suited to examining the meaning of change through enactment over time.

Summary of approach to the study

This study investigated the meaning of change through enactment in psychodrama. An existential-phenomenological approach combined with a narrative form of hermeneutic method was chosen to explore the meaning of these lived experiences for eight co-researchers. Research results produced by this method include: Each person's narrative account of the experience of change through enactment in before, during, and after format; significant themes identified in the narrative accounts, a common story constructed from the themes, and a theoretical story constructed from all levels of hermeneutic interpretation. Technical implications for conducting therapeutic enactments will be briefly discussed in the final chapter.

CHAPTER THREE

METHODOLOGY

Introduction

The objective of this study was to understand the meaning and pattern of change through enactment in psychodrama. To move toward this goal a methodological procedure was chosen and rigorously followed. Steps in setting up the methodological frame and analysis of material gathered within that frame included: First, choice of an appropriate research method as previously discussed. Second, explication and suspension of presuppositions. Third, identification of co-researchers who would be steeped in the phenomena in question, in this case psychodrama participants. Fourth, video taping of the actual psychodrama and in-depth taped interview with each co-researcher as to what was meaningful before, during, and after their enactment. Fifth, transcription of taped interviews.

Once the interviews were gathered the analytical stage of methodological procedure was ready to begin. In this study there were five phases of analysis. I consider these as phases rather than steps because there was no strict linear progression from one step to another. Rather, each phase involved a dominate level of analysis but with a constant back and forth questioning, wondering, and collateral development of all other levels. This pattern of questioning and analysis is the cognitive track left by the intentional use of the hermeneutic circle of reflective contrasts which underlay these shifting spirals of analytic emphasis. In this way all levels and phases of analysis are worked to increase the resolution of each in a way that is both integrative and simultaneously exhaustive of difference.

The first phase of analysis emphasized preliminary thematic analysis of the transcripts on three levels; meaning units related to each co-researchers personal experience of the process of change through enactment, meaning units that suggested technical implications for therapeutic enactment, and, meaning units that suggested theoretical implications for understanding change through enactment. The second phase dealt with forming the individual interviews into narrative accounts of the experience in a before, during, and after sequence; having them reviewed by the co-researchers for adequacy of fit; and then, having them scrutinized by an independent reviewer for trustworthiness. The third phase involved identifying themes in each of the validated and reviewed narratives. The fourth phase involved doing a comparative pattern analysis where like themes were woven into a common story representing the essential pattern and meaning of change through enactment. The fifth phase of analysis involved extraction and interpretation of theoretical implications contained in the transcripts, narratives, and common story. This led to the construction of the theoretical story of change through therapeutic enactment.

Results are then discussed against the backdrop of existing ideas discussed in the literature review with emphasis on the theoretical, technical, and future research implications of the meaning and pattern of change through therapeutic enactment that this study revealed.

Rigour in research deals with how strictly recognized procedures are followed to achieve a certain goal (Cochran & Claspell, 1987). As already discussed, in existential and hermeneutic phenomenology procedures are viewed as researcher tasks for maintaining a strong and rigorous orientation to the phenomenon and its description. Choice of an appropriate research approach and rationale have previously been discussed at length. In this chapter steps actually performed in the methodological procedures of this study will be laid out.

Explication of Presuppositions

After choosing the research approach the second task in this study was to clarify and state my presuppositions regarding enactment. As Cochran and Claspell (1987) point out it is impossible to become presuppositionless. Instead one attempts to become aware of their assumptions by developing a reflexive sensitivity to their current understanding of the phenomenon. This is then "bracketed" or isolated from distorting influence during the investigation. Sensitivity to one's current understanding of the phenomenon also serves as a basis for questioning the experience during investigation. One can legitimately ask a co-researcher if something predicated by the researcher's assumptions was in fact present in the subject's experience. In such questioning the reality of the co-researcher's experience has the primary value.

My presuppositions regarding enactment start from a strong egological position given my prior experience with the phenomenon. My decision to investigate the research question originated in the intersection of two lines of personal inquiry I had been following for some time. Off and on for more than ten years I had the opportunity to be a psychodrama participant and discussant of its processes. Over this period I became interested in understanding how psychodrama was able to produce the results it did. At the same time, I became aware that the literature regarding change through psychodrama was relatively limited in the description of its own processes and outcomes.

During the same ten years I was studying and applying the processes of psychoanalytic psychotherapy. This culminated in my graduation from a three year program at a recognized psychoanalytic institute. During that period of study I was introduced to the concept of

enactment. Enactment fascinated me because it represented a pivotal intersection for many psychological processes and theoretical debates: Remembering through action, interpersonal communication, affective development, repression, resistance, unconscious action, relational derivatives, the relationship between representation and cognition, issues of structural change, and so on.

Through exposure to psychodrama and psychoanalysis I concluded that focussed investigation of enactment may be able to inform both. This view of enactment as a workable and productive link between these two areas became the basic assumption of this study. This was supported by the fact that psychodramatic theory had already established a history of borrowing from analytic thinking (Blatner, 1996). And, psychoanalytic thinking has a history of offering effective insights to other disciplines. This longstanding inner dialogue between my experience of psychodrama and psychoanalytic thinking has operated as a background circle of hermeneutic consideration for the entire study.

In reflecting on the psychodramas I had experienced I noticed that protagonists, including myself, divided their process into a significant planning stage, the actual enactment, and subsequent reflection on the enactment and experiences derived from it. This structure fit well with the narrative approach and influenced the choice of narrative analysis.

I also noticed that no matter what issue a protagonist started with in their enactment, inevitably material and scenes surfaced that dealt with family of origin conflicts and object relations. Resolve reached through an enactment seemed to involve activating and redoing these issues which then facilitated moving toward more present day goals. Overall the enactment process seemed to be experienced as facilitating the restructuring of central themes that organized

perceptions, feelings, and thoughts related to both self and others which acted like threads of continuity between present issues and past object relational scenes. Repeatedly I was struck by the power of psychodramatic enactment to access these earlier organized cognitive-affective themes/roles and reorganize them in more rational, flexible, and effective ways. At the same time the language of catharsis did not seem to do justice to the complexity of this process or deal with the varied outcomes. I found myself developing a central assumption that enactment might in some way be connected to central processes in self-organization and that these might be discernable in detailed descriptions of the lived experience of enactment. This crystallized into wondering if understanding processes related to enactment could be furthered by existing psychodynamic theories of development and if descriptions of the lived experience of enactment could add to knowledge of the dynamics of development.

Additionally, my own experience with enactment in psychodrama convinced me that the group context and the social/cultural dimension it added was of great importance to the process. Through this social dimension individual experience related to enactments was contexted in broader and more universal meanings and myth. I also assumed the group setting facilitated generalization of change related to the enactment into the larger life and meaning world of the participant.

I assumed that after an enactment people might experience a dream derivative as I had, that organized their experience of change in a meaningful way and that also acted as a template for future action (Brown-Shaw, 1998).

Finally, the process of conducting the literature review as a precursor to the study also serves as a statement regarding presuppositions. My choice of material included in the review

would be meaningless if it was arbitrary or neutral. Rather, it represents positions and ideas on the meaning of enactment that hold some sense for me, as I compare it to my own experience and understanding. Therefore, the literature review represents an extended body of my tentative assumptions about enactment.

Because the explication and bracketing of presuppositions is an ongoing task throughout the entirety of a phenomenological study this attitude of openness to new presentations of the phenomenon remained a conscious companion during the investigation.

Co-researchers in the Study

The next task was to choose people who had experienced change through enactment in psychodrama. This was accomplished by contacting an experienced director of an ongoing psychodrama group and asking participants if they would like to contribute to this study. I attended the two psychodrama workshops from which participants volunteered and observed all of enactments used in the study. At each workshop permission was given by the participants to video tape all the enactments with the understanding that I may ask to view them in confidence if they were used in the study.

Eight people were chosen according to principles for phenomenological research (Colaizzi, 1978; Cochran & Claspell, 1987). Each co-researcher had to have had the experience in question and be able to articulate in the interview. They also had to have had enough time after the enactment to reflect on the experience. In this study people were interviewed on average two months after the event.

These eight people represent a theoretical sample (Glasser & Strauss, 1967). In theoretical sampling there is no preset number of people which is adequate to the sample. Rather,

individual cases are analysed until a saturation point is obtained where no new information is forthcoming. In this study, commonalities started to emerge after two interviews and subsequent ones were added to reveal details and confirm themes and structures as well as differences. This was particularly the case in reference to a dream derived from the enactment. Five out of the eight participants reported having a dream derived from their enactment. Serial analysis of the eight interviews confirmed the dream as a significant derivative of enactments even though three of the eight did not report them.

All of the participants were mature adults either in a graduate school program or holding graduate degrees. Ages ranged from thirty-four to fifty-three. Two were male and six were female. One participant was a cross-cultural student from a Mediterranean country. All had had more than one career in their adult work history and represented a diversity of professional backgrounds and ethnic family of origin.

All of the participants were eager to discuss their experience of the enactment because each felt it had dealt with an issue of longstanding significance and produced new feelings of resolve and understanding for them. All looked to the research interview as a chance to explore and extend their own understanding of this experience.

Interview

Cochran and Claspell (1987) suggest the phenomenological interview involves asking the co-researcher to offer an account of the target experience coupled with a series of questions for exploring it in depth. In this process the interviewer should strive to be fully present to the co-researcher's experience in attempting to facilitate the reliving of the event. Equally important, the interviewer must take care to keep the focus on the experience in question while drawing out

concrete description without leading or imposing biases. Once this attitudinal frame is in place the priority is on constructing a meaningful dialogue between equals for the mutual exploration of the experience (Cochran & Claspell, 1987). This restates Mishler's (1986) view of the research interview as a joint project where both parties use reciprocal discourse to construct meanings each understands and agrees to, often in a non-linear fashion.

The goal of the interview in this study was to have the co-researchers describe what they experienced before, during, and after their enactment that stood out as significant for them. The length of the interviews ranged between 1 to 2 hours with an average duration of 1 1/2 hours. Each interview began with a few minutes of casual chat which spontaneously warmed up to the topic of the enactment. When ready to start the interview proper I began with an orienting restatement of the purpose of the research and how I wanted to approach it.

Re: "As you may know the purpose of this study is to explore the meaning of change through enactment. The way in which I would like to do this is to ask you to describe your relevant experience leading up to the enactment, during it, and after it. Do you have any questions about this?"

Once comfortably orientated this way each interview started with a similar open-ended question.

Re: "What stands out as significant for you in leading up to the enactment you did?"

Often co-researchers would ask how far they should go back in describing things that led them to the enactment they did. My response was to say that they could go back as far as they wanted since the only important consideration was that they felt their comments to be relevant to the process of doing the enactment. Once started a natural back and forth conversation developed with me asking for clarification and elaboration at various points. The following questions were typically repeated with slight variation to keep investigation focused on the

meaning of planning the enactment.

1. Looking back what else are you aware of that stands out as significant leading you towards the focus of the enactment you did?
2. Are there any other thoughts, feelings, events, dreams, fantasies, people etc. that stand out as significant in organizing your planning of the enactment?

Two other questions were asked in this stage of the interview dealing with the 'before' of the enactment. The subject of these questions was then tracked with similar questions asked in the 'during' and 'after' stages of the interview. These questions were derived from my own experience of enactment as stated in my assumptions above. This assumption was that protagonists regularly accessed central themes organizing experience of self and others in their enactments often related to family of origin scenes. It was further assumed that significant change was often related to the restructuring of these themes in the enactment process. In the 'before' stage of the interview these questions were phrased as:

3. Could you characterize your experience of self and others as being organized by any dominate themes, thoughts, or beliefs prior to the enactment that you also see as involved in planning the enactment?
4. Do you have any thoughts on the origins of these themes and their meaning in your life generally?

All co-researchers easily identified such themes. In fact, they responded so readily and eagerly to these questions I became concerned that the interview could be diverted from its focus on the meaning of enactment. At this point, Van Manen's (1990) directive concerning the need of the researcher to maintain a strong orientation to the research question was drawn on for

guidance. Following this advice I consciously limited the responses to these questions by keeping the co-researchers focussed on exploring how they were relevant to the enactment. This was not difficult to do because all co-researchers found the identification of these themes to be extremely helpful in giving continuity of meaning to their entire experience of the enactment. It was as if identifying a unifying theme in the before, during, and after of their process actually increased their ability to reflect meaningfully on the experience. They would often feel that their labelling of the connecting theme made them realize the enactment was more deeply meaningful than they had realized, which increased their energy and interest in exploring it. In many ways the story of their enactment became the story of the fate and effect of these themes in relation to the enactment.

An example of how easily co-researchers identified and found connection between these themes and their enactment is taken from transcript two.

Re: "Can you identify any dominate theme, feeling, belief that you have a sense of organizing your experience of self or others prior to the enactment, which, however, may have been related to the enactment?"

Co: "Yeah. Two things. Two big things actually. One is my sense of taking my place and figuring out what that place was."

Re: "So one dominant theme would be 'my sense of taking my place' and another 'figuring out...'"

Co: " '...what that place was.' Yeah, I've always had this, before the enactment, contradiction about the work I did and how I really am and being able to marry those two things."

In stage two of the interview focussing on experience during the enactment the following questions were routinely asked.

5. Looking back what stands out as significant in the process of doing your enactment?
6. Are you aware of anything that made it feel right to move into the action phase of the

enactment when you did?

7. What felt like the biggest risk to take during the enactment?

8. What were you most surprised about during the enactment?

9. Were there any identifiable themes or beliefs about yourself or others that you feel you actively engaged during the enactment?

10. Are there any regrets or negative experiences that stand out for you during the enactment?

In stage three of the interview dealing with experience after the enactment the following questions were routinely asked.

11. What stands out as significant for you during the debrief immediately after your enactment?

12. What stands out for you in the first few days after the workshop in which you did your enactment?

13. Did you notice any changes in your feelings, behaviour, or thinking in the first few days or weeks after the workshop?

14. Did you have any dreams after the workshop which seem related to the enactment?

15. Do you have any awareness of any longer term changes which seem related to your enactment?

16. Are you aware of any significant changes in the themes you identified as important prior to your enactment?

17. Do you have any awareness of how or when you use reflections, memories, or images related to the enactment in your life after it?

18. Are you aware of any moments during the enactment that still stand out now as significantly change producing for you?
19. Are there any other insights that you would like to share about changes you might have experienced as related to the enactment?
20. Do you understand the original issue you brought to the enactment any differently now?
21. Is there anything you would have liked to have done differently in the enactment?
22. Looking back now are you aware of any negative effects of the enactment?

In all stages of the interview these questions were asked as prompts to start co-researcher description of their experience. In some cases they were unnecessary since the respondent offered the material freely on their own. Questions in the first stage of the interview were easily understood for the most part, with some explanation needed as to the kinds of themes I was referring to in question 3. Once explained with examples this question was readily responded to by all. Questions in the second stage of the interview were also easily understood and responded to. Similarly by all accounts, questions in stage three of the interview were equally well understood and answered. Question 14 asking about dream derivatives generated a great deal of description by the five co-researchers who reported them. Here again, I had to take care to keep the conversation orientated to the research question and limit discussion of the dream to its relevancy for the meaning of the enactment. For those who did not report dream derivatives question 14 often led into extended discussion of actions they had taken as a result of the enactment. This occurred naturally, where these people seemed to focussed on integrating changes related to the enactment more in terms of behavioural action rather than internal

representation. Also, one of the three not reporting a dream derivative stated that they never dream, or at least, never remember their dreams. This supports the view that there may have been differences in co-researcher tendency to attend to either behavioural derivatives or inner ones.

Following the format of exploring the meaning of the enactment in terms of before, during, and after seemed to facilitate co-researcher ease in reflecting on, ordering and describing their experience. This approach coupled with the use of counselling skills such as active listening, paraphrasing, perception checking, clarifying, and so on made it possible to collaboratively arrive at a shared understanding of the meaning of each person's enactment. As Cochran and Claspell (1987) point out, in the phenomenological research interview one actively creates a context for elaborating and exploring experiences. Again, this echoes Mishler's (1986) view of the research interview as a discourse between researcher and co-researcher which tries to construct agreed upon sense of what each is saying to the other. This back and forth refinement of the co-researcher's meanings characterized the interview process. For example, in transcript four the co-researcher is exploring emergent connections between her enactment which focussed on her relationship with her parents and her identified theme of feeling that 'everything is my fault'.

Co: I never heard my parents fight...it was not overt...but there was an incredible amount of...covert, or...non-verbal...like there was a lot of tension.

Re: You mentioned that in the enactment.

Co: Like body language...there was a lot of...

Re: Tension...a felt sense...

Co: Oh exactly, and I, I am sure that when I was a kid I could actually see it. So what I did with that I don't know, but I think I thought there's something wrong here, nobody's talking about what is wrong...But somehow I must have done it...

Re: Like a child's attempt to take responsibility for what they can't understand in there parent's behaviour...

Co: Yes...and maybe...certainly in terms of my sister, and my sister died when I was four and a half...and you know children at that age feel very omnipotent in some ways...and because I hated her...wished she was gone...and then she was gone...so I think that was pretty powerful, but, well, I must have done it...from my four and a half year old perspective.

Re: Like a terrible sense of irrational guilt...

Co: Yeah, I think, incredibly strong.

Re: Yeah, and is there any connection to that and the strength of your theme in the enactment that 'everything's your fault'?

Co: Very much. Like that thing was my fault definitely, so therefore...then that became a theme of my whole life...

Re: Very powerful...

Co: Yes...

In this rather moving excerpt by using active listening, paraphrasing, reflection of feeling, and linking the co-researcher and I were able to discover a very significant meaning regarding her enactment which had dealt with her need for acknowledgement of her emotional reality by her parents. The theme she identified of 'everything's my fault' contained so much guilt that she had been unable to ask for what she needed, not only from her parents, but also from her adult relationships. Together we discovered that buried in this inability were actual controlling scenes and beliefs related to the quality of her parents emotional interaction and the childhood death of her disabled sister. I had not expected this disclosure regarding her sister because it had not come up in the enactment which I had observed. During the enactment this co-researcher accessed very intense feelings including grief which then centred on herself and her parents over the lack of

expressed love. She then enacted ways of asking for what she needed and feeling good about it, rather than accepting emotional scraps because she felt so undeserving. Now in the interview we were discovering together, that in very real terms, a central meaning of her enactment was separation from a deeply felt and guilty form of grief related to her childhood experience of her sister's death filtered through the emotional atmosphere created by her parents. In process terms this suggests that one meaning of change through enactment is its ability to promote more differentiated emotional understanding and interaction which may have been previously restrained by irrational emotional beliefs formed in earlier experience. Theoretically, this could be seen as supporting the views of Weiss and Sampson's (1993) on the functioning of "pathogenic beliefs."

This discovery made together in the research interview is not an arbitrary addition to the enactment experience. Rather, it is an example of what Mishler (1986) calls the co-construction of meaning between teller and listener, which in this instance, focussed on reflective understanding of a pre-reflective phenomenon in the enactment. Together, through joint descriptive interpretation, amounting to utilization of the hermeneutic circle in conversational form, I and the co-researcher discovered meaningful dimensions of the enactment phenomenon which we checked with each other in order to arrive at mutual understanding and agreement.

Throughout the interviews similar use of counselling skills to facilitate co-researcher exploration and interpretive description of their experience were used. All remarked that they found the interviews highly interesting, in terms of having a chance to reflect on their enactment in a deeper and more detailed way than is usual with life experiences. As one co-researcher commented, she felt her experience in the enactment was "honoured" by the depth of care taken in reflecting on its meaning.

Analysis

Analysis of the transcripts was done in five phases. The tasks involved in each of these phases and rationale for them will be described here.

The **first phase** involved the analysis of the transcripts in terms of three types of meaning units: (a) Grounded meaning units related to the person's experience of the enactment; (b) Meanings units related to technical implications for managing therapeutic enactment. (c) Meaning units that had theoretical implications for understanding enactment.

This initial level of analysis was quite detailed for several reasons. Separating each transcript into meaning units concerning the person's experience of the enactment helped orientate me to their process in a very thorough way as well as serve as the basis for forming their accounts into a narrative. Having this depth of familiarity helped ensure a high level of veridical congruency between the transcript and the narrative. It also began the process of interpretive description sensitizing me to themes that would be identified in the narratives which would then serve as the bones of the common description of change through enactment.

Identifying meaning units that had technical implications for therapeutic enactment had practical value for developing a sense of the emerging theoretical story as well as technical handling of the process. I felt that the closer I kept these implications to the original transcript the clearer, more useful, and easier would be their translation into a theoretical story and straight forward technical suggestions.

Identifying and locating meaning units that had theoretical implications within the transcripts also had simple practical value developing an emerging theoretical story of change through therapeutic enactment. On the one hand it was a way of keeping running notes to myself

as to what theories the phenomenal experience of enactment might or might not support, while on the other hand, it was a way of developing and integrating an accruing theoretical story of my own as I went through each transcript. Also, with this notated work at the theoretical level done simultaneously with identification of technical and participant meanings, later discussion of the implications of the study in relation to the theories in the literature review was easier to do and support with examples.

An example of these three levels of initial analysis is taken from transcript two showing location in the original transcript, literal summary of that section displayed with interpretive thematic reflections as to essential meanings of the literal summary, technical, and theoretical possibilities.

L212p8-L237p9: The speed added to the reality of the enactment. He realizes he wanted to say a couple of "very significant things" to his coworker which is somehow related to this sense of time limit, but the director slowed him down, which was "very helpful". He has a realization that the time pressure is an unconscious way of reliving the interpersonal style of the coworker; a lot of planning first then "quick action." Others had experienced this as the coworker's need for "control". **The pacing of the enactment both by himself and the director is seen as having several meanings. It added reality to the enactment, it may have represented his experience of the style of the coworker, and it served as a point of entry for positive director intervention. Technically this suggests that it is useful for the director to be aware of pacing and speed of action as markers for meaningful issues worth orientating to and interacting with during an enactment. Theoretically, this section supports remembering through action. It also suggests that condensation of meanings in an enactment may be similar to condensation of both manifest and latent meanings in a dream.**

In the **second phase** the transcripts were put into narrative form to 'straighten the story' of each persons's enactment experience. This allowed for a more ordered statement of the co-researcher's experience and a clearer portrayal of change related to the enactment process in terms of progression through beginning, middle, and end (Cochran, 1997). The aim was to stay

faithful to what was given in the verbatim account of the enactment while heightening the visibility of both progression and pattern regarding change through enactment. Transformation into the storied form was facilitated by a number of factors. First, the enactment process has a naturalistic before, during, and after format. Second, having the co-researcher identify an organizing theme in their experience that was present before, during, and after the enactment gave the story added focus for observing specific changes given the dramatic tension that was setup between the theme and the enactment. And finally, having already separated the transcripts into condensed meaning units made this both easier and more thorough. Again, while constructing the narratives a form of hermeneutic circle was constantly employed as I moved back and forth between the evolving narrative, the original transcript, and the initial level of meaning unit analysis already done.

Once completed the narratives were returned to the co-researchers for validation. They were asked to read the account of their experience and comment as to their sense of fit between the narrative and their experience. Any changes they wanted made were then done resulting in the final narrative. Each co-researcher was asked for a short statement as to the adequacy of fit. These are included with each narrative. In this study the co-researchers requested no significant changes in the narratives. The most frequent request was not related to the narrative but rather involved the perception of people portrayed in the narratives. Several co-researchers wanted it made clear that the way they described significant others in the enactment was specific to their perception of them in terms of the issues they had with them. They did not want others to think that their often negative portrayal of these people represented their entire reality. I offered that I would include a statement, as I am now, that the perceptions of any persons in the narratives is entirely personal and issue specific and not representative of them as whole people in their real

lives. The enactments dealt with the subjective realities of the co-researchers and cannot be seen as reliable or objective descriptions of any other persons mentioned.

Once the narratives were validated they and the original transcripts were given to an independent reviewer. The task of the independent reviewer was to check that the narratives were reliable accounts of the transcripts without the distortion of bias, exclusion, or addition. The independent reviewer also gave a short statement of their findings in this regard which are included with the narratives and the comments of the co-researchers. The eight narratives, co-researcher comments, and independent reviewer comments are included in complete form in the results chapter.

In the **third phase** of analysis themes were identified in each of the validated and reviewed narratives. Each narrative was taken one by one and analysed into essential themes. Where there was doubt or ambiguity the narrative based theme was contrasted with the transcript and previous analysis into meaning units. In this way the meaning of each theme was derived through another level of back and forth movement of the hermeneutic circle of interpretation. This allowed the overall context of the themes to be kept intact which ensured that meaning was being drawn out of the co-researcher's experience rather than added to after the fact. The developed themes of each narrative were compared and compiled together. Similar thematic meanings were clustered together. This allowed the thematic analysis to move from individual accounts to comparative accounts to essential themes representing the pattern of change through therapeutic enactment.

In the **fourth phase** of analysis the common themes were woven into a common story of change through enactment. The common story began to emerge in broad strokes as themes before the enactment started to stand in dramatic contrast with themes after the enactment

showing for example, resolve of beginning issues, new feelings compared to old feelings, integration of opposed issues, new realizations compared to beginning assumptions, new actions compared to old actions, and resolutions regarding new goals compared to beginning goals. The themes in the middle, or, during the enactment by and large dealt with how people moved from the before to the after revealing how change occurred.

Generally the reduced set of before and after themes were contrasted while the during themes were examined for understanding as to how any change occurred. However, it was also found that change occurred in some ways during all temporal stages of the enactment process. For example, in the planning stage before the enactment some people experienced change in understanding, focus, or goals due to the impact of experiences in the planning process itself. And, similarly, after the enactment change continued to occur for some people as a result of derivatives from the enactment, reflection on them, and actions taken because of them.

Because a basic assumption I had approaching the investigation of change through therapeutic enactment was that it was a complex multi-modal process, potentially containing both large and subtle movements at all stages, I intended to note as many nuances of change as possible in each stage as long as they were described by the participants. This intention toward the study amounted to my opting for a "thick description" as much as possible in the themes, common story, and theoretical story (Glasser & Strauss, 1967).

In the **fifth phase** of the analysis hermeneutic interpretations were pushed to a more abstract level where the theoretical story of change through therapeutic enactment was constructed. In this phase of analysis all levels of previous interpretation were really used as hermeneutic tools for stepping as solidly as possible toward theoretical implications derived from

the co-researcher's descriptions of change through enactment. As stated before, these were first noted at the same time as initial meaning units were identified and technical implications recorded. They again became a focus of interest when identifying themes in the narratives and formulating the common story. The benefit of attending to theoretical implications throughout all levels of reflection on the study is that any implications finally arrived at are thoroughly grounded, easily located, and therefore well evidenced. The theoretical story is the result of constant back and forth hermeneutic reflection spiralling through several levels of interpretation. Therefore, while it is presented in terms not based in the direct experience of co-researchers the attempt has been to have it emerge in as transparent a fashion as possible from the experience of the co-researchers.

The theoretical story is presented in terms of drawn from existing theories of change but a few will be coined where no other seems to fit. In this way, the theoretical story will represent a model of change through therapeutic enactment that is interpretive, integrative, original, and, in its own way thoroughly grounded while remaining a hermeneutic study only.

Taken together these five phases of analysis are interdependent and mutually supportive of each other. Viewed side by side, it is hoped they move toward producing a differentiated yet integrated picture of change through therapeutic enactment that does some justice to reflecting a complex human experience in a way that adds to understanding while also having practical value.

The next chapter (four) will present the eight individual narratives as a back to back set which are interesting reading in their own right. Chapter five will present the common themes, common story, and theoretical story. The final chapter (six) will discuss limitations of the study, and implications of the results for existing theory, technical practice, and future research.

CHAPTER FOUR

RESULTS:

Personal Narratives

This chapter will present the personal narratives constructed from the co-researcher's transcripts. They will be presented as a back-to-back set with co-researcher and independent reviewer comments included. Fictitious names are, of course, used. Small quotations are included from the transcripts where it was felt their added emphasis would be helpful.

Themes identified through comparative pattern analysis of the narratives will be presented in chapter five along with the common story based on them and the theoretical story derived from all levels of hermeneutic interpretation used in the study.

The first narrative is longer than the others which are all roughly of the same length. This is a function of the first interview being treated as a pilot study for the purposes of developing a sense of how co-researchers would respond to reflecting on their enactment experience and fine-tuning of interview questions. The resulting rich account increased confidence that the style of interview and specific questions used would be able to deal with the depth and complexity of the co-researchers experience in an appropriate and useful way.

Personal Narrative for Co-Researcher #1

Mary had been to several psychodrama workshops previous to this one. She was impressed with the apparent ability of participants to use psychodrama to deal with meaningful and intense issues experientially. In fact it was Mary's bias towards experiential therapies that had drawn her to psychodrama in the first place. After attending several workshops she found this view only strengthened by her exposure to the work that others had done there. Given this positive experience Mary made a commitment to herself to do her own enactment.

Mary knew she was still emotionally effected by a relationship that ended painfully three years previous. This was a relationship she had been in for twelve years. She had been loyal,

supportive and persevering through tough times while both she and her fiancée struggled through education and the establishment of his career. At the time of the breakup she was expecting promises of marriage, children, a home, and her own career change to be close to fruition. Then, without any apparent warning he announced he was leaving for another woman. Mary was devastated. She felt she lost not only him, but also his family whom she had become attached to as well as dreams of her own career, having children and becoming a wife and mother. It had taken her three years to feel strong enough to try and close the feelings around these losses in the hope of moving on with a regained sense of wholeness.

Mary knew her unresolved feelings were having a negative impact on a new relationship she was in. She felt she just couldn't move on and be fully available in this relationship until she dealt with the leftover feelings from the failed one. Mary knew she wouldn't be able to deal with these issues directly because her ex-fiancée would refuse to listen to her. She also realized that she had feelings to try and close with his entire family and that it was unlikely they would afford her that opportunity anymore than he would. This lack of availability for closure coupled with impact on her current relationship were the main reasons she wanted to do her own enactment. Because of the depth of these losses Mary had carefully made sure that Psychodrama was the right vehicle for attempting closure by patiently attending the previous workshops.

Mary easily identified a theme that characterized her experience of her fiancée and his family prior to the enactment. She said, 'They stick together even if someone does something harmful'. This sticking together not only kept them together through right or wrong it also kept Mary out. She described an image of the family sitting in a circle with her fiancée who has hold of her with an outstretched arm. She cannot move into the family or away from it. She feels both attached and excluded at the same time. This theme of attached exclusion Mary reflected, was recreated several times in the enactment through different physical arrangements of the family when she was talking to them. She found this concrete reliving of relational and emotional themes with the family very helpful in resolving her feelings about them. With hindsight Mary felt the theme of attached exclusion repeated itself in unconscious as well as conscious ways throughout the enactment; she would feel done with it and then there it would be again in another form or part of the enactment. It was as if the physical action of the enactment helped her remember subtleties of this theme she had not seen clearly before. Mary felt that interacting with aspects of this theme in new ways allowed some change to take place.

Mary identified related themes associated with her ex-fiancée's family that played directly into a central and longstanding theme of her own. She realized that she had not seen how much they valued 'keeping secrets' about their own failings and that they were highly invested in presenting a false social front. She also saw that one of their rules for 'maintaining appearances' was to avoid emotional displays'. This was the exact opposite of how Mary had reacted to the separation. In fact, she was very ashamed of how much she had tried to attack and hurt her fiancée by disclosing his secrets and raging at him and the woman he had left with. Mary realized through the enactment that this attitude of her fiancée's family towards emotional displays and

keeping up appearances had heightened pre-existing feelings of shame and inadequacy stemming from experiences with her family origin. Not only did addressing these feelings of shame related to her fiancée's family become one of the most central and 'difficult parts' in Mary's enactment; it was also a way of addressing her original shame about her own family. In this way the enactment helped Mary resolve and integrate similar issues related to both her separation and her family of origin even though this was not the conscious goal she came to the enactment with.

After the psychodrama Mary was able to reflect more clearly on her lifelong theme of trying to overcome shame and inadequacy about her family of origin which became central to her enactment. She saw it as the 'dominate theme' organizing her relationship with her ex-fiancée and his family. Mary connected this theme to her mother's mental illness. In addition, her father's drinking and emotional absence left her in a caretaking position with her mom and siblings. She was able to see that she had internalized a sense of inadequacy related to her parents. She had worked on these early influences 'for years' through therapy and other means, and felt she had made gains even to the point of reconciling with both her parents. She felt like she had 'beat' the effects of her upbringing. Then, when her fiancée left her, her reactions made Mary question whether she had really overcome the shame and inadequacy.

Among other things Mary wanted the enactment to help her make sense of these feelings reactivated by the separation. She wanted to become clearer about how she had looked to her fiancée's family to compensate for the shortcomings of her own. For example, she had always felt that she did not measure up in the eyes of her future in-laws. Particularly, she felt she was "never up to snuff" in the eyes of her father-in-law. The thought of admitting her shame over her separation reactions to him in the enactment was painful because she had looked up to him as a symbol of everything her family was not; proud and accomplished with acknowledged social status. Her own family in contrast was "very poor in outside appearance". Over and over again, while reflecting on the scenes that emerged in the psychodrama, Mary saw this shame as the connecting thread between her own family, her involvement with her fiancée's family, and the feelings and meanings that were central in the enactment. The constant theme was her attempt to undo and repair shame and inadequacy. This was confirmed in a positive way when Mary commented with satisfaction that an effect of the enactment was "getting herself back" free of the compulsive thoughts and actions geared to managing the feelings of inadequacy.

In discussing what led up to the enactment Mary reviewed her relationship with her fiancée focusing with more certainty on how she had tried "to prove she was good enough" to him over the twelve years. For example, she realized that she had chosen her career as a physiotherapist because this was what her fiancée's sister did. She had followed her lead in hopes of increased belonging and approval. She minimized her real strivings over and over again because of her underlying sense of inadequacy and focused on the goals and values of her fiancée and his family. Mary also realized that she used to distort her awareness of his intentions in order to keep her dreams alive. She saw herself as "using much clearer terms" after the enactment. For example, she now said "he refused to buy a home" with her rather than "he never felt it was the right time".

Mary saw her most intense rage related to the planning she and her fiancée were doing at the time of his announcement of separation. They were actively involved in wedding plans and trying to have a child. The loss of these goals magnified her rage and feelings of vindictiveness. It was like the other woman was "annexing her dreams" and walking off with a prize that belonged to Mary. She felt like she was being slammed in the face with proof of her fears that she was not good enough. It was like failing the "test of tests" related to being acceptable. Then when she expressed vindictiveness to her fiancée's family she felt terribly ashamed for doing so and experienced her actions as "public proof" that she "really was a terrible person". In fact, Mary recalled that her fiancée told others that she was unstable at the time. This had a devastating impact on her. Being called unstable on top of being rejected and losing her dreams seemed to undo all of the gains she had struggled for so long to accomplish.

Mary acknowledged that she was significantly depressed at the time of the separation. However, she had a bias against medication which she associated with the failed treatment of her mother over the years. The whole process of coping with her depressive reaction to the separation confirmed the value of social support for her. Mary felt she would have been in worse shape longer and would not have developed her insights into how the depression was structured if she had have taken medication. In fact, she felt she probably would not have attended the psychodrama if she had of taken the medication route.

Now Mary is clear about the many ways in which the depression was related to the timing of the separation. It "woke her up" to what she had given away trying to prove she was good enough. She had put herself through a long period of self-denial supporting her fiancée's goals and believing in his promises of kids, home and a family. When he left with someone who had not sacrificed for him the way she did she felt powerless and thrown back on all the negative beliefs about herself as well as the dreadful thought she may never have children she had prepared so long for. Mary sees the reactivation of the negative beliefs about herself as central to the depression. She felt "crushed by maybe its true" thoughts; "I am worthless and totally useless". These would become central to her enactment.

Because of her participation in these prior workshops Mary came to her own enactment with lots of plans for how it would go. However the first day there she was surprised to find herself blocked by several reactions. One thought was that there were too many men and she would not be able to express high levels of anger in their presence. Another was an awareness that she didn't want to get too close to the person she picked to play the woman her fiancée had the affair with. Looking back Mary thought this distance-keeping may have been part of her getting ready for her enactment which involved the expression of strong anger at the woman who replaced her. With reflection she realized that she probably could not have been as angry at her if she had been more sociable.

Mary characterized the whole process of choosing people to play parts in her enactment as 'other worldly'. The woman she picked for the affairer reminded her of the real person in height, size, emotional presence and sex appeal. Mary considered her to be voluptuous in contrast to her

opinion of herself. She had painfully wondered many times if this was a reason her fiancée had left her.

Mary was aware of using physical and emotional similarities as the basis for choosing other players as well. These similarities were detailed in terms of things like eye-glasses, earrings, and little physical nuances. She found choosing players in this way created a 'magical and uncanny' sense of reality deepening the whole experience of the psychodrama. In fact, she reflected, it was at times 'like talking to the real people'.

Mary was aware of feeling glad that the female director was present at the start of her enactment. She respected her abilities and experienced her as a "wise mother figure" which engendered feelings of safety and support. At the same time she was also anxious about expressing shameful scenes in her presence. Mary reflected on this conflict as related to her mixed experience with her mother growing up. She wished for a wise and competent mother and at the same time feared being rejected if her shame-laden self-image were exposed. Mary made a connection to the fact that she did not cry until she was thirty because of fear of losing what little support she did have in the family. She found it interesting that the positive wish supported her desire to do the enactment while the negative fear dampened it. This conflict between wanting parental support she never had and fearing parental rejection if she expressed negative feelings was a constant struggle throughout the enactment. A large part of this focused on what the directors might think of her but the same conflict was extended to fear of negative judgement by her peers as well.

One of the things that stood out during the enactment that Mary was "really pleased" about was that she had brought in what she called "things of herself". These were cookbooks, some of her weaving, and other personal items that acted both as props lending reality to the enactment as well anchors for valued aspects of herself. She decided on bringing these things at the last minuet and was clear that they represented "taking herself back" after realizing during the separation how much of herself she had given away to fit in. This was experienced as a very "positive action" which had the meaning of publicly stating that she did not "have to be what" her ex-fiancée's family wanted. This included her career, which she had chosen to please them, as well as emotional style and interests. Mary was aware of feeling genuinely proud as she set these things up. Having them witnessed as true aspects of herself by the psychodrama group was "really powerful" for her. In fact, Mary likened the experience to that of having an accepting family gathered around her. She had even worn one of her father's shirts throughout the enactment as a symbol of wished for emotional support. Then when she got real support from the psychodrama members in the scene she had setup, it felt very validating and healing. It also felt right that this display of her things happened near the end of the enactment.

A very important element for Mary during the enactment was the person who played her double. She experienced the double as making clear parts of herself that were present when she first met her fiancée. Then she was innocent, without anger, and admired the "man who knew the world" so she accepted his advice not to become a counsellor. In reflecting on this Mary

connected this initial view of her fiancée to the how she had idealized her father as "the man who knew" growing up. Having the double bring back these earlier perceptions of herself and others during the enactment helped "demystify" her ex-fiancée and his family in a positive way. Near the end of the enactment Mary told the double she would "never let her be lost again" and hugged her. This was like saying to her true self "you can weave and do all these things and its okay". Mary even took action in this regard after the enactment and started weaving again.

Being able to see different parts of herself in a clear way allowed Mary to grieve for the love that was real between them, as well as the loss of self related to having "given herself away". She found this grieving to be very helpful in letting go of things. One part that stood out in the letting go was the desire to have children. It was very painful to accept the fact that she might not have babies now; but felt necessary in order to unburden herself of crushing feelings of anger and depression so that she could move on in her life.

In addition to distinguishing between true and false aspects of herself which allowed her to become clear about what to let go of and what to move forward with another experience that stood out for Mary was her "shock at her anger and the way it came out". She vividly remembers the physical action of jumping up and down while yelling stating it felt like "deep-tissue anger". Mary was clear about the fact that she had never expressed anger at that intensity before in her life. This was an utterly new experience for her; one that she both wanted to allow herself yet feared at the same time. She recalled having thoughts of trying to protect the woman playing the person she was jilted for and consciously kept a piece of furniture between them while raging at her. Even though she felt good about this attempt to protect the player from the intensity of her anger Mary still felt "shameful" for being so angry in front of her peers at the workshop. This was another instance of how she had to battle her conflict over the expression of negative feelings throughout the enactment.

In reflecting on this conflict during the enactment Mary made a connection between her shame over anger in front of her workshop peers and an old meaning related to the social status of her mother's family. Her mother's family lived in West Mount while she grew up in a poor suburb with her ill mother and drinking father. They were the "outcast sheep of the family" and she felt ashamed of this. The relatives were like the ex-fiancée's family in terms of apparent social status and properness. By raging in public and making a scene Mary felt like she was demonstrating her social inferiority on several levels; to herself, to her fiancée and his family, and to her workshop peers. She experienced this as moments of overwhelming shame and thoughts of inadequacy competing with her desire to be fully expressive in the enactment. An example of this was Mary's memory of deliberately censoring herself during the enactment for fear of sounding crude while she had thoughts of "they are going to find out".

Mary found it interesting that she felt freer in the workshop to really let go of her negative feelings towards the woman than her family or her ex-fiancée. She recalled a time when she had actually confronted the woman in real life but was unable to give full vent to her anger the way she did in the enactment. She found it very helpful to be able to just let it all out. Another critical

moment related to this was the point where she told the woman that all her negative feelings were hers now. Mary experienced this as giving her hurt, pain and powerlessness to the woman. It also felt like she was actively giving her fiancée to the woman whereas before she felt only taken from. In doing so she felt not less without him, but powerful with some control over losing him. In fact, Mary had the thought that she was showing the woman that she was creating her own negative karma that would have consequences for her. Mary felt herself no longer the passive victim of helplessness and pain; she was actively confronting the other woman with a portion of those feelings she was responsible for and would have to bear.

Reflecting on the depth and intensity of feelings related to this moment in the enactment allowed Mary to acknowledge nightmares she had about the other woman after the separation. Some included scenes of actually murdering her. Others focused on Mary's own feelings of "stupidity" and self-blame for not seeing the affair coming. In fact, self-blame was the most recurrent theme for her when she thought about the other woman. Mary felt that the lifting of this self-blame was what was so good about getting past negative attacks on herself in the enactment, as well as making it clear to herself and others who was responsible for what. With reflection, Mary felt it was the scenes with the other woman that were the most intense as well as helpful for her. This was because of expressing anger in ways she had never done before, moving from feeling helpless to feeling powerful, and seeing more clearly the extent to which she was conflicted about saying "crude" things in public and connecting this to her theme of inadequacy related to her family.

Mary felt disappointed in the part of the enactment that dealt directly with her fiancée. By the time she got to that scene she was thinking that the whole enactment had already gone on too long, that people were tired, and experienced the director as wanting to hurry her along. She was also disappointed that she did not know how to talk to the fiancée in the enactment. One of the directors coached her to tell him he was disgusting, but this did not fit with her felt need at that moment. What Mary was aware of was a need to tell him how much she had loved him. She needed to acknowledge what had been positive and lost before she could move on to expressing anger at him. The words that came to Mary's mind were "I needed to express my really deep love, and cry over the loss of that love". If that had of been done first with the fiancée she felt she could have moved towards expressing anger at him more effectively. She then would have focused on her anger about his lies.

Mary had the thought several times that she would have liked some "consultation" because she was honestly confused about how to play out the scene with the fiancée. Part of this was related to the conflict between positive feelings and incredible rage, and another was the perception of the director implying she had taken too much time. This confusion was added to by the fact that in planning her enactment she originally intended to focus only on the fiancée and not the other woman or his family. When the enactment went in directions she had not planned it changed what she had thought she wanted to do. Mary recalled trying to coach the directors at several points about what she needed but still felt stuck between having too much to say while perceiving messages to hurry up, not knowing how to say it, and still feeling surprised at the

intensity of the anger she had just expressed at the other woman. She finally wondered if the fiancée scenes should be an entirely separate enactment because she was still recovering from the intense anger she had expressed earlier.

Mary remembered "feeling funny" and "not really understanding" some of the interactions she did play out with the fiancée. For example, she felt "strange" taking her ring off and putting it on the knee of the person playing him. She had trouble feeling immersed in the role and was distracted by competing awarenesses. On the one hand it felt like she was saying "this is your last chance someone else wants me" and on the other she was keenly aware of workshop participants as themselves and not their roles. She felt ashamed and self-conscious with this awareness and thought they must wonder if her new boyfriend is some "crazy guy" because he wants to marry a "messed up person" like her. Mary felt conflict between her desire to show off the new boyfriend to the ex-fiancée in the enactment and her feelings of "childishness" and shame. The whole scene felt fractured and at one point Mary wasn't sure if it was the "ex or her father" she wanted to show the boyfriend to. Then she had the thought, "that's weird maybe I've been sleeping with my father for twelve years", and felt even more off-balance with an awareness she couldn't clearly fit into the scene she was doing.

Mary wished she had of walked around the room with the fiancée. She felt this physical movement would have served as a boundary between scenes and acted as a warm-up for the new one. She thought the movement would also have given her more control over her feelings at the time, and this would have allowed her to become clearer about what she wanted to let out with him. With reflection she would have told him that she was "sending him away". Mary regretted not having a chance to do this because she thought it would have given her more closure on feelings directly related to the fiancée. She particularly wished she could have gotten to the point of saying goodbye in a well-managed way.

In concluding thoughts about what was prominent during the enactment Mary highlighted several things. One was the feeling that she had no sense of time when she was immersed in role. This was helpful to the extent that she became unselfconscious but may have contributed to her confusion about the director wanting her to hurry near the end. She felt it would be helpful to be cued about the reality of time left. Having this direction around time would have helped with planning the scene with the fiancée allowing her to go quietly inside and think about what she really needed to say.

The biggest risk for Mary was admitting her shame over her attacks on the fiancée and his family after the separation. She wished she could apologize directly for "bad-mouthing" him and thinks this will always feel unfinished until she does. However, this is a different kind of closure than that which she sought from the enactment. She wanted closure on her anger and what she had lost because of the separation in coming to the workshop. This she feels she accomplished; the anger has changed and there is more acceptance. The apology if it ever became possible in the future would be more in the service of "honoring what was positive" over the twelve years.

The biggest surprise was still the extent to which she expressed her anger. Before the enactment Mary had never even yelled at a person let alone raged the way she did in the workshop. It really was a new way of experiencing herself as well as others as they supported her self-expression without shaming her. This still "amazed and shocked" her as did feeling "free afterwards" even though she still had thoughts of contacting the person who played the other woman to make sure she had survived her anger. Mary also valued the chance she had to observe her own conflict over expressing anger and being ashamed of doing so. Her clarity about this conflict being related to her theme of inadequacy stood out loudly when she reflected on her constant struggle throughout the enactment to express negative feelings. She saw how automatically she labeled such behavior as "unsophisticated and from the wrong side of the tracks like her family"; interpretations which reactivated old feelings of being inappropriate and not good enough.

Mary also valued being able to see her impulse to "apologize" throughout the enactment as another way of acting out her "badness" and inadequacy in the psychodrama. This badness also stood out in her acknowledgment of wanting hurt others after the separation. She felt like she had committed a crime when she tried to hurt her fiancée by telling his "secrets". Admitting that in the enactment was the hardest part. However, doing so and getting support from others in the enactment helped her see this more as an understandable emotional reaction to extreme events, rather than as confirmation of a morally defective and shameful part of herself.

Finally, Mary wanted to emphasize her surprise and delight over the workshop participants ability to play the roles she gave them. It amazed her how much they "seemed so real, and said just the right things". Throughout the enactment this helped her get into her material in the deep way she did to the point of not being "conscious of acting". This increased her sense of value for both for her own experience as well as experiential approaches to therapy.

Mary had many reflections on the aftereffects of the enactment. She felt it helped her see "complexities" in her relationships with her fiancée and his family as well as her own she had not seen before. This was interesting because again, she had only intended to focus on the former. In fact, after the enactment Mary found herself at times reflecting more on what she had learned about her family of origin than her relationship with her fiancée. For example, she realized that as a young girl she had "polarized good and bad where her mother was bad and her father was good". Through the process of the enactment she started to see "both sides" of her parents; the good and bad in each. However, Mary felt that accepting the good and bad in herself was not complete, but that the enactment set a foundation from which she would continue to work on this. She still had anxieties about exposing herself too much in the enactment and wondered if people there judged her negatively. This she called a "negative hangover". Mary realized this reflected the persistent organizing power of her theme of inadequacy but at the same time sensed it was "not as intense because it was not as hidden" from her.

Looking back the dominant impression that stood out for Mary was one of "getting herself back". This was related to having the authentic feelings and interests she expressed witnessed and

validated in the enactment. This seemed to lead to less distortion of her fiancée's unsupportive intentions and actions when she thought of their relationship after the workshop. An example of this was that Mary did not blame the other woman as much for the affair now. She saw the fiancée as more responsible for initiating it now, something she had not wanted to recognize before. She could now admit these perceptions into awareness with less conflict and more acceptance.

The sense of changed perceptions as an effect of the enactment was particularly relevant to her own family. Mary's view of her father had changed. She realized how she had idealized him defensively growing up because as she noted, "I needed to hold on to him for my sanity". She thought that this positive coloring she learned to do with her father in order to protect her emotional needs may have set her up to do the same with her fiancée and his family. Mary considered this a "powerful insight" related to her enactment. She also noticed that now she was "able to be more angry at dad for not taking on adult responsibilities" when she was younger. At the same time, Mary was aware of feeling closer to her dad as well; a feeling that was combined with "a great deal of sadness over dad since the enactment". In thinking about these contrasting feelings she commented that the "love has not changed but the idealization has". Mary seemed to see her father more as a whole person after the enactment.

Her relationship with her mother also changed since the enactment. Mary felt freer to talk with her mother about memories and feelings related to her father. She felt she was able to talk in more "realistic terms" about him. She developed another insight about the relational dynamics between herself and her mother and father growing up. She recalled that when her mother would put her father down she would build him up in her mind. Mary realized that she became "the protector of her father's image in the triangular child-parental give and take". She also realized that she had protected her fiancée's image in similar fashion during their relationship, and wondered if some of the shame she felt for exposing him after the separation was related to the earlier need to protect both herself and her father from awareness of humiliation and shame in their family situation.

Mary's changed perceptions allowed her to take actions towards her family through "seeing them more and trying to help them". She felt very "happy to reconnect with her family after the enactment". Mary believes that this change happened because the enactment helped her disidentify with her fiancée's family. She can now see the good and bad points in her family as well as the fiancée's more realistically. She stated she sees clearly now the extent to which members of her family are "good honest solid people", while accepting with less shame how they are flawed. In Mary's words the enactment helped "break the spell of the fiancée's family as the perfect group".

In addition to inadequacy, shame and ambivalence over expressing negative feelings Mary identified another theme that the enactment brought into focus for her. This was the issue of power. She felt powerful when she was "yelling and telling people off". She could now contrast this feeling with the "powerlessness" she had felt in the relationship with the fiancée as well as her

own family. It felt good and she valued having an experience that showed her what that was like. Given this new knowledge of personal power versus powerlessness Mary realized that part of her reaction to the separation; saying hurtful things for example, was a reaction to her powerlessness over the loss and an attempt to "regain power". She now felt that if the fiancée had of been more open to discussing and acknowledging her feelings much of her powerlessness may have been defused.

Another awareness Mary could now make sense of was what she called a "little voice in her head" that was enjoying her aggression and power when she was bad-mouthing the fiancée, even though this pleasure was spoiled with shame. Since the enactment Mary sees her shame over self-assertion through anger as less total. She now feels more comfort and permission with the idea that anger and negative feelings are not just bad, they are sometimes necessary and useful in supporting herself and others. Reflecting on this Mary said, "It was significant to be able to be powerful in the enactment, to kind of compensate for the shame" that had compromised her use of anger for supporting her own needs for so long. Related to this, Mary also had the insight that her struggle with shame over expressing negative feeling throughout the enactment was itself an unconscious enactment, or defensive way of safeguarding approval from the workshop group.

Immediately after the workshop Mary did not sleep, not because of anxiety but because of energy; "I was wound up" she said. The "biggest immediate change" was that her body "felt free", "physically different", and not bound up with anger. She felt relaxed and energized like she could "run a marathon". She also felt very "supported, validated and just happy" for the first three days after the enactment. Then in her words, "It hit, I felt intense shame and embarrassment" even though she still felt good about "not being physically angry anymore". She started to worry that she may have "harmed somebody in the enactment" with her anger, or that she "misrepresented her fiancée and his family". Mary was clear that these feelings were the return of her themes of inadequacy, shame, and fears of loss of approval; but the fact that they persisted still caused her concern.

She found herself becoming focused on thoughts of the workshop members as being critical of her for expressing negative feelings to the extent that she did. On the third day after the enactment this self-doubt increased to painful levels. She wondered if comments made by one of the directors implied that she should not pursue her career change of becoming a therapist. She challenged these thoughts by trying to be objective about what she had learned about herself. For example, she said to herself that her doubt was related to her childhood belief that "tears and sadness are more socially acceptable than rage and anger". She recalled that she was very angry as a kid but "never let it out". She connected this to her belief that people are "frightened of anger" and that "you are not supposed to really show it". However, the feelings persisted and she started to "panic a bit" so she went to see the director. Sorting out these feelings with him helped a great deal.

She found that working through her experiences and reflections after the enactment in this way helped her both consolidate and integrate the gains she had made, and she wondered if this

could be encouraged more in the workshops.

Mary had quite a few dreams after the workshop. One stood out. It involved a "double house" or a room in a room. The inside room had no windows and was "uncomfortable". She cannot see out but wants to. She felt like she had to be there but "did not want to be there". The outside house had windows and she could "see out". It was "very cozy" and she wanted to be there but could not get there. Mary interpreted this as meaning she was "in transition" but was "boxing herself in". The inside room "feels like a jail and she wants to get out and interact with the world, to see, to open windows". She felt the inner room represented the themes of "inadequacy, shame, and fear of failure". It "keeps secrets in so others can't get at them" so there is limitation but in service of safety. She recalled that in the dream she would "go in there and it was YECH, she wanted out but it kept pulling her back". Mary was also aware in the dream that she saw the "ugliness" of the inner room, and that she felt it "was good" that she knew this. She was also aware that she was surprised that she "could see things so clearly in the dream" because she does not usually remember them or make sense of them. Mary associated comfort with openness and less fear of exposure, the opposite of shameful feelings, with the outside room. She commented that it was interesting that the "room inside a room, like inadequacy is not going anywhere". It was "just being there" and she "wasn't contained in it"; she was separate from it and could see it clearly for what it was. It was no longer being put into action by her living it out. Or, in other words, she was in a position to no longer act it out.

Mary felt that the dream was evidence for fact that change in her themes of inadequacy and shame had taken place through her enactment. She also thought that it showed correctly that she was still in "transition" from one way of organizing her experience to another. She remarked that the apparent ability of the dream to show her how she was effected by the enactment was "fascinating". She remembered having the dream after visiting some friends and the fiancée's sister, people whom she was "very close to" before the separation. Mary saw this action related to the enactment as well; reaching out to these people was like stepping out of the enclosing room and shame it represented in the dream. She commented that she would probably never forget this dream, saying it was "prophetic" of the directions in which she wanted to keep changing. Mary compared it to another dream she had at the time of the separation. In that one the fiancée was seen as the devil leaving her alone in a rowboat on a stormy sea because of her inadequacy. She sees the new dream as movement from that extreme position of worthlessness and isolation.

Mary returned to changes since the enactment in relation to her sense of her father. She had been unable to "let go of him" or "his ashes" since he died. Now she wanted to organize a memorial for him with her sister to say goodbye. She felt this was made possible by the enactment allowing her to sort out all of her different feelings for father figures generally; those she put on the fiancée, his father, the director and so on. It somehow allowed her to reflect on all of the pieces and put them into order around the memory of her dad. She said she is able to "see him as human, all the different parts now, and less defensively idealized". Mary felt she could now accept her dad as he really was and wanted to work on saying goodbye to him as a whole person. The ability to do this she said, "was really big for her"; and all the more so she felt,

because she had not planned to focus on her father in the enactment, nor did she throughout its course.

In the same way that Mary found herself more accepting of her father she also felt more accepting of the fiancée after the enactment. She felt she was clearer about his limitations that shaped the way he handled the separation. She said, "he didn't know how to face me". This changed view of the fiancée and his actions allowed her to stop "feeling solely responsible" for the separation. She could accept responsibility for what was hers, but was much clearer about what was his. She no longer felt like she "caused the separation" because of her flaws alone, because he "has stuff too". This awareness was a "real sense of relief". Before the enactment Mary remembered fearing running into the fiancée on a "daily basis" because she didn't know how she could face him. Now she isn't "terrified of him" anymore and feels she could manage seeing him in a way that wouldn't "shame" herself again. This feeling of having more "emotional control" was greatly valued by Mary, and she felt it would allow her to start a "forgiveness process". Of this she said, "Its really great to know I am headed down that path".

Mary also noted that there were "really major changes" in her present relationship since the enactment. She recalled that it was concern about her ability to be present in this relationship that was a major motivation for doing the enactment. She sees even more clearly now that because she idealized the fiancée so much she took things out on the new person he did not deserve. Since the enactment she is able to be "more attentive" to him, and even when she has "flashbacks" about the fiancée that might make her act out with the new man she catches herself now. In Mary's words she "couldn't separate the two before"; but now puts less on him that belongs to the fiancée. She feels the new person is more demanding of her since the enactment because he sees that she is stronger. An example of this is his asking her to go to couples therapy with him so they can prepare for marriage. In general, Mary said, she feels "closer and more open to his love" since the enactment.

Mary has a "clear awareness" of using images and memories from the enactment to cope with her emotions in new ways. She can "feel anger when it is beginning now instead of just finding herself in the center of it". She hears herself saying that she "does not want to be angry anymore" in trying situations; and feels "less anger in her body". She no longer describes herself as an angry person. When finding herself faced with prompts that would have triggered anger before the enactment, Mary now "just feels fatigued by the thought of anger". This is a time when she remembers the enactment, "It comes back instantly, I don't want to fight, I don't want to be angry". Mary feels she is able to use the beginnings of anger as a signal now to intervene before she finds herself lost in it at a "full boil".

Mary took a very significant action that she saw as directly related to the enactment. She quit her job and started looking for a new one. She "recognized in the enactment that she needed to risk going for the career she wanted". This decision was also related to her anger at procedures and values in the existing workplace. Now, rather than boil about them she decided to leave. Mary felt she could do this because of a clearer sense of what she valued in herself

allowing her to act with more confidence. She thought this might be related to challenging her longstanding feelings of inadequacy in the enactment as well. The decision to leave her job was also related to having the psychodrama confirm her value for experiential methods over medically orientated ones in her workplace.

An important change that Mary noted two or three weeks after the enactment was "going into deep grief over the loss of self". She realized she had probably been struggling with unresolved grief for years unconsciously. She became aware of this during the enactment when she was interacting with her double and said, "I'm sorry I let you go". With reflection on this scene after the enactment Mary had the insight that from about "13 or 14" she had decided that she "was a bad girl". She now recalls making a decision that sounded something like, "I've come from a bad family so I'm going to be a bad girl" and then "starting to act out until her twenties". Things that she then did had been a "source of great shame" to her right up to the present day. This insight into a decisive point in her life was very useful to Mary. She said, "I have come away from the enactment having a memory of being 13 or 14 and making that decision because I thought it was the only avenue for me to go". With this insight at her present stage of development Mary now sees that through all the acting out she really remained just a "naive silly young girl who was really just unaware". This has allowed her to begin a process of self-acceptance and self-forgiveness which she felt as healing her longstanding feelings of shame. In fact, Mary thought, it was focusing on the theme of shame in the enactment that allowed her to recover the memory of deciding to be the bad girl. Now with these insights in place Mary feels that the enactment "helped me not blame myself; I have been blaming myself for years" and simply did more of the same through the separation. She noted that the part of the enactment where "I reclaimed myself was me not blaming myself" also. Seeing her early decision in context with the help of the enactment helped Mary take a major step away from shame and self-blame.

Mary feels that the enactment started a process of recovering other early memories as well. She started thinking of the newly felt deep grief as "abandonment feelings". This is because she has noticed that she has been having more "memories of a real sense of abandonment from a very early age". There were glimpses of these prior to the enactment but now they are clearer and more connected to an understanding of the impact of her mother's illness on her as a child. Mary had thought she had dealt with some of this in earlier counselling but now with new feelings and memories emerging she is not sure. Also, Mary noticed that her experience of grief is different since the enactment. It used to be "sobbing for hours when she was awake". Now she will "wake up crying, and it feels deep like a little girl's crying". Now it is more "like a body feeling, not scary" just more basic. Mary feels that this is a beginning of a new process on a new level in her own growth.

In summing up the effect of the enactment Mary noted that the only negative effects were around her concern over "colleagues judging her negatively" for expressing anger and negative feeling. She realizes however, that this is largely due to the persistence of the organizing power of her shame. It seemed to Mary that even though it was clear she experienced a disconfirming of her shame and much validation of her positive attributes in the enactment, as in the dream, the

new did not erase the old. They stood side by side as two possible ways to interact with herself and others; and she would always have some choices to make in terms of which way to channel her thoughts and actions.

On the positive side, Mary felt there were more gains than she had expected. Immediately after the enactment she noticed that she was sleeping better, for the first time since the separation. She was also obsessing less about the fiancée, and has since had times when she forgets about him altogether. She was clear that she likes herself more after the enactment. This was “big” in terms of change in her self-image. The underlying feelings of inadequacy and shame have shifted and she has only “normal stuff” to deal with now. All in all the enactment was more cathartic than she had expected. In fact, Mary wanted to make it clear that the enactment had addressed her anger more thoroughly and achieved better results than any other therapy she tried before. She found it a pleasant surprise to gain so much insight and relief from issues related to her family of origin, when she not intended to focus on this in the enactment. She attributed this to the activation of her core themes which tied her experience with the fiancée and his family to her own. Finally, Mary wanted it known that she finds herself “more future orientated and has more energy for work and studies”. She was glad she did the enactment and it was very rewarding for her.

Co-Researcher Review

"Having the opportunity to attend a psychodrama weekend and do an enactment has been a very valuable experience for me. The narrative adequately reflects the complex feelings I felt and insights I gained. In particular, the connections made clear between my ex-husband and his family and my father and my dream helped me understand why I got into that marriage in the first place; and why I needed to leave in order to heal. I will always be very thankful to all the participants who assisted me through the role play, with their witnessing and guidance; and especially to Mr. Brooks for the opportunity to debrief and learn."

Independent Review

"I have watched the videotape, read the interview transcript, and summarizing narrative of this case. Dale consistently and accurately connected verbatim accounts of the co-researcher with themes in the narrative summary. Issues around betrayal, loss, and shame over a broken relationship were treated respectfully and portrayed without distortion in the narrative."

Personal Narrative for Co-Researcher #2

Ted had come to the psychodrama prepared to do an enactment. He had been planning a specific one and trying out different forms of it in his mind since attending the last of a number of previous psychodrama workshops over a four year period. He found his exposure to these previous enactments very significant for motivating him as well as for suggesting the structure of the one he did. He had watched an enactment that had to do with men's relationships with men. It was physically structured by separating the men from the women. Both the issue and the way it was structured during the enactment triggered a set of associations for him that led to the one he did.

When watching this enactment Ted became conscious of feelings and unfinished issues related to a male coworker. He became aware that he had suppressed these issues until seeing the enactment about men's suppression of feelings for each other brought them back to consciousness. His reowning of these unresolved issues with his coworker experienced in relation to the physical structuring of the enactment allowed him to perceive both an opportunity and a means to closure on this relationship. Before this Ted had not thought of closure on this relationship as a possibility. Seeing the enactment was like "lighting a fuse." His thought that men *were* taught to suppress feelings towards other men led to a personal insight that he had not dealt with a whole set of feelings related to this coworker. He resolved to deal with them at the next workshop.

When at the psychodrama workshop Ted was aware of being anxious and uncertain about actually performing an enactment in the group and how it would go. However, once he started he recalled, it "just went" and he realized he never could have predicted "all the stuff" that came out in the enactment and that followed it. He had a sense that placing his trust in both the Director and the process was a necessary and helpful step. He also realized that any psychodrama enactment is not completely predictable and that unexpected things always come out of them.

Ted seemed excited about being able to readily identify "two big things", or themes that he had "always had before the enactment." One was "taking my place", and the other was "trying to figure out what that place is"; or "how I really am" and "how people encounter me at work." He felt that these themes were most often experienced as conflicted senses of self-identity and roles. Ted emphasized them as having been historically central to his life. A goal of his was and is to "marry these two things." He found it was interesting and helpful to have the opportunity to relate these longstanding and central themes to the enactment and he spent some time talking about how he saw them operating in his past.

Ted had felt these themes emphasized most in his professional role and related this to his early work as a parole officer just out of university. At that time he was trained by "old style guards" and he experienced a conflict between his university training "to help people" compared to the job training "to arrest them." Over time the job made him "jaded" and he learned to be "more like a cop", even to the point of being "forceful" with criminals. He finally ended up

working the "bike gang" detail. It was while working with the bike gangs that his role confusion became so strong that he felt unsure of "who he was or what he thought anymore." This was intensified when an "academic" came to work with him on the bike gangs. This person was just out of university relating to the job through theories with little experience while Ted now felt "like the hardened cop." This increased his role confusion because it was like looking at himself when he started, except now instead of making judgements about the hardened officers he was making judgements about the values of the university recruit. This fed into his themes of wanting to take his place but not knowing what that place was.

Ted also connected the source of his themes to his family of origin. His father was "quick tempered" and "direct" but did not hold grudges. His mother was "manipulative" leaving him never quite sure where he stood. As a result he was careful about taking his place with his father and never quite sure what his place was with his mother. Ted found it interesting to note the parallel in this regard between his family experience, his work role, and the activation of these themes in his enactment.

The enactment Ted planned to do at the psychodrama was related to an earlier one he had done several workshops previous. It had also focused on an aspect of his relationship with the same male coworker. Sometime after this first enactment the coworker shot and killed himself. Now a year and a half later after being motivated by the enactment dealing with men's suppression of feeling for each other, he saw a way to move toward some closure on his relationship with this man which had ended so traumatically and permanently.

What Ted was most aware of at the beginning of doing the enactment was a great sense of urgency "to get through it quickly." He was aware of consciously deciding on "a self-imposed five minuets" in which to get it done. Ted himself puzzled about the meaning of his need for this self-imposed limit. He offered several different reasons in an attempt to explain and understand it. He suggested that it made it feel "like it was really happening"; increasing the felt reality of the enactment. Another reason he gave was that he had had the thought that if he made a "deal with God" to have just five minuets with the coworker he could sort things out. However, he had a halting sense of adequacy about these explanations.

What Ted was clear about was that the sense of needed speed did add to the reality of the enactment. He realized he had "a couple of very significant things" to say to the coworker which were somehow related to this time sense. He had the thought that the time pressure was a way of symbolizing and acting out the interpersonal style of the coworker. He would first plan a lot and then take "very quick action." Others experienced this as his need for "control." At the beginning of the enactment Ted's intention to quickly enact his scene was checked by the director who slowed him down. He found this very helpful and experienced the director's managing of this as taking a sense of pressure off of him.

In further reflection stimulated by the enactment Ted focused on the coworker's "need to appear competent at all costs." Ted imagined that he had fear of being wrong as well as a fear of

being exposed at any minuet as less competent than he tried to portray himself. Ted felt that the coworker carried this attitude over into his personal relationships as well as his home life. Also, when they were working together the fact that Ted had a higher rank than the coworker, even though less experience, protected the coworker's need for competence. If something did go wrong it would be left to Ted to take responsibility for it given his rank. Planning and doing the enactment helped Ted become clearer about his resentment over this setup where he had to bear the brunt of both the coworker's interpersonal style and the fact that he was responsible for how the coworker handled his job. Ted stated tangentially that he himself did not have a fear of being wrong.

In addition to the self-imposed time limit another thing that stood out for Ted during the enactment was the way he choose players for a particular scene. He had consciously chosen people that he knew outside of the psychodrama whom he experienced as judgmental and did not get along with. This made that particular scene "really real" for Ted heightening the reality sense of the enactment for him. After the fact Ted felt a little anxious and guilty about this but had decided at the time that making the enactment as real as possible was the more important priority.

His biggest risk during the enactment was the feeling that he might lose emotional control. This fear centered on his anger towards the coworker as well an anxiety about not knowing what other feelings might overwhelm him. Ted admitted that loosing emotional control was out of character for him. He was clear that he consciously planned and structured the enactment to manage this fear while at the same allowing himself an optimal emotional catharsis "by pushing the edges" but not quite going over.

The biggest surprise for Ted was the sense of similarity he felt between the workshop participant who played the coworker and the real coworker. The more Ted interacted with this concrete portrayal of the coworker the more it was "like he was transforming into him". This was "scary" at times and Ted would "put a little more control on it" at those moments; because he was not sure of "what was on the other side of that." These were moments where he experienced his sense of a self-imposed time limit as well as the director's input as helpful in maintaining enough emotional balance to keep the enactment moving forward. Despite these anxieties about loosing emotional control Ted was pleased with how the enactment went and could not think of anything that would have made it better for him.

Another part of the enactment that stood out for Ted as centrally important was taking the coworker from place to place and having him "look at this", or witness different scenes. Ted experienced these witnessing moments as validating his point of view on issues distinct from the coworker's; it was like saying to him "this is where I stand on this." With reflection Ted realized that the most important element of this enacted interaction was the experience that "he was clear on what it was"; that he was clear about his point of view in relation to the coworker's. He realized after the enactment that this directly engaged his longtime theme of wanting to take his place, but of having been unclear what that place was. Now it was more clearly seen as being an issue of maintaining his unique point of view while in interaction with others.

Related to this, Ted had the additional insight that not only did the coworker's suicide mirror his interpersonal style of "plan, plan, then act quickly", but that that style also had a disorganizing effect on Ted when he worked with him. Ted thought "it was very helpful" to realize that that was what he was "taking back" in the enactment. That is, he realized he was taking back his reaction to the coworker's "act quickly stuff", which involved his own tendency to be disorganized by it and lose his point of view.

After the enactment Ted also connected his reaction of disorientation with the coworker's quick actions to his experience of his father's temper. He described reactions such as "shock and I can't believe this", anger with thoughts of "how could you do this to me", and "what the hell are you doing" as fitting his reactions to the coworker's style and suicide, as well as to his dad's temper when he was a child. All of these impacted on his ability to know and take his place.

Ted acknowledged that he gained insight after the enactment into his process of accepting the coworker's suicide. He wondered "what he could have done differently" and concluded that he could not have foreseen the suicide. In this process he was able to deal with guilt feelings more directly but not take on any that he did not deserve. In this way and others he was able to be more objective about the coworker's behavior as being typical of and belonging to him. Ted was clearer about what he was and was not responsible for in his interactions with the coworker. He also acknowledged compassion for the fellow wondering if he had been able at all to see "other options" for his way acting in the world.

Immediately after the workshop Ted felt energized and revitalized. A positive outcome shortly after the enactment involved Ted's ability to deal with suicidal issues. He described it as a "big thing" when he dealt "effortlessly" with a suicidal client. He felt this was due to having resolved his "baggage" about the coworker's suicide. This was a surprise to him since coming to terms with his feelings about the suicide was not the conscious goal of his enactment. He felt he had finished with the coworker on a "whole bunch of different levels" and had reached a large degree of emotional closure. The first enactment at the previous psychodrama had not closed things the way he thought at the time. This one had a more complete sense to it.

Ted also took direct actions based on his psychodrama experience. He visited the wife and children of the coworker. While he did not share any of his experience in the psychodrama with them he knew it was that experience that enabled him to visit them and be clear about what he wanted to say to them. This directly related to change in his themes identified before the enactment because he was now clear about the place or position he wanted to take with them. He also acted on a comment he had heard in the debrief section of the psychodrama immediately after his enactment. Someone had said don't forget the daughter and too let both children know he would talk to them about their father. He acknowledged that both children may look to him as a father figure in some way and that he has valued that role at times. He thought that he may have focused on the son at first because of his own relationship with his father.

Ted was clear about why he wanted contact with the coworker's family as well as what he

could get from it. Working through conflicted feelings about the coworker in the enactment made it easier for him to make these choices. He realized that he knew things about the coworker when he was younger that they had no knowledge of. Being a resource to the family gave Ted a sense of pleasure about being able to chose to be a compassionate helper for them. He also valued the opportunity for himself to "recall events" from his earlier days, value and integrate them into his own life. This also touched on his themes through allowing him a way to integrate his past experiences in an ongoing process sharpening *his* perspective on things.

Ted stated that he recalled no dreams related to the enactment experience. However, he added that he "quite consciously" tries to "control" his dreams to the point of not having them. He does this because he has always had "bizarre" dreams of "feeling out of control, falling and being chased", as well as "forever going in circles" and "never getting done what you need to do." With reflection after the enactment Ted found it interesting that the dreams that he did have could be seen as reflecting his theme of struggling to find and hold his place.

Ted experienced significant change in how he handled himself professionally which he attributed directly to the enactment. He said this change related to the "whole issue of taking my place" This occurred within a month after the enactment when he felt he needed to make a decision to "follow along" or actively take his "place at work." Based on this decision he prioritized what he would and would not do. He saw this as a way in which he was asserting his values and views while being clear about the boundary between what was his perspective and that of others. Then, as he had with the coworker's family, he took direct action and told his superior what he was and was not interested in doing. Ted said he was "real clear about it" and it "felt really good" to do this.

Ted had a sense that changes related to the enactment were more than superficial or cognitive, he felt that he was behind himself in a deeper way. Near the end of his reflecting during the research interview he had a surprising revelation. He mused that the enactment had started with him "wanting five minuets with the coworker", then he wondered aloud, "What if I had five minuets with myself. What would I say?" He had a realization that he had "kept an appointment with himself" as much as he had found closure with the coworker. Ted saw the enactment "really acting as the impetus" to this and agreed that it was like a crossroads or junction where he found a concrete basis from which to tell his story in new and more integrated ways.

Ted was aware that he used memory images of the enactment to support himself in different situations. He found it interesting that he focused selectively on different parts of the enactment in memory at different times. He gave an example of a meeting with a VP when he needed to feel competent and "so clicked the image on" from the enactment that supported that feeling. Afterwards he got feedback recognizing his high level of performance in this meeting. He noted that he has used different parts of the visualized enactment in this way at other times also with positive results. He agrees that this an internalized effect of the enactment that he can access at will, and that the basic effect is that of supporting him in positions he takes with others.

Ted acknowledged that evidence of change in himself since the enactment was validated by comment of others as well as his own feelings and behavior. What really stood out for him was his ability to "deal with emotional issues" like competence, assertiveness, and suicide in clearer ways. He saw this as directly related to changes in his theme of knowing and taking his place. He had a further insight about using memory images of the enactment. He became aware that he does not think of the names of the real people. Ted felt this was because in the enactment he used them for his own conscious and unconscious purposes. They allowed themselves to be representatives of his meanings. He agreed that in this way the images derived from the enactment were like pieces of psychic structure he had acquired that supported new ways of functioning.

Ted felt the themes had changed in terms of him being "clearer in his mind" about taking his place "which allows" him, when he "encounters the next situation to act on it."

He had no sense of negatives related to the enactment. If he could do it over again he thought he would change the length of his debrief because he had gotten so much out of reflection on the enactment. He wondered if this could be addressed in the psychodrama setup somehow, allowing for a more detailed discussion of the enactment in the workshop. Ted also suggested that in his opinion follow-up therapy would be a useful adjunct to doing psychodrama enactments. He felt this way because he found the more he reflected on the event the more he got out of it.

Co-Researcher Review

"You have captured in a very detailed way the real core of my experience. I was surprised and delighted to read the account. The level of detail you were able to record and the way you organized it was helpful and useful to me. It was useful because in the telling I realized I was very emotionally involved in the enactment and because of that had been unable to appreciate much of the detail you have recorded. The story has been helpful in that it leaves a permanent record of a very significant experience for me. It has allowed me to expand on the themes that emerged from the psychodrama and to more permanently and concretely enhance my awareness of these themes."

Independent Review

"I have watched the video, read the interview transcript, and narrative summary of this

subject's enactment. The narrative summary captures in vivid detail the essence of the interview transcript. The protagonist's new awarenesses, thoughts, feelings, and actions in all stages of the enactment were elicited without bias in the interview and presented in the narrative without distortion."

Personal Narrative for Co-Researcher #3

Tami heard about the psychodrama workshop while enrolled in her master's program. She and her husband were visiting students from a Mediterranean country and planned to return there when their degrees were completed. Tami first approached psychodrama as a student of psychology open to learning about experiential techniques in group work. However, a significant personal event happened to coincide with the timing of the workshop. Her grandmother who lived in the home country died. This death shaped and dominated her original plans for doing an enactment at the workshop and remained central even though she finally dealt with it in the context of another long-standing issue.

The first evening of the workshop Tami arrived wanting to deal with the death by enacting a funeral with her family present. She thought of the enactment as a way to have a funeral for her and her husband since they could not be there because of the distance. She planned to tell her grandmother things that she would have said if she had not been away, as well as honour her by using the enactment as a memorial service. In this way her original intent was to use the enactment as a personal ritual, making up for missing the funeral and not being able to be with the grandmother when she died to say goodbye.

Then Tami watched the first enactment of the workshop which dealt with family conflict as well as loss through death. This shifted her emotional focus from the more specific issues of closure and grief to a more general set of issues about her historical role and ways of relating in her immediate family that caused painful conflict for her. With exposure to the first enactment she decided that she had to work on her family first and then move to the loss and grief around her grandmother. This way of ordering the different scenes in her enactment seemed to have a sense emotional rightness about it that fit more with her lived experience. Dealing with earlier things before later things seemed to support a higher level of hope for integration and closure on her issues as well as reflect a more lifelike sense of continuity between different parts of her experience including the death of her granny.

While this change in plans for what to focus on first was connected with seeing another enactment it was also a response to real feelings she was currently having about her family that were triggered by the grandmother's death. When her granny died Tami was really hurt that the family did not call her. She felt vulnerable and isolated with the news of the death due to the geographical separation from her home and family. When they didn't call it was like the straw that broke the camel's back, reminding her of the many other ways in which she experienced her family as being unresponsive to her needs. Now her granny's death, coupled with clarity about her family gained through reflection and distance, focused her awareness and feelings about what she saw as her habitual role in the family. She could no longer deny her feelings about consistently being the giver but not the receiver in the family. This became the theme and role she worked on changing in the enactment.

While witnessing the first enactment Tami realized she could no longer swallow her anger disagreement with her family for not being aware of her needs even though this was contrary to her established role of being the self-denying support person for them. Watching the enactment that first night reinforced her growing sense that she had a right to her own needs in the family and increased her desire to bring this to the family's attention. As part of this process she reflected on the history and cost of maintaining this old way of being in her family.

Tami was the eldest female in a patriarchal family. She didn't feel close to her father or brother but had always been expected to support the family without question, as well as be her mother's confidante and her gay sister's role model. She felt she could never really be herself in this role because it was setup to make her keep her real needs distant from the others as well as herself. This was 'really hell' in her teen years and at that time she remembers she withdrew the most because she thought the family could not understand what she wanted. What "really bugged" her was that she experienced her both her and her sister's ideas and beliefs as being disqualified as their own. For example, she remembered that when she was first going out with her husband-to-be she was told that it was 'him talking' not her on several issues.

Tami approached her own enactment on the second day through an awareness of a set of related themes. There was the stress of managing a female identity in a patriarchal family, resentment over having her own voice invalidated, and frustration and emptiness about being self-denying in order to be supportive. Including an enactment that dealt with her family as well as the death was like saying to them, "Ok, its enough." The grandmother's death and the families failure to call her had brought home to Tami the "price paid" for her strategy of withdrawal in order to cope with them. It also heightened her awareness that she still had a desire to be nurtured by her mother, to be understood and valued. These were the goals she added to the one of saying goodbye to her granny in the psychodrama because she not only saw them as connected, but saw a way to combine them in meaningful action after seeing the first enactment.

Tami's hoped the new plans for her enactment would give her a chance to grieve and create a basis for changing her role in the family. She felt she would not be true to herself if she did not confront them, first in the enactment, and then in some real-life way. The message she wanted to rehearse was to let them know *she* was hurt, and share the fact that they were hurting because of the death. She still wanted to be supportive but the shift she wanted to make was to be able to say "what about me", asking for support in the family to be a more mutual interaction.

On the day of Tami's enactment she was both anxious and eager wanting to do it as soon as possible. She managed some of the anxiety by "being as present" as she could for the enactment preceding her own. This allowed her to not focus on herself even though she felt more and more emotional, in fact "shaky with not knowing how it would go" the closer it got. This was due in large part to anticipating the grief she would feel about the death. Tami was afraid she would be overwhelmed by the emotion and pain of the loss and lose control. Other things that helped manage this fear was her sense of the group as "nice and safe" and the fact that she knew and trusted the director. She has a sense he would look after her. It also helped to have her

husband there. This added family realism as well as safety, making it feel as though they were both actually at the funeral. Once Tami started the enactment she was aware of feeling calm and increasingly less self-conscious as she became more engaged in the process.

In the warm-up phase of the enactment Tami was aware of choosing people to play her family members in a number of ways. These included emotional similarity, her emotional bond or friendship with a player, and how well the player could represent the role she wanted portrayed. She chose a friend to play her brother because she was close to the friend but not the brother. When she reflected on the meaning of this she remembered that since being away from home she and her brother had had closer talks on the phone. What really surprised Tami was that she had been more open with him than at home and he had responded positively. The choice of the close friend to play the brother seemed to express the positive emotional direction the relationship with the brother was taking. Tami agreed this functioned like an unconscious enactment within the conscious one she was setting up in the workshop.

Players were thoughtfully chosen to represent her grandmother, mother, and one sister based on the similarity of feelings she had for them and the real people. Another player was chosen because of factual similarity involving sexual orientation. The choice for her father was based on both physical and emotional similarity. She had a clear sense of how she wanted to arrange family members in physical space during the enactment. Those that she felt closer to she placed closer to herself. She also needed to say something to each family member but focused on her mother and gay sister more than others. In the midst of the enactment Tami found that she spontaneously knew what she wanted to say to each. This was in contrast to the anxious uncertainty about how things would go prior to starting.

With reflection Tami also realized that all the things she said to different family members did in fact reflect themes related to the role of being a giver and not a receiver of support in the family. One instance of this that stood out was telling her sister to 'fuck off' because Tami was "sick and tired" of being understanding of the sister's issues without any return recognition of her own needs. This moment of change in the interaction with her sister felt both freeing and frightening during the enactment. A measure of this moment's significance and intensity was the fact that Tami would dream about it after the psychodrama, waking up at the point of fear of her sister's reaction.

A related awareness during the enactment was of wanting to get nurturing from her mother and acknowledgement and understanding from the sister she told off, and of trying to appeal to them in a way that they would respond to. The background awareness to this was a sense of conflict because on the one hand she was tired of having to be careful of their needs and just wanted to tell them off; on the other hand she wanted to give the family the message that they were all hurting over the death and should be there for each other. This struggle for balanced change in her role in the family, of trying to increase support for herself without withdrawing completely her support of others was present throughout Tami's enactment, as well as her reflections on it afterwards.

Tami also reflected on her awareness of her father during the enactment and why she had structured his presence there the way she did. Growing up she had negative feelings for her dad characterized by hurt and anger as well as a sense of his "male roughness." With thought, Tami realized that her inclusion of him in a marginal way in the enactment was an accurate representation of the reality of her relationship with him for most of her life. However, as with her brother she had been talking to her father on the phone while in Canada. This coupled with reflection about her dad while separated by distance had led her to feel a "bit warm" towards him and more accepting of who he is and his attempts to connect with her. Tami was clear she was not consciously aware of these new warm and accepting attitudes towards her father during the enactment; but that afterwards thinking about the meaning of how she did portray him helped integrate her mixed feelings for him, and give her reason to continue her new, somewhat more open stance towards him.

Related to this was Tami's surprise during the debrief phase of her enactment upon hearing someone suggest that her father may have felt left out in the real family. Tami valued this different perspective on him as well as other family members that were offered in the debrief. She was clear that she still thought about these different perspectives after the workshop and that the messages heard during the debrief were a useful part of her attempts to integrate the meaning of the enactment into her life and live some of the changes she wanted to make.

Tami was also surprised by the degree of emotional reality she felt in the part of her enactment dealing with the funeral of her granny. Accepting the transition from life to death, the loss, and saying goodbye were very real for her in the enactment. She felt a degree of real closure but also realized that her mourning would continue after the enactment because it was a current life experience that could not be contained, only acknowledged and orientated to in the workshop. There was a sense that the enactment provided a model for her continued successful mourning. Tami was also surprised during the enactment that she did not lose emotional control in the depths of grief the way she had feared before the enactment. Instead she found she felt very much "at peace" and "in touch" during the funeral scenes and thought of these during her continued mourning after the enactment.

During the enactment as a whole Tami felt a sense of "safe freedom" in response to the process, the group, and the director. She felt free to say yes or no to suggestions made by the director as well as doubles. Tami didn't feel the safety of the experience could be improved upon. She was clear her themes of having her needs acknowledged by her family was centrally dealt with during the enactment. This was all the more impactful when she realized in the research interview that she had not thought of her need to confront the family in the enactment as a central theme in her life; she simply chose what seemed to be the most emotionally relevant focus at the time. The clarification and reinforcement of this as a central theme in her life through the enactment however, was felt as very helpful and indeed organizing, in terms of helping her see the way forward with her family.

One of the most important senses that stood out for Tami during the enactment was the

"experiencing of her family structure in a different way." The difference was that in the enactment she was experiencing "an ideal of closeness as possible" not an "artificial closeness" or "off the mark closeness" that happened so often with the real family. This experiential ideal acted like an anchor of hope for what might be really possible between Tami and her family and was what she "came away" from the enactment with, that was of greatest value. It gave her a realistic sense of what she wanted both herself and her family to move towards in future interactions. Tami felt the enactment had given her a new reference point for what she wanted with her family, one she would draw support and inspiration from in her relationships with her family members in an ongoing way.

After the psychodrama workshop Tami was aware of a set of goals she had made for herself. The primary one was her resolve to "change her role in family by being more direct and putting some of her needs first." She was comfortable with this goal and also clear that she would "deal first" with what she could take responsibility for related to her desired changes. The enactment helped her realize that "change isn't going to come from them, its going to have to come from me", at least to start with. She felt certain that she could act on these decisions and that she knew how and when. She seemed to feel a stronger sense of agency when she thought of making changes with her family. It was as if she felt more permission to act in support of her own needs rather than the families after the enactment. An example of this is her thought that "I don't have to reply immediately" when they next contacted her. Tami felt less conflict about acting from her own perspective towards the family. The habit of supporting others at unfair cost to herself was no longer automatically engaged. At this point immediately after the psychodrama Tami felt sure she could support her decisions to move towards the ideal interactions she wanted to initiate with her family.

Part of this resolve for change in her relationship with her family was based on more specific goals and insights Tami took from the enactment. A big one was the commitment to be "more honest" with the family about real feelings and withdraw less when she didn't agree with people. She realized however, that this goal was alright to pursue slowly; she didn't have to pressure herself or them to accomplish everything at once. This seemed connected to Tami's clearer appreciation of the reality of her families functioning and her greater acceptance that this was indeed the way they were. For example, she felt more accepting of the division between females and males in the family. She now saw this more as a result of social conditioning than anyone's choice and so personalized it less. Tami also saw that there was more change from the enactment in relation to her mother and sister than her father and brother. She accepted this as realistic given the reality of everyone involved including herself. This realism Tami felt, reflected her gains in acceptance because of a clearer sense of boundaries between herself and others in the family. This resulted in her putting less futile energy into resentments and blame.

Reflection on her increase in acceptance triggered memories of mutual support Tami experienced during the enactment. She remembered feeling that the group was "with her and she wanted to be with them." This sense of reciprocal support stood out as part of the ideal she wanted to move towards with her family. At this point Tami also recalled the message the group

gave her in the debrief about the amount of "love they saw" between herself, her family, and her husband. Hearing this validated her long and painful struggle to find more meaningful contact with her family and gave her a renewed sense of the value of her goals for change in these relationships.

In the first few days after the workshop Tami found herself struggling with strong impulses to share her enactment experience with her family. She realized she was trying to act on what she had learned in the psychodrama but was surprised at the degree of urgency she felt to try out a new role with the family. Part of this urgency was due to the ongoing mourning process and the normal need for support of loved ones through those feelings. Tami was also aware though, that she hoped to get support simply for herself, as a way of testing her ability to alter her habitual role in the family. For a while she told herself "no, not now", because she did not want to act automatically, trying to take time to be with her own experience as part of her commitment to be more individualistic in relation to her family. This struggle over contacting the family went on for several days until Tami felt certain that she was acting authentically, and not being reactive in old ways that would undermine the changes she wanted to make.

What Tami did next resulted in some of the most impactful insights she would have after the workshop that directly built on her enactment and its themes. She was having a genuinely difficult time emotionally because of grieving the death and holding herself together for friends and school at the same time. Evidence of this was her decision not to see clients in one of her courses until she felt more in control. Then Tami finally decided to send her family a fax in which she was very open about her reaction the grandmother's death as well as her current stresses and needs. She was thoughtful about how she constructed the message taking a risk in revealing her need for support in a way she had not done before. Tami did this with the conscious hope that changing her way of communicating to the family would create the kind of role change she wanted. She was taking responsibility for initiating this just as she had made a commitment to do in the enactment.

Tami was filled with anticipation after she sent the fax. It wasn't long before she got a return fax. She excitedly read it. To her heart-sinking dismay her mother made no mention of any of the needs Tami had expressed in her fax! In fact, Tami's mother described other people's problems at length in her message. At first Tami told herself that her mother had not gotten her fax, but then realized she must have. Tami felt "heart broken." It seemed as if all her fears about herself and her family were confirmed in that moment. She concluded that she was in fact, "emotionally alone in the family." Tami would later come to see this acceptance of the reality of her family as a positive and freeing turning point; right now though it was devastating.

This lack of response from her mother "really hit" Tami. The first person she called was someone who had also been at the enactment. She let her tears and anger out and got some of the support and validation she had expected from her mother. With reflection Tami realized that the psychodrama experience had deepened her relationships with some of the people she shared it with. She found this "kept up the effects" of the enactment in positive ways. In a real way this

system of people were functioning like family for her where she could both practice and get support for the decisions and ways of relating that she made a commitment to out of the enactment. Tami found that this peer support helped with moments of doubt she had about being able to make actual changes with her family when she was finally face to face with them.

When still in the process of coming to grips with the lack of response from her mother Tami next took a copy of both faxes, hers and her mother's to the director of the psychodrama. She wanted to check-out the validity of her experience of her mother's response compared to the message she had sent. Yes, it was true the director confirmed; she had expressed her needs clearly and the mother had not acknowledged them at all. This checking moved Tami into full acceptance of the reality of her families ability to respond to her. She was not going to get what she wanted from them. This long-distance interaction was like a final test for Tami. It confirmed her fears about her families treatment of her.

However, this was strangely liberating. This acceptance was about their inabilities not hers. This she now saw clearly, "it wasn't her it was them!" This allowed her to move away from questions ongoing since childhood about what was wrong with her. These were the questions that had marred her self-esteem in adolescence, and that flared-up when she felt needy and alone. These were the questions that followed her when she withdrew from frustrating interactions. Now she had a new kind of boundary awareness; she was clear what was their's and what was hers, and with that clarity she felt able to take a more effective kind of responsibility. Tami now knew what she could and what she couldn't take responsibility for. This allowed her to give up false or misplaced hope similar to the expectations she had when she sent her fax. There was no use waiting for them to get it right. It was simply something they didn't know how to do or when it was needed most. This clarity brought a sense of relief to Tami, while at the same time giving her a sense of direction for the way ahead with her family.

Meeting with the Director to check-out her perceptions the family also gave Tami a sense of "continuity" that she found helpful. The Director "knew what was really important" for her before, during and after the enactment in a way that gave Tami a sense of constancy for her struggles to change her role in the family. Contact with him not only validated her perception of the long-distance interaction it also helped Tami have a sense of moving from the enactment out into life with the insights and resolutions she had come to. Taken altogether she felt the contact with the Director helped her consolidate changed views of her self and others, and carry these forward into her life where she could "live them" with authenticity.

With reflection Tami also acknowledged that she used her thoughts about the enactment in an anchoring way. She said it supported "an awareness of who I am what I want and decisions I have taken." Tami was clear it was in the enactment that she made a decision to change her role in the family. She feels she "made a contract with herself" in the enactment and thinks of it like a reference point when she works on this theme. Thoughts of the enactment are also used when she has contact with other people who were there. Tami is sure that when she is face to face with the family again, that she will draw on the memory of the enactment experience in some way.

Tami also found the enactment "very helpful in the process of grieving" the death of her granny. By "simply enacting" the funeral she felt her grieving was given a place both physically and psychically where it was focused in a way that "brought it to life." She recalled that she did not have an emotional high in the first few days after the enactment as others had reported, and thinks was because her grief was a real and present process which dominated other feelings. The enactment images seemed to act as a channel for her grief even though visiting friends, work, and other stresses were competing for her emotional attention. She remembers vividly that on a trip to the Rockies with the friends not long after the enactment she had a "spiritual experience." This involved going off on her own and allowing herself to be with thoughts of her granny. It came to her that granny was now "part of the beauty" she saw all around her. Even in the car on the trip Tami was able to cry and at times sensed her granny's "voice, touch, and smell" and once heard her own name called.

Her grief was not only focused through intense imagery related to her granny, it was also focused in many dreams after the enactment. One that stands out occurred three or four weeks after the workshop. In the dream Tami was in a church and her granny was present and alive. Tami was aware of feeling unsure if she had brought her back to life, but at the same time had a dual awareness that granny was both alive and dead. Her granny was in a wheelchair even though in life she had not been. Tami also noticed that the church was one she had started attending when she was nine; a time of her "first independence" when she would go on her own and stop at granny's along the way. Her aunt was also present in the church. Then Tami remembers that she 'cried and cried' in the dream, "actually feeling the feelings" in a physical way. When she woke the next day Tami felt like "it was a turning point"; that a stage of mourning had been finished. She became "more calm and could focus on her work" again.

Tami saw the sense she had of granny's presence in the dream as directly connected to the enactment. She felt the enactment had "helped make these things happen." She reflected that she saw her ability to be more "inside herself and focused on the feelings" of grief as attributable to the anchoring images of the enactment. Tami felt a strange similarity between the emotional state of both the enactment and the dream. It was as if the intense feelings of grief had made the enactment seem dreamlike; and the connection between the images in the dream gave it a quality similar to the enactment. Tami acknowledged meanings that reflected this similarity between the enactment and the dream. Her confusion about bringing granny back to life seemed to parallel the feeling that she was indeed, bringing granny to life in the enactment by having someone role play her. The wheelchair made sense as a symbol for illness and transition. Tami's age in the dream seemed to connect the two parts of her enactment where the image of her "first independence" represented the theme of "being her own person" which she was struggling with in terms of role change in the family. Tami thought the aunt, who she was not close too, might symbolize some of the family tradition and emotional distance that she was also trying to over-come.

Taken altogether, the dream seemed to be a strong affirmation of how Tami's enactment had amplified and focused the process of mourning, perhaps even giving it progress at unconscious levels. The dream also seemed to be a reflection of integrative processes at work in

Tami; bringing together as it did both the loss and the theme of being more her own person in the family.

Tami also had a second dream that stood out for her. This one dealt more specifically with her family role that she wanted to change. However, again the two parts of her enactment can be seen connected in the dream because the family meeting takes place in granny's house. In this dream her mother, brother, and sister are present. Tami is aware of wanting to speak to her sister in a supportive way but of also wanting to be "true to herself" by not backing away from her feelings. She feels angry and disappointed in the sister and is just going to say so when she walks in. Then Tami wakes up. When awake she is aware of her fear of hurting her sister's feelings as well as her decision to take the risk to do so. Tami saw the intention to confront her sister in a thoughtful way in the dream was also a way of being true to herself. She didn't have to give up her good qualities in order to be more assertive. Tami felt this dream also showed many themes from the enactment in an integrated way. The old conflict and the new way she wanted to be were shown side by side. The old ways of experiencing herself in relation to her family were not gone, but they were changed by the clear addition of new ways of relating that felt possible to Tami, even if she still had some anxieties to work out before they became common practice. In general, Tami had a sense that positive movement was being symbolized over the course of the many dreams about her family since the enactment. She had a feeling that these changes were going deep inside her and that they would be lasting.

Several months after the workshop Tami felt that she made commitments to longterm goals and strategies for working on her theme of changing her role in the family. She saw these as based on the enactment. She said she "knows what she wants, that she has a right to get it, and plans not to be a fool about it", particularly after the fax incident. That test was another turning point that made her realize that she would have to have realistic expectations of change from her family. This would also protect her from further painful disappointment. Tami expected to work with them for any changes she got, but did not expect any dramatic change, or for that matter any change at all as something that was necessarily going to happen.

Tami still had her commitment to change but the focus when she returned home would now be largely on her own expectations. This strategy was seen as giving her the highest degree of control over anything she could take responsibility for changing. She planned on being different the most with her mother and sister. This was a place to start with the best chance of success. Tami imagined that she would go shopping with her mother, something she used to "avoid like the plague", and "allow her mother to give in the way that she knows" in the hope that this could lead to further nurturing that she still desired so much. Tami also planned to make any changes slowly, starting with "sharing her own thoughts and feelings more" and not overreacting by shutting down if she does not get the response she wants immediately. Her longterm goal for interacting with her family now, was to be more "active in shaping" what she wants without "withdrawing into resentment."

Tami's final reflections on the enactment paused to note that she also feels a closer bond with her husband because of both sharing the enactment and her subsequent thinking about it. She commented that she saw no negative effects for her from the enactment, other than the painful feelings that were part of her issues. Tami felt that enactment was just like any other therapy or group work, "Its hard, its difficult, but that's life and that's positive" for her. She reflected that this mix of positive and negative feelings was exemplified by telling her sister to "fuck off" in the enactment. This captured her conflict between being herself in the family and feeling anxious about hurting their feelings. All in all Tami is glad for the chance the enactment gave her to master "staying true to herself" in these interactions and feels an increased sense of confidence for keeping her contract with herself when she returns home.

Co-Researcher Review

"I believe that you have accurately captured my experience in the narrative form of our interview together. It reflects the attempt at understanding my experience and respecting me which was also present in the interview. I wish you luck and success in your research."

Independent Review

"I have watched the videotape and read the interview transcript as well as the narrative summary of this case. I found the narrative summary provided a rich and accurate description of this co-researcher's experience. This interview and subsequent summary reflects Dale's respectful approach to both the participant and the research itself. Somehow he manages to have insights into the process of enactment speak for themselves in the narrative summary."

Personal Narrative for Co-Researcher #4

Kelly heard about the Psychodrama workshops through her partner who had attended several and was positive about their effects. This coincided with an issue she was having with her partner Jane. Kelly was aware of being "very jealous of a friendship" Jane had with another woman that seemed out of proportion to the situation. She also knew that jealousy had been an issue in her life before and was tired of it. Kelly decided she wanted to do something about it this time, so she made a commitment to attend the workshop with Jane and work on her jealousy.

Because of previous struggles with jealousy Kelly had some insight into its sources and came to the workshop with a scene in mind that she wanted to do. When Kelly was three her sister was born who then suffered ill health for quite some time requiring most of her mother's attention. She felt her jealousy "stemmed from this triangle" where she saw a comparison between her current situation involving herself, Jane, and another woman and the early familial triangle of mother, sister, and herself. In her words, "there were three women again where I have to compete for attention".

Another factor that influenced Kelly's decision to do the enactment was the sudden death of her mother a year earlier. The death had triggered a spontaneous process of life review and self-examination of a "lot of things" in her life. This pre-existing process of self-questioning supported the desire to explore and deal with the jealousy when it came up in her relationship.

Kelly easily identified an organizing theme in her life related to these issues that she saw as originating in her family. This was, "Whatever happens is my fault". She felt she had struggled with this "story of her life" for as long as she could remember. In previous therapy Kelly had become aware of this theme as irrational but still found herself "responding and reacting as if it was true". It seemed to have a deep feeling of emotional certainty about it that was hard to shake even though she was seeing more objectively how she "acted it out in her life". An example of this involved Kelly's own daughter and her child. She would become aware of thinking something like "If I had been a better mother to my daughter she would have been better equipped to parent her own child". For instance, even though she knew she wasn't responsible for her granddaughter's "digestive difficulties", Kelly still berated herself for "mucking up" her own daughter, and then in her habitual way of faulting herself, took responsibility for some of her grandchild's unhappiness.

Kelly reflected on the source of this theme as stemming from interaction with her own parents. She remembered how she would feel in their presence. Neither her mother nor her father would be "verbal about their distress or anger" but Kelly would feel an "incredible amount of tension". She thought that she could actually see it in their body language. Kelly speculated that as a child she may have concluded from these non-verbal scenes that "something is wrong here and the reason no one is talking about it is because it is my fault. I am being punished with their silence". Kelly felt that this emotional conclusion was then terribly reinforced when she was four and a half years old and her sister died. Because she had "hated her, wished she was gone,

and then she was gone she must have somehow made it happen". Kelly felt there was a direct connection between these scenes and her theme of "incredibly strong irrational guilt".

Right up to actually doing the enactment Kelly planned to focus on the triangle between herself, her sister, and her mother and the issues of jealousy. However, something different quickly emerged from the process of setting it up. As the director guided her through trial interactions with represented members of her family, to get a feel for the scene, she moved to the earlier triangle of herself, her mother, and her father. This felt like the "right thing to do" even though she had only thought about the sibling issue while planning for the workshop. Kelly recalled that issues with her mother and father were more conscious when she was a teenager. That was when she would "vie for their attention and they would vie" for hers. Kelly found the fact that she ended up focusing on them in the enactment, and that it felt so right, very interesting. She came to value this shift in focus as leading to new insights into her own development and critical to decisions she would later make after the workshop.

Kelly experienced the director as "easily understanding" the first scenario with sister and mother. This gave her a sense of confidence that it would be easy to set up an effective enactment. It also gave her a feeling of not needing to go into long detail about the enactment which allowed her to "move into it" with a sense of ease. The director's understanding and "matter-of-factness" helped her feel safe, comfortable, and enter the process of the enactment with a sense of positive expectation.

As Kelly started to set up the enactment with the director it "just went" in the direction of the scene with her mother and father. This evolved in response to queries by the director as to what felt right and who was it she wanted in the scene. Once this scene was set, even though Kelly had started with positive feelings of confidence she now became aware of feelings of "distress". This both was and was not a surprise to her. She had expected some intensity but not as much as she encountered entering the scene with her mother and father. Kelly felt this was related to how much she actually felt like she was about "two and a half years old". This realness of feeling stood out for her very strongly. Kelly felt like the woman who played her mother "was her mom". This sense of reality was increased by her choice of a player who had a degree of physical similarity to her mother. In regard to her father, there was more of an emotional similarity between the person playing him and the reality of her dad.

Throughout the process of doing the enactment Kelly remembers feeling "incredibly supported" by both directors. She felt the male director was "very present and safe". The female director touched her at critical times in the enactment and this was felt as very supportive. Having a double for herself was also very helpful and productive. At one point Kelly looked at the double and she "looked so lost that I had a sense that she was in role, in the space of being me". This was "like looking at myself and seeing how lost I was". This allowed Kelly to see her feelings about herself, as well as the nature of her reality in the family with more clarity than she had before.

For Kelly the most significant moment during the enactment was the reliving of intense loneliness and emotional isolation in the presence of her parents. Accessing these core feelings was like discovering a long suspected secret was true. Somehow getting hold of them-although painful, felt like an important place for her to try and begin change from. A critical shift then occurred from within these overwhelming feelings at one point in the scene. It was when she moved from being fearfully frozen to actively telling her parents to go away and not come back until they could "get it together around loving" her properly. In Kelly's words, "It was powerful to realize that I could say to them get it together, its up to you to show me that you love me".

It was a great relief to experience through the enactment that it wasn't her responsibility to tell them how to love her as a child. It was their responsibility as parents "to figure it out and give her what she needed" without her help. Kelly realized that if they had of done this when she was a child she could have experienced them as loving and caring parents, freeing her of the feelings of responsibility for her own isolation at an age when she was emotionally dependent.

This moment felt particularly "dramatic" for her because it was the exact opposite of "everythings my fault and I have to figure it out and take care of it myself". This moment was experienced as "freeing and empowering". Kelly had the clear sense that the active scene enacted in the workshop was a large "shift from her childhood memory" of her relationship with her parents. Kelly felt like she was able to stop taking misplaced responsibility for what her parents should have done for her. For the first time she could see clearly what their fault was instead of feeling that everything that felt wrong with her family was all her fault.

During the enactment another theme was brought to Kelly's awareness through interacting with the player in the role of her father. It emerged when she sat on his lap. It was as if this physical interaction with her father allowed her to remember being emotionally "seductive" with him when she was a child. This led to her recall a whole set of scenes revolving around this seduction theme, that involved the triangle between herself, her mother, and her father. For example, she recalled that her mother would encourage her to be seductive with her father if he was "withdrawn" to get him to "come around". Kelly had the feeling of being "used" in this recollection. She also had another insight suggesting that her mother would also become jealous of Kelly's ability to emotionally engage the father; then the mother would withdraw from Kelly leaving her feeling wrong and isolated again. This set of interactions seemed to be a no-win situation for her. If she tried to please her mother by engaging the father she could end up abandoned by the mother. Kelly felt that the enactment allowed her to become aware of this family bind through the actual interaction with her represented family; and that it helped her understand some of the frozen feelings she had at the beginning of the enactment. In short, she could see that as a child she learned that no matter what she did she could end up feeling wrong.

Kelly felt the biggest risk during the enactment was making the statement to her parents that they had to figure out how to take care of her. She had a sense of building anxiety as she moved toward saying this in the enactment because she knew that once she said it a lot of strong feelings would follow; and they did. She felt gripped with a fear of complete and total

abandonment prior to blurting this out. Kelly associated this to a recollection of disapproval and withdrawal if she complained as a child. When she told the parents to take care of her in the enactment she was overcome with a convulsive sobbing and gasping like a child might do when overwhelmed. She felt like she was watching herself "howl and wail in front of people". Sometime during this scene Kelly recalled becoming clearly aware of fearing as a child that her parents would go away and she might "die of neglect". This paralyzed her as a child as well as during those moments in the enactment when she was becoming aware of it.

Kelly realized that "getting paralyzed" was another theme in her life. This was less so in her present life but she remembered times when she "literally had to learn to keep moving" or she would fall into numb inaction in the past. She taught herself to react to the feelings of numb paralysis by "actually physically moving" and "forcing" herself to get up. Through reflection on the enactment Kelly had the insight that feeling paralyzed as a child was a reaction to fear of abandonment, and that in her present life this fear underlies "getting into the victim position". When she gets in this position as an adult she sees herself acting out a statement to others that is trying to say something like, "I'm helpless and I don't know what to do so you have to take care of me". Kelly valued seeing this pattern of acting out helplessness with the usually unconscious hope of stimulating caretaking from others. She was becoming clearer that a central fear of abandonment for needing underlay and connected her themes of being at fault, being emotionally seductive, and being paralyzed. The enactment helped her see that all of them may be connected to the quality of her childhood interactions with her parents. Having the concrete images from the enactment fleshed out her recollections and feelings from the past with them. Kelly felt that seeing these connections anchored to real interactions in the psychodrama helped her accept with felt certainty the impact that her family had on her. This clarity and acceptance then made it easier for her to consider changes she wanted make and issues she wanted to work on.

Becoming clearer about the theme of getting paralyzed or "frozen" in the enactment allowed Kelly to explore this issue in her current relationship. This led to a major decision after the enactment. She separated from Jane. Kelly saw a direct relationship "between the enactment and the decision to separate". She had reflected on many ways in which she had felt "helpless with thoughts of you have to take care of me" in the relationship. She felt that these were moments she had given herself away or made decisions that did not supported herself in the relationship with Jane. For Kelly, given this awareness, the act of separating was an act of "claiming myself as the person I am separate from anyone else". It was also an act of separating from her denial and nonassertion of her own needs stemming from the early interactions with her parents; a pattern which she now saw and recognized as unhealthy in her relationship with Jane.

With reflection Kelly saw her process of exploring "who I am" and developing her individuality as having started with the death of her mother. The enactment then supported, deepened, and furthered this exploration leading to the decision to separate. For Kelly the assertion of her individual self through the act of separating was the opposite of denying her needs and freezing in the hope of being taken care of. She could now see that hope as a remnant of yearning for parental care which had kept her in a dependent position in her adult relationships.

She no longer had to keep reenacting the freezing scene with her parents unconsciously in other relationships in her adult life.

This awareness of having acted out derivatives of the early scene of freezing due to fear of abandonment was further refined when Kelly reflected on thoughts she had related to the female director during the enactment. She recalled being aware of anxious thoughts that the female director would "go away from her several times". The male director remained constant in her perception throughout the enactment, but the female director was colored with these abandonment fears. Kelly felt that these feelings were an expression of the deeper and earlier fear being accessed about her mother abandoning her. During the enactment experiencing these feelings hovering around the female director was unsettling. Now after the enactment, Kelly's awareness of them supported her acceptance and understanding of the impact of her early family life on her functioning in relationships throughout her life; particularly with women.

At the conclusion of the enactment Kelly felt "really good". This was related to the scene it ended on. In this scene the director had her go to a new home and design a room for herself just the way she wanted it. In this room Kelly focused on having a "toy carousel" which brought out strong positive feelings for her. The carousel was experienced as symbolic of the possibility getting her own needs supported and met. The image of getting a room for herself would later become a reference point for making decisions after the enactment.

The day after the enactment Kelly felt very "tearful and clingy". She wanted to "just hang on" to Jane at home. Part of this clinging made her feel quite anxious and she had thoughts wondering about her "safety in the world". She recalled thinking, "Now that I have stood up for myself what's going to happen, what will the ramifications be". With thought she saw the anxiety and its effect of freezing her in a clingy mode as fitting with the fear of abandonment for asserting her needs that was accessed in the enactment. She was still fearing some form retaliation for expressing her needs so directly in the enactment. Kelly found this unsettling until she understood what it was, another way of acting out her fear of abandonment. She found it valuable to see the persistent force of this fearful expectation so clearly, and how much it shaped her clingy behaviour.

Once these anxious feelings were understood and managed Kelly noticed positive changes in her tendency to feel at fault and freeze in other situations. Over a few weeks she was aware of feeling more "comfortable being herself". She felt "noticeably different" at a dinner party with Jane's parents. This was a situation that had always been challenging for her because Jane's parent were "quite verbal" and she would feel "insecure". Kelly realized this was the opposite of what her mother and father had modeled and that "speaking up to parents" spontaneously was contrary to her freezing for fear of rebuke. This time at the dinner party she just thought "I'm ok", and felt more at ease. She saw this as the opposite of her theme of 'everything is my fault', and found the degree of change "quite remarkable". There was a sense of emotional certainty about being "ok", which Kelly thought of as evidence for deep change that was "very noticeable". She also noticed other places in addition to the dinner party where she was "speaking up and

being herself' more. She felt she was able to "leap in and speak up" more often; and found that as weeks went by she was "adapting" to this new level of spontaneity. Across all these situations the common change was a greater sense of confidence over emotional control.

Kelly reflected on possible meanings of her separation from Jane after the enactment. While doing this she identified another theme that had been active in her life since she was a child. This was the feeling that she was "not deserving". She wondered if her separation from Jane was somehow influenced by this theme. In the enactment she had gone to a room of her own when she realized she was deserving of more than her parents had given her; that she had the right to expect and ask for more. Now Kelly wondered if her decision to separate from Jane reflected a similar awareness of having the right to expect more for herself including her own space.

Kelly felt that going to a room of her own in the enactment supported the meaning that she had a right to exist on her own terms more than she had in the past. It felt like she was claiming the "right to create a new space separate from" her parents and get what she wanted rather than what they wanted her to have. In thinking about this Kelly realized that she had "hardly ever lived alone" as an adult. Now, the separation from Jane seemed very much like moving toward being more of an individual in her own space. This seemed to parallel the separation from her parents in the enactment.

In the enactment Kelly had wanted a carousel in her room. She saw this as a symbol for having a right to her own needs and a space around her "just the way" she wanted it. She felt it was like doing for herself what her parents should have done for her, create room for her in the family that supported her growth as a unique child.

As Kelly dwelt on the carousel image other meanings emerged for her. She said that the carousel is something that is "flowing even though the horses are bolted down and stuck in place, its a freedom thing for me." She saw this as the opposite of her theme of being frozen. It was as if the horses had a secure enough base to be free on, which was exactly what she felt she did not have as a child with her parents. The carousel, she thought, might be a symbol of her wish for a secure attachment to her parents. Kelly also connected the carousel image to how she had experienced the players in the enactment acting out parts of her psychodrama. They were like the horses securely based in the safety of the workshop with lots of emotion flowing.

While thinking about the flowing emotions Kelly recalled a dream she had after the workshop. In the dream she and Jane are staying in a resort bungalow by the sea. The wall of their room faced the sea and was made of glass blocks that she could not see through clearly. There was a swimming pool between this wall and the ocean. It was stormy with rain and wind which she liked a lot. She went outside to walk by the rough sea. Then she noticed that the water in the swimming pool was like a tidal wave going back and forth, and sheets of water from these waves were rolling down the glass blocks. Suddenly bigger waves from the ocean smash into the swimming pool and overwhelm the smaller waves. She is frozen with fear. Then the dream scene shifts. She then found herself in her van in an underground parking lot. The garage

door needed a remote to open it so she could get out but Jane has control of it. Then the dream ended.

Kelly remembered that the dream was very vivid and that she was "distressed" over Jane having control in it. She then recalled having lots of dreams when she was younger about being helpless and someone else being in control. Even then she had thoughts that "someone is stopping me from getting what I need" related to these dreams. Kelly thought that the swimming pool being overwhelmed by the bigger ocean was like her feeling emotionally overwhelmed in relationships in the past and with Jane now. She suddenly "flashed on her parents" who were "very smothering in their love so she never felt like she could do anything right." Kelly thought she may have experienced her parents as "swamping her", and then added, "this wasn't loving at all, it was control, they didn't give me my space to be."

Another connection she made to the dream was that she experienced doing the enactment as being "wide open", like the pool at the mercy of the ocean. The water on the glass wall was like all the tears she had shed over loneliness and isolation, both in the enactment and in her life. She saw the scene in the van as reflecting the process she went through deciding to leave Jane because of her desire to have a life of her own, and have her feelings under her own control. Kelly found this dream interesting in how it blended together themes from her past, her relationship, the enactment, and her hopes for the future in such condensed and vivid images.

In summing up the impact of the enactment Kelly felt she was more aware of when she was not asserting herself or speaking up in situations where she wanted to. She was able to catch herself when she still tended to feel everything was her fault. She was able to use her new knowledge of how she froze because of fear of emotional abandonment which had stopped her from acting like a person with her own point of view in the past. She stated that she is less hard on herself at these times because the enactment helped her understand what she was doing in these moments. She feels insights from the enactment have reduced her tendency to freeze and get stuck in self-blame. She has a positive sense of being fairer with herself, an increased sense of confidence about being able to speak up more, and a new ability to support herself with a greater sense of emotional control.

Longer term plans related to the enactment include a trip to the desert, a long held dream of Kelly's. The desert had spiritual meanings for her as well as offering a place to be alone in a wide open space where she could have a clear sense of herself as an individual separate from others. The idea of journeying to the desert felt like a journey to define her own boundaries and seemed like the opposite of the stormy overwhelmed images in the dream. In fact, she felt this was largely what the enactment was all about, the attempt to define her own emotional boundaries.

In concluding thoughts Kelly stated that she found the enactment to be an "extremely positive and powerful experience." It was different than she expected because it was more powerful than she imagined it could be. She felt the main lesson that she would take from the

enactment into her future was a clear awareness of how easy it was for her, given her past, to "lose her identity in relationships." Knowing this so clearly has a great value for her and she plans to remember it. Kelly felt she had come away from the enactment with abilities and skills to maintain a new value she had found for herself as an individual, and promised herself she would not trade it away, not even for emotional comfort.

Co-Researcher Review

"Sitting in the airport waiting for a flight to my daughter's gave me a chance to read the enactment study. It was great to read this - it helped me remember and clarify the themes which arose during the enactment. It was so powerful to stand up and let my parents know what I needed from them. What an amazing thing to do! Your summary was right on."

Independent Review

"The researcher facilitated detailed description of the experience in the interview. For example, the subject's description of the dream is vividly drawn out and accurately summarized in the narrative. The researcher connects the co-researcher's responses in the interview with the thematic summary in the narrative in a clear and concise way."

Personal Narrative for Co-Researcher #5

After attending a psychodrama workshop Beth considered doing an enactment dealing with her feelings of loss related to not having children. She developed this idea to the point of taking it to the director for discussion. Then, through that conversation she found the focus changing. She remembered reacting negatively to ideas of scenes with children in them; calling them forth, saying goodbye and so on. None of these fit in a way she could feel good about. After eliminating these scenes with the director she found herself drawn towards themes about the birth of parts of herself rather than children. In fact, Beth noted that moving away from the issue of not having children "freed" her up to explore conflicts between different parts of herself that she "had buried". Validation and integration of these parts became the central focus in the enactment she finally did.

In reflecting on this process of deciding which enactment to do Beth became aware that she was guided by an overall sense of searching for a scene that felt most central to her developmentally. It was as if she was looking for a way to grow as much as possible by picking a scene that would be pivotal to several issues at once. First, this pivotal sense settled on the issue of not having children, then with the help of the director it moved to unvalidated parts of herself which felt deeper and broader. It was as if there was a desire to set the enactment up to impact the greatest number of issues in the most efficient way.

At the same time, while she was searching for the most effective scene, she was aware of resentment over a feeling of having to "produce something" for people associated with the workshop. This "really bugged her". With thought Beth realized that she felt a demand to perform that was parallel to conflicts in her career, her relationship with her mother, as well as the issue of having children. The process of searching for the pivotal scene was activating core issues, some of which were getting projected onto the upcoming enactment and people associated with it.

Beth readily identified themes that were significant in organizing her experience prior to the enactment. One was "coming out with authentic parts of self" and related to this was not having to "keep secrets". In fact, she recalled having dreams about secrecy both before and after doing the enactment. The secrets to be kept seemed to be tied up with issues of authentic self-expression.

Beth acknowledged that these themes had family roots and that they had organized her life for some time. She felt that the source of these themes in early family experience was related to the searching for a focus to her enactment that had a sense of developmental urgency. With reflection, she thought her enactment was "very developmental" because it was not about one specific issue; it had more to do with her own process of development as she struggled to be an individual unafraid to have her own point of view and right to a unique life of her own.

Once Beth realized it was a developmental focus she was looking for her planning process

clarified and accelerated to the point that she was excited and sleepless prior to the workshop. After she saw someone else do an enactment that dealt with their mother at the beginning of the workshop this planning became even clearer. For Beth the enactment "twigged" the centrality of her own mother to the issues she was struggling with. This was a "big shift" for her and "gelled" the direction of her enactment as she realized her own mother would have to be included in it. Beth found it interesting that she had been trying to "avoid her mother" in the planning of her enactment. This stood out in stark contrast to the realization, after seeing someone else deal with their maternal conflicts, that her mother was the "whole context" of her issues. Prior to recognizing this her ideas for the enactment seemed like disjointed stories without any urgent point. Questions about "why this side, why that side" of things had persisted and frustrated her.

Thinking about this led Beth to an insight into the roots of her choice not to have children. She saw that her mother had expectations for her sisters, which Beth summed up as the "female path", which they had tried to fulfill. However, for her sisters the result of loyalty to mother's expectations ended up being single parenthood and poverty, none of which appealed to Beth. In contrast again, Beth wondered if she had taken a "male identity path to escape the destiny of females" in her family; a path which tried to avoid mother's expectations and in so doing also excluded children. This left her confused as to how much she wanted children for herself or her mother as well as to what extent feeling inadequate about childlessness was shaped by her mother's attitudes, or, her own desire for children.

While thinking through the impact of her reactions to her mother's expectations and the consequences of her choice to follow a different path than her sisters, Beth arrived at another insight in the form of a question; one that was central to the decision to focus on parts of herself in the enactment. What had been the cost, in terms of parts of herself left unexpressed, of pursuing a more "masculine path" versus the female roles modeled in her family? In short, what had she left behind?

Beth realized these aspects of herself left unexpressed involved the secrets she was tired of keeping. The fact that she had a "feminine side", that she had a "creative side", these were parts of herself she felt she had had to keep secret in her career as well as with her mother and she was fed up with it. She now saw herself as having compromised these parts of herself, first with mother, then in her working life, out of a desire for approval and achievement. However, this had been at the expense of "following her heart".

While thinking about this Beth suddenly remembered a dream she had after the psychodrama workshop that had an element of secrecy about it. In her career Beth was a television broadcaster who regularly interviewed well known personalities. After a period of struggle with the decision she chose to leave this work. In the dream she was trying to get into the building. However, she no longer had the code to the door and was unable to enter. She felt like an outsider hiding from famous people who were coming and going who no longer acknowledged her. She felt like she did not belong.

For Beth this dream reflected her struggle over keeping her true desires secret due to an over-emphasis of external ideals and values like fame, wealth, and power. She saw this as originating with her mother who valued those things. Then Beth realized that "all her life" a central theme has been "acceptance of who I am by my mother".

On the other hand, her father a psychiatrist, was the "opposite" of her mother with her values for social status and propriety. Beth experienced her father as "non-judgmental and non-linear". He was supportive of differences and allowed her and her sisters to do more of "what we wanted". She recalled that in her teen years her mother and father had fights that centered on her mother's "rigid ideas about what we were to become". Remembering this reinforced Beth's sense that freeing herself from her mother's expectations had always been a struggle for her. Now, with more detailed recall stimulated by planning the enactment she was becoming more aware of how impactful her mother's personality had been, and still was. Her mother's "perfectionism" for example, was emerging as another theme that Beth was becoming clearer about in terms of its effect on her and decisions she had made in reaction to it.

Beth found this exploration of her relationship with her mother, prior to the enactment very interesting. The fact that she had tried to avoid it all together at the beginning of the process was very revealing to her. It brought forward aspects she had not really given full consideration to before such as the perfectionism, value for status, and the cost to Beth of trying to balance her need to be herself with the need for her mother's acceptance.

It was this orientation to her relationship with her mother combined with the discussions with the director that facilitated her desire to do the enactment she actually did. It also helped knowing many of the people who would be in the group. This made it easier to pick players to fill roles in her psychodrama with a sense of good fit. Finally, in reflecting on the planning of her enactment, Beth noted again that discovering the larger developmental context of her relationship with her mother freed her from a more limited grieving associated with not having children. In Beth's view, basing the enactment on larger developmental themes rather than a single issue produced a more meaningful experience.

Just before the start of her enactment Beth felt overcome with an anxious sense of urgency that she wanted to "hold court now". These feelings were influenced by an expectation she had of group support immediately prior to doing the enactment. This came from seeing the person before her go to the beach with the people that would be involved in that enactment. Without thinking, Beth assumed she too would have a similarly supportive group around her before starting. When she realized this wasn't going to happen she felt abandoned and the anxiety rose to the point that she had fears of "falling apart".

Beth felt "frustrated and pissed off" at being left alone and was aware of directing these feelings toward the female director whom she had experienced as a "good mother figure". She had wanted her support prior to the enactment because she was still anxious about how it would play out. It was with these feelings of anger, anxiety, and abandonment that she started to engage

the actual enactment process. Then, as soon as she moved from imagining the enactment to putting it into action through assigning roles to the players she became "really emotional". However, what she found herself overwhelmed with was not anger at the directors or the group for abandoning her, but deep "hurt" around her mother's lack of acceptance of her. The intensity and depth of these feelings as well as their focus surprised her.

Even though settling on the developmental theme with her mother truly organized her thoughts in planning the enactment, when she started she still found herself anxious that she only had pieces of stories not a whole continuous one to act out. This anxiety lifted when she stopped trying to have a single story and allowed herself to work with the parts and bits. It was as if allowing herself to interact with actual memories and images of herself rather than trying to play out a pre-established story allowed her more emotional freedom and meaningful action.

Finally Beth just let "parts and pieces" of herself be introduced in the enactment. This was moved into a sculpture by the director where the relationships and interactions between the parts created new awareness and insights for her. Some pieces stood for conforming tendencies and others like the "wild woman" stood for her spontaneous and rebellious side. In the midst of engaging these parts during the enactment Beth lacked a clear sense of how and why these parts fit together. With hindsight however, she felt there was a central drama. In a general sense this involved her struggle to become more integrated with key aspects of herself organized and given priority in a way that felt more authentic for her.

One of the parts Beth externalized in the enactment was shame. She said that this helped her become clear that the theme of keeping secrets was directly related to shame as a part of herself. Some of this shame seemed related to what she considered bad acts, such as bar hopping and drinking when she was younger, and some seemed more vague although equally painful.

In thinking of this part of her shame that was still unclear Beth felt it might have been more effective to "have someone there" for the parts to come out to. She recalled still feeling anxious at the beginning of the enactment about not having a main character to interact with. In thinking about this anxiety Beth felt that it might also reflect a control issue for her, and wondered if maybe she needed to lose control in a safe way in order to master these feelings. This thought led to another, that her "insecurity" about people not gathering around her at the beginning of the enactment reflected a deeper issue about whether or not people liked her; a feeling, Beth felt, that was related to her issues of "basic acceptance". This, she felt, was what was underneath her themes of struggling to be authentic and trying not to keep aspects of herself secret for fear of rejection.

As Beth considered her issues of basic acceptance she suddenly acknowledged that she had been lonely throughout her life to the extent of feeling like an "orphan" in her own family. This emotional insight led to her stating that she felt she had to break away from her family "or die". After she left she felt "disconnected" for fifteen years, only going back when her father died.

While thinking about this Beth had the thought that the intensity of her reaction to being left alone prior to the enactment was similar to feeling like an orphan in her family. The lonely yearning for belonging and acceptance of her unique self paralleled these feelings. Beth commented, "that was why I was so upset", and felt comforted by the insight that her experience of unsettling aloneness at the start of the enactment was "meaningful". Beth acknowledged that this reaction was like an unconscious enactment within the conscious one she had planned; and found it interesting that it reflected such a core piece of her relationship to her family without conscious effort to make it so.

Despite discovering the importance of her mother a piece of the enactment that did not really work for Beth involved her choice of the woman to play her mother. The person was just too young, the physical dissimilarity was too great, and Beth was unable to feel much of an emotional equivalence between her and her mother. Beth had picked this person because she knew she had had a "really critical upper class mother too", and felt she would understand what Beth had to content with. But it didn't work emotionally. After the fact, Beth felt she should have picked the female director to play her mother; her more maternal presence would have allowed her to access more feeling related to her mother. As it was, the interaction lacked depth and felt "flat" even though she tried to bring her own feelings of desperation about her relationship with her mother into the enactment.

In thinking about her experience with the person who played her mother Beth thought that if it had worked it would have been the most critical part of the enactment. If she could have accessed the depth of feeling she really felt towards her mother she would have confronted her with it. This also would have been the biggest risk Beth. Given the poor choice for her mother however, Beth felt the real issues and feelings between them got sidetracked; that they were "lost" in the technical choices of the psychodrama.

During the enactment there were surprises for Beth. These included her sense of vulnerability and emotionality at the beginning and the sense that there was a meaningful direction to the whole process. The "way it moved" impressed her, as well as the director's ability to pull pieces together. This was the opposite of her anxious expectation prior to starting. It was also a surprise to Beth the way her experience with her externalized shame flowed. She had expected it to be more difficult to work with. After doing so, she preferred to think of it not as shame, but as a "wounded child"; somehow this made it less her fault and more the outcome of interactions with other people. This felt freeing. Finally, she was surprised at how tired she was at the end of the enactment which was a result of lack of sleep and the high level of emotionality she encountered. In fact she felt so drained she left the workshop early once her enactment was done.

The most helpful thing for Beth was interacting with the externalized parts of herself as clear and separate modes of expression. This allowed her to see new meanings and relationships between these ways of being and move toward a better understanding of herself with a greater sense of self-control and acceptance. This started with a comment the female director made that had an impact. She had said that because Beth did not have children her inner child would be

particularly important. This allowed Beth to give more value and care to the choice and externalization of different parts.

Beth made distinctions between the wounded child (shame), the orphan, the precocious child, the wild woman, and the tomboy who was not accepted that helped create boundaries between the feelings and meanings that belonged to each, as well as relationships between them. She had a sense that the images of the orphan and wounded child were central to connecting the other pieces as well as her themes of secrets and acceptance. She saw that she had compromised the tomboy and the wild woman in the past because of a yearning for acceptance. Seeing these parts so clearly helped her realize why she had traded some off for others, as well as understand the cost of those compromises.

An important therapeutic moment occurred for Beth when she allowed herself to really look at these parts of her externalized child that had often been kept secret. She had expected she would feel great hurt but instead felt proud and supportive while thinking "what a neat kid"! This seemed to create a boundary between her own shame and her own pride that gave her a choice in feeling one way or the other about herself. Beth then felt that this created the possibility for honest self-validation in way she had not possessed before. With reflection she felt this was one of the most change producing moments of her enactment.

There was only one other scene that Beth could think of that topped discovering pride in herself. This scene also involved carefully looking at externalized aspects of herself. In it the orphan child, the wild woman, and shame are sitting together. As Beth looked at this arrangement she was overcome with a feeling of emotional integration; as if she saw a puzzle completed. The orphan stood for the unaccepted parts of herself that she had kept secret and the wild woman stood for her angry assertion that they were indeed valuable, even if she had to go to extremes to give them expression in times past. Then, in the past, when her wild woman acted as champion of her unaccepted and secret aspects she would often end up feeling ashamed and go into hiding again. Now, in the enactment, that cycle of the unaccepted angrily asserting itself and then hiding in shame was frozen, allowing her to see how one was related to the other.

Beth described seeing these three aspects together as the "critical piece" of the enactment, the "focal point" around which other aspects of her psychodrama were "peripheral". In addition to seeing relationships between parts of this conflict what also added power to the scene was the fact that it was happening in a setting of acceptance in the psychodrama group. Beth felt this acceptance of the orphan, the wild woman, and shame as an acknowledgment of parts of herself that she no longer needed to keep secret. In this way her themes of yearning for acceptance of herself prior to coming to the enactment found a real start towards fulfillment through the psychodrama group; and left her with a memory of what it could be like.

The first week after the enactment Beth felt light, elated and energized, as if a "huge weight" had been lifted. She thought this might have been related to less of her energy being bound up in keeping all the different parts secret, as well as the afterglow of the acceptance she

felt for herself in the workshop.

Beth had many dreams after the workshop. The majority she remembered involved her work at the television station where she had quit. She saw themes in the dreams dealing with being an outsider as well as being public versus secret. There was a new sense in the dream associated with being an outsider though, a sense that it was ok and more of a choice rather than a result of being unacceptable. There were also alternating scenes in the dreams of being both public and secret; themes which Beth felt paralleled her issues of acceptance and overcoming shame.

Beth found reflection on these dreams helped integrate her thoughts and feelings about her work history with the themes of acceptance and secrets. She became clear about the reality of the "phoniness" of the media world she had participated in. Accepting this mirrored her sense of not wanting to keep secrets about herself or the company. She realized how angry she was about people falling for the "idealized mask" and not seeing the reality of the television world. Beth made a connection between this anger and similar feelings that were becoming clearer to her about the value her mother placed on appearances and phoney values. When she had first started in the broadcasting business it was with radio in the Yukon. This experience with media was fun, down to earth, and authentic; radio was more real than television.

Beth placed the emergence of the "wild woman" side of herself in this time when she was working in radio. This part of herself then got shut up again when she transferred to television. Through reflecting on the psychodrama process and the following dreams Beth realized she had experienced her mother and the television company similarly. They both demanded she be phony and in the process keep other aspects of herself secret. The struggle to be authentic and true to herself in her family paralleled the television world's value for fame which Beth now saw as pursuit of a false self. What she discovered in her work was that she was interested in the real self of ordinary people and that this was intimately tied up with acceptance of her own authenticity, both by others and herself. Beth felt it was a real accomplishment to see through this and what it had done to her.

She identified more specific similarities in her relationships with both her family and her career. A central issue, one that was presented to her in her dreams after the enactment, was of being both an insider and an outsider; of wanting to belong while at the same time being put off by differences which were difficult to reconcile. Beth saw more clearly that these differences were based on values and that in real ways her career conflicts were a direct extension of her conflict with her mother's values. She felt the enactment and the thought it had stimulated had furthered her movement from being stuck in emotional reactions to these differences to recognition of the actual values involved. This gave her more clarity and confidence that decisions she had made were sound.

Overall this struggle to free herself from conflicting values at work felt the same as the struggle to free herself from her family. The television company started out like a good family but

had ended up inauthentic, to the point that she wrestled for several years with the decision to leave. This decision was painful and drawn out because Beth wanted to make sure she did it for the right reasons and a series of crises complicated deciding to leave. In a relatively short period her show was canceled, she divorced, her father died, and she ended up with a new position and boss. Each crisis both added to and distracted her from the decision to leave. Nevertheless, with each new problem Beth was becoming clearer that the basis of her dissatisfaction involved issues of authenticity, acceptance and an increasing unwillingness to compromise herself by keeping her real feelings and values secret.

Several times through the crises Beth felt like she was going to "fall apart". Her new boss reminded her of her ex-husband adding to feelings of insecurity already high because of the stress of all the changes. As the boss's behavior got more erratic and unethical her experience of journalism as "shallow" was accentuated. This was reinforced by the news persons credo of noninvolvement. More and more she felt like she was just observing people from a detached position that grated against her desire for acceptance and authentic expression. Finally, with the combined effect of the new boss and her growing malaise she found herself confronting more and being unable to go along with values she didn't support. Feeling that she wanted more connection with honest community and that she could no longer compromise herself Beth resigned her position.

In reflecting on this process of leaving her broadcasting career and the enactment's help in organizing her understanding of it, Beth reiterated that the "bigger theme" was wanting to be connected with people's lives in more authentic and direct ways. This was a longing. In thinking about this longing in the context of working through conflicts with her mother's values as they effected her career, Beth shifted to thoughts of her father. He was a psychiatrist. Beth recalled thoughts of following in his footsteps before starting in radio. However, she felt blocked in this direction as a young adult because of feeling that "competition with father" was impossible; he was "too big". She remembered thinking that she couldn't be like him, there was too much distance between how she saw him and what she thought she was capable of.

In fact, Beth had worked for a short while at her father's hospital before entering journalism. She liked the work but was worried about the impact of patients on her own emotional boundaries, so much so she feared it might lead to her having a mental breakdown. Beth connected this fear to stories her father used to tell about psychiatric nurses becoming psychotic adding to her own emotional anxieties at that time in her life. Beth found it interesting that she never discussed these concerns with her father, she kept them secret as well. To discuss them with her father risked the ultimate failure for a child of a psychiatrist, she might become a patient.

Beth reacted to these anxieties by going into journalism and moving to the Yukon with her first job in broadcasting. In this role she could talk to people, interview them like her father did, but not worry about her mental health or competition with her parent. She had found a way, she thought, to work with people that would allow her to contribute like her father did while avoiding

some of the hazards she imagined in his field. It also fit with her mother's value for public status.

The more Beth thought about it she realized her decision to enter journalism was a creative solution to resolving the influence of both her mother and her father on choosing a life path. Her dad worked with "crazy" people, she worked with "real" people, so she was out doing him a little without having to worry about not measuring up to his psychiatric standards. Her mother preferred famous and creative people. Journalism was going to allow Beth to spotlight the creative stories of real people, allowing her to improve on her mother's orientation as well.

Beth suddenly realized that this had made it harder for her to leave the television station. It was like "divorcing mother" who took vicarious recognition from her daughter's role as broadcaster. Seeing her own attachment to this way of attaining approval from her mother was one of the benefits of the enactment process. This allowed her to move towards values she had associated more with her father, but had given up because of her earlier anxieties over competition and her own emotional well-being. Moving towards these values associated with her father also felt connected to the desire to let her "real self emerge". In fact, Beth had entered a graduate program in psychology after leaving broadcasting but had not realized to the extent she did after the enactment, that this was also a way of reconnecting with positive values associated with her father.

The significance of this was underlined for Beth when, while talking about her father, she recalled a dream she had had about him after the enactment. The dream begins with chaotic parts much like her enactment. A constant in it is herself as a waitress, something she has relied on for support throughout her life. In the dream there are a lot of windows with her and other people looking both in and out, which she thinks may reflect her feelings of exposure in the enactment. The key scene involves Beth looking in a window and seeing her father near death. Her mother is sitting on the bed. Beth asks him if he is alive and he answers "I'm alive". Her mother looks at peace. Beth experiences a very positive feeling in the dream.

In discussing the meaning of the dream Beth acknowledged that in reality she has been "rescuing" her mother and her sister since her father's death. This has become a "Huge pressure" which she is sick and tired of. She wonders if the image of a waitress in the dream represents the reality of her "serving" her mother and sister since the death. Beth felt her father was taking some of this pressure off by saying he was alive since this also reassured her mother, who would then be less dependent on her. Beth wondered about the meaning of her father's frailty in the dream. She thought it might mean that it is alright to be vulnerable and straightforward, the opposite of the family imperative about keeping up appearances and secrets. She also thought it could mean that he is alive in her as she follows in his field; as well as showing Beth that he is no longer "too big" for her to compete with.

Beth thought her mother's peace may be a sign of the acceptance she had been craving. As she thought about her mother in the dream she said it was the "look in her eyes" that conveyed deep peace, an awareness she shared with her mother in the dream. Beth saw this as a moment

of authentic acceptance between them. Beth also thought her mother's peace gave her permission to not feel responsible for her mother's happiness any longer, and reflect acceptance of her decision to leave broadcasting. Beth felt that all of these meanings related to themes dealt with in her enactment, and that change in these themes may be evidenced by the very positive feeling the dream left her with in relation to her parents.

Reviewing the dream helped Beth organize her thoughts and feelings about her parents in the present. In reality seeing her father die took him off the pedestal. In Beth's words, "my whole experience of him changed in a week". She remembers feeling that her mother was always angry at her father, and that in fact, she and the other kids protected him from her as much as possible. Now, she is aware of being angry at him for not "standing up" more. In fact, she wondered if seeing her father wounded by her mother may have been part of her earlier anxiety about competing with him; she didn't want to risk harming him like her mother.

Beth felt being able to admit anger at her dad was another way of no longer keeping secrets. By not keeping secrets she felt she was able to see both her mother and father as more real persons. She said, taking ownership of her perceptions, "We put him on the pedestal" and "she was the asshole". It felt alright for Beth to see her parents as they were, and to express her honest feelings. The distorted and defended views of them she had as a child were less necessary or viable. This was a long way from the reluctance to even admit that she had issues with her mother when she was planning the enactment.

Beth wondered if there was a warning for her in the dream about her father. She felt that part of the reason he got sick was because he gave up taking care of himself in reaction to being run down by her mother over the years. She considered that seeing him in the dream might be a warning to her not to allow her mother to wear her down as well. She realized these were strong statements about the reality of her mother's personality yet felt positive about being able to stand behind them. At the same time, Beth valued and didn't feel guilty about maintaining some anger for her father for not standing up to her mother. She was clearer now, with her new freedom to acknowledge realities about herself and her family, that her father's inability to stand-up to mother had made life harder for her. In doing this Beth felt that she was putting into practice her desire to be more authentic and moving away from loyalty to family secrets that had only complicated her life.

Beth found the process of going through the enactment and reflecting on it put her in touch with a more complex view of herself and her parents. It allowed her to perceive emotional boundaries between herself and her family with more clarity and definition as well as integrate an understanding of significant decisions she had made in her career and relationships. It allowed her to accept the negative impact of her parents on her life and through doing so, gain insights offering her more choice and control in these areas.

Beth felt the enactment had facilitated movement on her themes of wanting to become more authentic while letting go of self-limiting secrets. She finds herself drawing on images and

thoughts derived from the enactment and using them as reference point after the workshop. Beth feels a "big fight" is looming between her and her mother as well as her sister. She is clear the enactment has both moved her in that direction and prepared her for dealing with it when it comes. Beth saw herself as more aware of choices to rescue or not rescue her family and of choices to draw boundaries where she wanted them. Evidence of this was her decision not to spend Christmas with her family. Her mother complained but Beth stood up to her the way she wished her father had of.

Beth noted it was harder for her to gracefully tolerate some of her mother's more difficult behavior. For example, her mother told Beth that her husband was cold. Beth felt shutdown but didn't get stuck in these feelings. She stayed focused on her mother's inappropriateness and challenged her. Then, for the second time in her life Beth's mother apologized to her. Beth saw these changes in real interactions with her mother as being supported by her experience in the enactment.

On a more general level Beth felt that the enactment promoted her individuation. She valued a new sense of her mother including a confidence that her mother would survive this growth and change in Beth. She felt closer to her father and a new safety in pursuing a career path more similar to his. Beth sensed that the enactment revealed how much work she still has to do but this was positive and under her control. She is grateful for the experience and impressed with the ability of enactment in the hands of a skilled director to facilitate change and understanding.

Co-Researcher Review

"It was quite amazing to think I had said so much and done so much since it has been some months since the enactment. It was interesting to have the enactment and my interpretation integrated into one narrative. You captured the essence of the experience and pinpointed the dominant themes. The narrative seemed very authentic and true to my experience. Thank you for the opportunity to tell my story."

Independent Review

"I have watched the videotape and read the interview transcript as well as the narrative summary of this subject. This is an excellent narrative summary. Dale consistently captures the essence of the interview in the narrative. His skill in conducting interviews is particularly evident

in this case. Summarizing statements and open ended questions were very effective."

Personal Narrative for Co-Researcher #6

Dan had attended a training course on a therapeutic technique that featured an enactment component. There he met the director of the psychodrama workshops and discussed the therapeutic use of enactment. This led to talk of how it might be applied to his own issues concerning his father. Dan considers this contact with the director the beginning of his enactment process.

In mid-life Dan was feeling "haunted" by issues of ownership of self in relation to his father. Intrusive memories, feelings, and self-doubts were at the point of being experienced as disruptive of his adult comfort and psychological functioning. Since his father's death these feelings had become more rather than less pronounced. In his words, "Ghosts were being dragged" after him.

Dan described his father as non-involved, non-playful and non-spontaneous. His father had been raised within a military context from the age of ten with little exposure to non-military models of parenting. Dan understood this limiting aspect of his father's ability to parent as well as the influence it had on his father's treatment of him. However, just understanding this didn't seem to change Dan's experience of the disruptive feelings and thoughts. They seemed to have a life of their own.

On one level Dan wanted to get more control and acceptance of himself in relation to his memories of his father as well as a greater degree of closure on the relationship. On a broader level, in different areas of life, Dan identified the theme of "wanting to be more independent but not feeling permission" to do so. He also noted the same feelings of ambivalence over independence in his career choices in the past.

In fact, Dan saw a parallel between his struggle for independence in his work life and his struggle with his father for validation and the right to expression of his own point of view. Across three areas of conflict, with his father, work roles, and within himself this theme of ownership of his independence stood out as central. Changing this in relation to images of his father was the primary hope of Dan's enactment. However, he also sensed that if change did occur there, it would directly effect his sense of self and functioning in work roles.

Dan noted that prior to the enactment he had anxieties about getting it right and ambivalence about his decision to do it. He wondered if this was in fact evidence of his theme of ambivalence over ownership of his independent choices being activated by the approaching workshop. In this way, he saw the decision to do the enactment as stimulating anxieties similar to those he experienced in work role decisions.

At the beginning of the workshop Dan found that observing other enactments helped support his decision to do his own and manage his ambivalence. Connecting with and talking to workshop participants prior to his enactment "made a big difference" in his confidence. This was

so much the case, that Dan considered this informal interaction in the group a warm-up to his own enactment. It generated increased feelings of safety and mutual cooperation. He also felt an increased energy and thoughts of "lets just do it".

Dan speculated about several scenarios involving his father as he attempted to plan his enactment. However, after watching several enactments he realized they had a sense of spontaneous direction. Given this observation he gave up trying to plan his enactment in detail believing it would develop on its own with the help of the director once he set a general scene.

He did give considerable attention to choosing players to best portray his family members. Dan was conscious of trying to achieve the best fit he could in order to make the experience as real as possible. He paid attention to characteristics such as same names, age, and religion if known. However, he gave most credence to emotional, behavioural, and physical similarity with the actual people as the basis of his selection. Main characters like his father, mother, and son were given more attention in his search for fit than less central figures.

At the start of his enactment Dan found walking around and explaining the roles helped free him from anxiety and inhibition. He was surprised at how quickly he forgot about the audience. The physical movement of walking as well as arranging the players helped focus him and seemed to give more reality to the people and process. This really "got the characters going". This physical movement and talking out the characters also helped Dan access specific associations, feelings, and imagery related to his father and the scene he chose.

Dan found it very helpful to have a double play himself interacting with his father. This lessened concern about managing emotionality and helped Dan clearly see new perspectives and themes in the relationship he had had with his father. The double gave him emotional and physical distance allowing him to become more objective. From this perspective he could really see and accept the reality of his father's personality and the impact it had on the family.

Another benefit of having a double play himself was Dan's experience of having his theme of struggling for acceptance and comfort with his independence validated as worthy causes. Seeing the physical reality of someone trying to cope with his father's negativity made it clear that anyone would have found it difficult. This helped move Dan away from self-blame for being unable to alter his father's behaviour toward himself or others.

Dan also experienced this as directly addressing his ambivalent feelings about having a right to his own point of view. He saw how his father minimized and dismissed the feelings and issues of others insisting his own point of view was the only one. Dan could see how isolated and frustrated this could make a person feel with his more objective view of the double. He could also see that the group shared the negative view of the father and had sympathetic feeling for the double at the receiving end of his tactics. Dan experienced this consensus on the impact of his father as real support for what he had suffered; and felt a sense of acceptance and repair of the isolation he had internalized from that position.

Dan had another positive experience with the double that was very emotional for him. In fact, he considered it to be a major therapeutic moment in the enactment. When he saw the double try and stand up to his overwhelming father he felt like someone was standing up for him. This felt like fulfillment of a wish for support he had long carried in relation to his father. It also concretely demonstrated that his father, not he was in the wrong, giving him feelings of relief from self-doubt.

During the enactment Dan valued moments when the director pushed him to "new levels" and new interactions with his father. Inside he experienced this as a "hard push mentally" but was grateful once such actions were accomplished because of the relief from self-limiting doubt and the new perspectives he achieved. Also, seeing the double do things first then trying them out under the director's coaching increased his confidence about being able to relate to his father in different ways.

In Dan's words the hardest thing about the enactment was that it was "not historic". By this he meant that trying out new ways of interacting with his father made him have to push past old emotional patterns. He felt that this was real change compared to the habitual roles and feelings he had known. That is, real change in his feelings about himself in terms of the self-doubts and intrusive images he had been dragging along like ghosts for so long.

Even though, in moments of greatest hesitation, he had to be "jerked into" trying new interactions with his father, Dan felt "exhilarated and free" when he did it. He felt the new interactions and expressions of his own point of view addressed his theme of struggling to maintain his position with his father. He experienced the enactment as validating a new stance and diminishing his ambivalence about taking it. These positive feelings continued after the enactment.

In one part of the enactment Dan wanted to confront his father but had great anxiety about doing so. His fears around this were managed by several things. One was the thought that there was enough time to repeat it as many times as he needed in order to feel good about it. Another was his sense of safety with the group and director which allowed him to act on their encouragement to express himself in new ways with his father. This opportunity to actively redo things in a setting of safety until they felt right was central to the effectiveness of the enactment for Dan. In his words, "Having the chance to physically work it through"; and "always being flipped back to what you do" with the people involved made the process work. Focusing and refocusing on actual interactions from different perspectives created new feelings and insights that built to a sense of resolve and completion for him.

Looking back on the enactment Dan reflected that the details were not as important as "getting the process right". Again, he had the sense that building safely towards confronting his father and then working that scene over from different perspectives was essential. At the same time the biggest risk still seemed related to making himself go through the process at all. He saw this as connected to making himself vulnerable in the group with so many unknown people as well

as his theme of doubting his independent decisions.

The biggest surprise for Dan was the role taking ability of the players. The fact they could get it right so quickly and at the same time be so close to the reality of his own relationships was amazing. Dan used the word "loosening" here. By this he meant that it was freeing to see someone else take over a role he thought he had sole ownership of and responsibility for. This supported his separation from negative beliefs about himself. He could see it wasn't just something wrong with him that had led to the painful relationship, anyone interacting with his father would have ended up with similar feelings.

Dan felt satisfied with what he accomplished in the enactment. He felt that his themes of wanting more control and acceptance in relation to his father and more comfort with his own independence were engaged through the enactment. There were no regrets about issues not dealt with. The ways of relating to his image of his father left a positive feeling. He had a sense of closure with he and his father as well as new feelings of ownership of his own point of view. So much so in fact, that he described his feeling as one of exhilaration over change after the psychodrama.

Immediately after the workshop this exhilaration lasted for two or three days. A change in this feeling coincided with contact with his son who was portrayed in the enactment. Part of the central scene in Dan's enactment focused on a time when his father had raged at his son and Dan was left feeling guilty for not having been able to defend him more effectively. In the enactment he had a chance to redo this, and supported his son by confronting his father. Seeing his son face to face after the workshop brought all of these thoughts and feelings back to a reality where he had to make some decisions about what to say.

Dan made the decision to not bring the enactment up at all with his son. Doing this gave him a sense of "closure for the whole thing". It was as if he chose to protect his son from reliving the pain associated with his grandfather's rage he had already lived through years ago. This decision to spare his son the details of the enactment allowed him to do what he wished he could have done in the past; keep his son from the negative impact of his father.

Dan acknowledged that he had always felt he had let his son down and been unsure of how to respond to him. He saw this as result of rejecting his own father as a model for parenting as well as the negative impact his father had on his confidence in his own point of view. After the enactment however, he found he could look at his relationship with his son from different perspectives. He felt clearer about the validity of his judgement in his relationship with his son. He experienced the decision to not tell his son about the enactment as an example of this new level of certainty about his own point of view. He simply did not want to put his emotional issues on his son the way his father had put so many on him. Choosing to do this felt like a "finishing piece" to the whole Psychodrama, in fact an extension of it. This was because Dan felt his decision reflected new confidence in his judgement about how to interact with his son gained through the enactment.

Dan felt a "circle" had been traversed by his going through the enactment. He had developed insight into the effect of his father's interactions on him and then into his relationship with his own son. This allowed him to experience and chose actions towards his son from different perspectives which were added by the enactment. For example, he found that he now worries less about letting his son down in ways his father may have let him down. Also his clarity of judgement and reduced ambivalence over how to respond to his son is prized. He feels he is clearer about boundaries between what is his father's, what is his, and what is his son's. All of this culminated in a sense of closure about father-son relations generally, and less felt need for validation from others around these issues. The memories of validation from the psychodrama seemed sustaining.

Dan recalled that he did talk about the enactment with his wife after the workshop. He found that her listening helped consolidate his experience. He also noted that he had more sexual energy in addition to the emotional exhilaration right after the psychodrama. He connected this to the "effects of release" from the conflicted feelings he had had bound up around his father.

Dan feels that all things considered he has reached a "new plateau" as a result of the enactment. He sees himself as no longer worrying as much about being entitled to his own judgement; neither angrily defending it nor obsessively analyzing it. This is combined with a sense of being more integrated and less conflicted since the workshop.

At work also, Dan noted that he feels "greater release" of his energies coupled with a sense of relief about not having a "trailing ghost" that he has to "explain things to". Because of this he feels he has stopped undermining and second-guessing his own work related judgement. In addition to feeling more confident he also noticed less self-consciousness that has given him feelings of ease on "different levels" in his work. Taken all together Dan feels he has more energy to pursue goals with greater clarity combined with less doubt and more vigor since the enactment.

Dan couldn't recall any dreams related to the enactment, but stated that this was typical for him. His only recurrent experience with dreams has been nightmares. However, he can't recall any content relating to these nor did he have any nightmares after the workshop.

As Dan summarized the whole experience and looked ahead he emphasized several points. First, he felt that the scene he focused on with his father was the most central and strongest compared to others he had been considering. Doing it gave him insight and perspective on his themes about ownership of self and acceptance and control with his father. He has a sense that these won't be a big issue in the future, he may "just let them go". Second, the big things the enactment gave him were an ability to see his issues as distinct from his father's and the sense of having a "new reference point" from which to see himself in relationships. Third, he feels that a "negative voice" has dimmed while his own voice is clearer. Fourth, over the longterm Dan believes his freedom from the "ghosts" will allow his new confidence and clarity of thinking to support his effectiveness in work. Finally, Dan noted that he finds himself spontaneously using imagery from the enactment to guide and support himself in "any confrontational situation".

He also commented that the debrief section of the enactment was interesting. It helped him integrate the more emotional parts of the process and validated his experience with his father once more. He found it a "thoughtful" process on the part of audience members as they offered their insights from yet another perspective on his relationship with his father.

Dan valued the "complexity and diversity" of the audience in terms of their varied backgrounds. For him this made the enactment more valid since it gave him a wider base of social acceptance. This allowed him to value at another level, the sincerity of validating responses from others.

All in all Dan described his experience as positive. He closed by wondering how another director might have handled his enactment, not out of dissatisfaction, but out of curiosity in a process he had found surprisingly useful through its ability to change not only his perspectives on himself and others, but also his actions.

Co-Researcher Review

"Thank you for the narrative I can appreciate the amount of time and effort it took to document and finalize. It is very accurate and reflects my experience during the enactment which has proved to be very helpful to me. Thanks again for all your efforts."

Independent Review

"I have reviewed the transcript and accompanying narrative. Dale has accurately captured the interview in the narrative summary. He was able to draw out a high level of personal detail in a very respectful way in the interview, and skillfully portray this in the narrative."

Personal Narrative for Co-Researcher #7

Jane heard of psychodrama while working on her degree in graduate school. When the process of acting out problematic scenes was described to her she immediately thought of a situation in her own life that was painful and unresolved. She had been engaged to be married with wedding plans set when her fiancée suddenly ended the relationship without warning and little discussion. Jane was still reeling from the shock of this. She needed to say some things to the fiancée but knew he wouldn't afford her the opportunity. The idea of enacting that conversation as a possible solution to this dilemma grabbed her attention.

Because she had to wait until the next scheduled psychodrama Jane had several months to think about and plan her enactment. This included a lot of detail. She planned what outfit to wear, decided to bring a ring, and considered how she wanted the scene to be furnished. She speculated about who would be best to play her fiancée, but could only think of the director as she was unsure who else would be there.

In all of her thinking about the approaching psychodrama having her "chance to speak" was the primary goal. This desire organized all her other planning. In her mind it was not closure so much as "needing to be heard" that she wanted to accomplish through having a chance to speak. Jane saw this as related to her need to have the enacted scene "go a different way than it did in reality" because "how it went was unfair and wrong". This sense of having been wronged was central, and she felt the need to do something about this injustice. In fact, it wasn't the ending of the relationship she wanted to go another way, it was the sense of moral betrayal she wanted a chance to respond to that was critical in her motivation to do the enactment.

Jane stated that she had a history of not speaking up for herself in personal relationships, particularly with men. This went back to her family of origin, although there it was often related to her mother. Jane recalled one long-term relationship where she wasn't able to "say no" to things she disagreed with. She labeled this as a theme in her life and called it "speaking for self". This was hard for her to do when she knew the other person might not like what she said. This difficulty often arose when there was a value difference, or, when she felt the person was doing something wrong. She reacted on the inside, but could rarely bring herself to speak about it.

When the workshop date finally arrived Jane found herself nervous to the point of feeling her heart racing. She was so immersed in images of the enactment that she got lost on the way to the workshop. In her words, she "couldn't wait" because she "had been anticipating since May". In fact, while waiting for the workshop date her actual engagement ring sold, which she had planned to bring to the workshop, requiring her to find a replacement.

Jane commented that it would be helpful for psychodrama directors to understand that those who have planned their enactment for a long time feel a real sense of urgency to get it done. This was her experience as she waited her turn during the workshop. She was "totally ready and she wanted her cue"!

When her turn finally arrived she had already spoken to people she wanted as players. Next she wanted to get the room just right. This control over setting it up was "really important". The right furniture had to be in the right place. She also brought pictures of herself and her fiancée as a couple. She wanted the group have an image of them together. In fact, something was "very important" about this to Jane. With thought she realized this was about "being witnessed"; about having the reality of their relationship validated. She had no need for anyone to say anything particular about him, just see him with her. Further along she said, "It was who we were" that she wanted seen. She didn't want the group to "see an act", she wanted them to see him as she saw him. All of this she said, was in service of making the enactment accurately reflect her experience. She wanted a chance to redo the scene with as much reality sense as possible.

Jane liked the way the director asked her to shape the character of her fiancée at the beginning of the enactment by repeatedly asking 'was it like this, was it like that'? This increased her sense of control over the accuracy of the process.

Some of the choices for key people in her enactment were based on established trust and familiarity. She did this on purpose to counter the feeling of "tremendous aloneness" she felt after her fiancée had actually rejected her. She felt completely and painfully alone then. Because of this she chose a close friend to be one of the players, knowing she could count on her emotional support. This helped a great deal during the re-experiencing of the rejection. Jane felt this would afford her the greatest amount of corrective support, ensuring that she would come away from the psychodrama with a new set of reactions to the broken engagement. Having built in this extra level of support and then experiencing it, she concluded that bringing familiar people into the enactment "really helps".

After putting so much effort and planning into getting the scene just right something happened that was "very unhelpful" which still bothered Jane after the workshop. Suddenly in the middle of her scene with the fiancée a member of the audience joined in. In Jane's mind this woman was in "her living room" making confusing statements that disrupted her focus. She felt angry and wanted to tell her to get out of her "home", but was conflicted by her immersion in the thoughts and feelings of the scene. It really put her off.

The awareness that persisted was that this woman had not been "not invited" into her home. As a result, Jane feels that the director should ask protagonists if they want people from the audience breaking into scenes in an enactment. Jane also wondered if the reason this bothered her so much was because it was the opposite of her corrective attempts to regain control in the enactment, which she felt had been traumatically taken from her in the rejection. If so, the intruder was experienced as taking that away once more, after she had put so much effort into planning the enactment to allow her to reclaim it, resulting in a repetition of the original upset. The net effect was the potential undoing of all the reparative processes Jane had so painstakingly tried to set up.

A worry that Jane brought to the enactment was that she would be "pushed to speak in

ways" that weren't really her. She saw this as both ambivalence about expressing aggression and a desire to be authentic. Both of these also paralleled her theme of not speaking up for herself when she disagreed with what was going on; and was clearly a part of her reaction to the disruption of her enactment. However, she was surprised to find that she liked it when the director gave her a line directly expressing aggression. She liked the fact that "you could actually say that" because she "never did". It felt freeing to be given both permission to express aggression and control over a situation in which to do it safely. In this way, she felt she was speaking up for herself in an authentic way because it was taking place in the specifics of the scene she had arranged.

Jane's authentic expression of aggression was also related to what she identified as the most critical moment in the enactment. This was when her "voice came through". She described this as "visceral" and "powerful". It occurred when she was trying to speak to the fiancée in ways she wished she had of been able to when he called off the wedding. She recalls that she was crying and trying to talk at the same and felt unable to breathe. She "literally couldn't get it out". She felt physically stifled and had thoughts of stopping the enactment. Then the director, responding to her difficulty, stood her up and physically supported her. This concrete support combined with the change in physical stance somehow allowed her "voice to come through". In Jane's words, "It was a clear moment in the enactment" when her ability to speak and quality of voice dramatically changed.

The voice that came through was "totally new", one that she herself had never experienced before. For some reason, when she stood up and looked down at the fiancée she was able to "say it like it was". Once she got going the director gave her lines to say with her new voice. She found this very helpful. Her favorite line was, "I hope I feel sorry for you one day but right now I despise you". When she said it, she was aware of feeling conflicted, but said to herself that it was "important to say". Doing so gave her a sense of freedom and feelings of strength. It was okay to express some aggression even though she heard part of herself say its "not nice"; and when she did she felt better for it.

With further reflection on her sense of conflict over expressing aggression Jane deepened her insights into how she limited her own ability to speak up for herself. She realized there was a constant questioning going on in her mind when it came to anger. She connected this to her upbringing saying, "our whole family had great difficulty expressing anger". Her family treated anger as if it were dangerous and everyone avoided it. Jane was certain this was where her own fear of anger came from and was also clear this had often kept her in a passive position in relationships. When her voice came through she experienced herself as shifting from a passive stance to an active one, overturning the self-limiting attitude toward anger she had learned in her family. This was why she felt her voice coming through was so significant, it was a new experience and a real change in a lifelong emotional pattern.

She realized that this shift from passive to active control of her anger was a core part of the change. She evidenced this by recalling how important it was to her when she took a

dominant stance towards the fiancée in the enactment. Looking down at him, pointing at him, and letting him have it gave her a new sense of control, and, simultaneously lessened her feelings of conflict over being angry.

The hardest thing during the enactment was when the director suggested she say to the fiancée, "look into my eyes and say you don't want me anymore". She complied but it didn't feel right because she was afraid of hearing that he in fact did not want her. A better moment was when she said "bullshit" to a comment that the fiancée didn't know if he ever really loved her. It felt good to be so certain inside herself, and not let him get away with a falsehood. This too was another instance of speaking for herself that felt validating.

Jane also realized that her fear of not wanting to hear the answer to 'tell me you don't want me anymore' was related to a more central fear she had of not "being wanted" by anyone. For a moment the director's suggestion activated this fear and her hesitation was an attempt to avoid creating a situation where she might subject herself to the pain of having this fear confirmed. This made her feel like she was heading in the opposite direction of her plan to reclaim a positive sense of self in the enactment. The result was a sense of conflict over complying with the director's suggestion.

Her biggest surprise remained the discovery that she could be "really angry and clear" about what she didn't agree with. It was also reassuring to find that her fiancée could survive her anger. She was surprised at how articulate she was when expressing the anger; the ease of this "amazed" her. Jane contrasted this with the myth in her family that anger was "impolite and dangerous". These beliefs had left her frozen in the face of anger most of her life. Now it was an exhilarating discovery to find that she could be articulate and in control while expressing it. In fact, she was mildly shocked that she "quite enjoyed" her new aggressive ability.

Central to her experience of change in the enactment was the discovery that she liked being able to express anger because it felt much better than being passively frozen by it. Also, she was surprised at how she could be spontaneous and articulate at the same time when dealing with such strong feeling. Usually she would think it through, over and over again, and then try to use proper "communication skills" when she finally mentioned any anger. Now she experienced herself as strong, healthy and self-supportive when she just said it like it was. She was aware that this challenged her family of origin beliefs about the immorality of all anger.

Jane felt particularly good about telling the fiancée he was a "coward". Again she just said it, it was how she felt, and it was "absolutely true". This was a central learning for her that led to the realization that sometimes the "truth has to be spoken even if it isn't polite". Along with this change she noticed she was less severe with herself for having aggressive feelings.

Jane felt the way the director ended the enactment was forced. It didn't sit right with her plan for how she wanted to leave it. The director had the fiancée come back to her and say that he wanted her to get on with her life and forgive him for his actions. Her only reaction was "give

me a break"; she "hated it". On the other hand, she found a positive side to this ending by seeing it as a test of her new ability to speak up for what she didn't agree with. She like the fact that she didn't accept his statement simply considering it more "bullshit". She was aware of deciding not to help him feel better and experienced this as keeping a boundary intact that she had too often given away in the past.

She reflected on the part of the enactment where she told the fiancée to get out of her apartment. She "loved" telling him this because she felt a sense of personal control was being taken back. Jane suddenly realized she had felt controlled by the fiancée throughout the relationship and saw the way he ended it as simply another aspect of that. This made "holding to her position" when he came back in the enactment a poignant success, once again confirming new abilities to speak for herself. As Jane worked through these reactions to the ending she mused, "maybe the ending was good after all because I wouldn't have any part of it". She stuck to her goal by allowing her anger to inform and support her position.

Jane considered an insight achieved during the debrief section to be second only to her voice coming through in terms of importance to her in the enactment. Because their engagement was announced publicly in church Jane had always felt the rejection was more than just a break-up; it was the breaking of a "public covenant". When that announcement had been made she felt, at that moment, married to her fiancée "in her heart". Then, during the debrief, the female director offered the same view saying that the fiancée had broken a covenant. Jane felt extremely supported in this moment. It was as if the director was speaking for her and having everyone in the group hear it was "really healing".

She recalled a sermon she once heard that distinguished between unraveling and breaking a covenant. The fiancée broke it. In fact, he "totally smashed" it to the point that Jane had experienced it like an "assault". Hearing her experience described in similar terms in the debrief was "unbelievably helpful". It was as if her spiritual meanings were being "honored"; and it meant even more that it was offered spontaneously without any prior discussion of the covenant meaning between Jane and the director.

Another thing that stood out for Jane in the debrief were comments to the effect that she had "walked a fine line between trashing the fiancée and speaking for herself" in the enactment. The fact that others could see her managing this balance felt validating because it fit with her desire to both assert herself, and at the same time not use anger destructively, as her family suggested it inevitably was.

For Jane the group witnessing of her experience of a broken covenant was powerfully restoring. Putting her loss on that archetypal level lifted her out of the realm of painful emotions and realigned her sense of self with a world view that was deeply sustaining for her. This congruence with her assumptive world increased the felt effectiveness of the enactment process. The spontaneous group validation of the broken covenant allowed her to draw unambiguous strength from this meaning.

Immediately after the psychodrama Jane felt "quite high" for a day or so. Then she noticed a bit of anxiety and several days later felt really off. About this time the director called to check in which she really appreciated. This reassured her that she had nothing to feel bad about in terms of her actions in the workshop even though she couldn't identify any content to the "edginess".

In contrast, she was clear the high feeling was related to feeling "proud" of what she had said and how she had said it. She felt that the enactment had largely accomplished what she had hoped and planned for. However, a negative that Jane noticed was the effect of work demands right after the workshop. These pulled her away from thinking about and working through her reactions to the enactment as much as she would have liked to.

Jane noticed "quite a bit" of behavioral change related to her theme of speaking up for herself after the workshop. She wrote and mailed a letter to the fiancée. She showed it to the director and others feeling supported with its message. She asked the fiancée if she could meet with him but he didn't respond, which didn't surprise her. Writing the letter however, and going through the process of asking to meet him felt like the "final stage of closing" for her. After this, she noticed she thought much less about him until the Christmas season. Then she called him and listened to his voice on an answering machine. Jane understood this as a reaction to the season and found that listening to his phone message actually confirmed her perceptions of him and sense of closure to the relationship. Since the call she thought less and less about him.

Jane is clear that after the enactment she saw herself "speaking up much more". She found herself being more spontaneous about disagreeing with what she thought was wrong, and felt in control when she did so. For example, she spoke up about an abusive situation a friend was in, when before the enactment, doubt about having the right to say anything would have held her back.

At another level, Jane also found herself saying "no" to her own disapproving thoughts that often held her opinion back. She felt less conflict about whether she would be perceived as nice or not when she spoke up. She could assert her point of view. And, even though she was aware of still thinking, "Is that ok?", she was aware of questioning herself and was then able to support her right to speak up.

All in all Jane "quite likes" her new capability even though the "moral check" is still present. In fact, she notices she now uses the moral check less as a block and more as signal to be careful about saying things that might be hurtful or "harmful". This fits with her original goal of speaking up with authenticity. Another thing she noticed was that she is more aware of how other people assert themselves without "falling apart" since the enactment. She more consciously observes their skills and uses them as models to fill out her new assertiveness. On a general level, Jane reflected, she sees a definite change in her views about assertion as well as anger as only dangerous and nasty, and is able to stand behind her experience with less self-doubt. In fact, Jane felt she had come away from the enactment with a new belief that sometimes it is necessary to be

aggressive with the truth.

Jane commented that she usually dreams profusely but could not recall any after the enactment. She was surprised by this and wondered if she simply hadn't remembered dreams she might of had. She had a sense that the changes around her assertiveness, aggression, and speaking up for herself were consolidating on deeper levels and "trusted" that her psyche would go through its own process in this integration, which sooner or later, would show up in her dreams.

Jane was aware of referencing images from the psychodrama when she was acting more assertive. She had thoughts such as "There's that voice again" when she found herself speaking up. Also, when noticing "rights and wrongs" that are important to her she thinks of the moment when her voice came through in the enactment. At other times, she finds herself thinking "Oh, thats related to the psychodrama" when evaluating a situation. In Jane's view, the actual images of the enactment have become guides for supporting and validating the assertion of her own point of view. She says, "I link the two and know there is a change" since the psychodrama; meaning that she links new behaviors with images of the enactment. In this way, memories of the psychodrama have become strength anchors that she refers to and draws from in a self-supportive way.

In summing up, Jane feels she has a clearer idea of what she will and will not accept in a relationship as well as a changed sense of emotional boundaries. She relates these new awarenesses to her faith, saying if she is "really valued by God why would she put up with abuse"? She sees this as a way of integrating her spiritual beliefs with her new facility with anger.

Part of this has been moving away from an all or nothing view of conflict. Now she realizes; "there is a way to have healthy conflict and there is a way that is really destructive". She feels she has learned that you have to be careful about turning the other cheek, and that sometimes you have to be aggressive in support of good values. Moreover, she has been thinking that people sometimes get "religious teaching really twisted" on using anger for good ends. Jane values the fact that the psychodrama could effect even her philosophy of life in a positive way. She plans to use these learnings to support and help other people as she continues to integrate what she took away from the enactment into her life.

The only negative effects were the crash after the high and the uninvited woman in her enactment. She is appreciative of the player who portrayed her fiancée and recalls that he had a dream afterwards that his mouth was full of locusts! On hearing this she worried a little about what she may have done to his psyche, but let this go after hearing he was alright. She did offer that she was a little uncomfortable with the size of the group because she is a little shy, and wondered if smaller groups were possible. Taken all together, Jane found the enactment process very positive and helpful, and was glad she took the risk to participate.

Co-Researcher Review

"Thank you for this. You have captured both the spirit and the substance of the enactment. I really enjoyed reading it over. I was reminded afresh of what an important experience that was for me, truly "life-changing". Thank you for listening so carefully and seeking to understand what I gained from the enactment process."

Independent Review

"I have seen the videotape, read the transcript and narrative summary of this case. The narrative reflects the essence of the transcript from beginning to end. The interview was conducted with a high level of skill and respect for the interviewee who was dealing with the painful breaking of a sacred vow on several levels of personal meaning. The significance of this comes through beautifully in the narrative."

Personal Narrative for Co-Researcher #8

Kate had been to several workshops as an audience member. During these previous psychodramas a theme crystallized around a critical event in her life that she decided to deal with. The theme was forgiveness and it was related to her husband's betrayal when he had an affair. This was then complicated by the fact that he had since died leaving her alone with both grief and anger. Now, several years later, she was still suffering bouts of disruptive anger and emotionality related these issues. Given his passing, doing an enactment appealed to her as the most direct means possible for addressing issues with her husband.

Kate had also recently attended a conference on the topic of forgiveness which added to her motivation to clear her feelings. After this she saw a way of combining the process of forgiveness with psychodrama in order to accomplish her goal of emotional closure. When planning her integration of the two techniques she wondered about what exactly she would forgive. Kate realized that her husband's "constant lying" had been as big an issue for her as his betrayal. What hurt most was "not being honoured with the truth" during her marriage. She felt she had been denied the "full value of relationship" as well as having her trust broken. Forgiving his diminishment of her by not respecting her with the truth became a central focus of the enactment she was considering.

Another theme that supported her decision to do the workshop was her value for "learning new things". She had become intellectually curious about the ability of psychodrama to make a difference in her emotional state. In a way, this was related her husband as well. He had not validated her intellectual interests which added to her insecurity about attending graduate school. Because this insecurity was related to actual interactions with her husband, Kate saw the possibility throwing it off by confronting him in an enactment as a secondary goal of her psychodrama.

This insecurity was part of some performance anxiety Kate noticed as she contemplated doing her enactment. In other places she had been practising "bit by bit", to stand up in front of a group and talk in order to overcome this anxiety. The enactment would be a continuance of this work as well. She felt good about challenging herself this way, and had a sense of things coming full circle since some of her insecurity came from the marriage. Now she hoped to repossess her confidence in front of a group while confronting him about the betrayal. Later, she would be surprised at how completely this "performance anxiety fell away" as soon as she was engaged in the enactment.

There was another "powerful experience" that shaped Kate's attitude and motivation towards doing the enactment. After the second workshop she had participated in as an audience member she went for a walk. The theme of that workshop had turned out to be about fathers and daughters. These scenes had started her thinking about her own father as well as her own aloneness and insecurity after her husband's death. As she walked filled with these thoughts and feelings she suddenly had the "physical feeling" that her father was giving her a "hug and

comforting" her. It was so real and powerful that she started crying as she was flooded with vivid and positive emotion. Kate saw this experience as the beginning of a process she hoped to finish in her own enactment. She would recover her self-esteem from wounds it sustained in her marriage.

Kate reviewed her relationship with her father while thinking about the feelings the previous psychodrama had activated. She and her dad were very close. He had been her "mentor" shaping her ideas greatly. He "sparked" and supported her intellectual life giving it "light". She felt that they were kindred spirits and even after she left home they often corresponded. She recalled that they used to play a game together at the evening dinner table, imagining what they would do if they won a "million dollars". They often talked about how her father as a young man had studied with a "famous psychologist". Kate speculates this influenced her own choice of academic direction in her return to graduate school.

Recalling all of this similarity contrasted the feeling in her memory of her father with her memory of her husband. It put her in touch with a way of experiencing herself with her father that she wanted to get back to after experiencing herself more negatively with her husband. Thinking about her father clarified what had been missing in her marriage. Because this awareness was stimulated by her psychodrama participation Kate felt hopeful about what could be accomplished as she moved toward her own enactment.

On the first day of the workshop Kate chose the players for her enactment even though she had to wait until the third day to do it. It was "very important" to her that she have the two primary players she chose, because they were the best fit for the roles she wanted to interact with. These players were to represent two sides of her husband; one difficult, the other forgiven and supportive like the part of her father she missed and wished for.

She found choosing auxiliaries easy. These choices were based on "intuition and eyes". While the two aspects of her husband were chosen on the basis of physical similarity she chose players for her daughters on the basis of "spark" and emotional similarity. It seemed much more important to get the fit right for her husband in order to give her interactions with him as much reality as possible.

Once Kate started her enactment she found herself so completely "absorbed" in it that she forgot to use the players she picked for her daughters. She even forgot to use the person she picked to play the woman her husband had the affair with! She found her "quick entry" into the process facilitated by the director's questions which shaped the character of her husband's role allowing it to take central focus.

Kate is still quite surprised at how quickly she lost all anxiety and moved directly to the emotional issues with her husband. This included being very physical and literally poking the person playing him. The full force of her anger emerged very quickly and she was worried about its impact on the real people playing the roles. At one point this was allayed when the director

draped a blanket over the shoulders of the player she was jabbing, in order to absorb the shock.

Kate made it clear that the things she said through the anger were nothing that she hadn't said in reality when he was alive. She had expressed her anger but "nothing had changed". Her hope for her anger in the psychodrama was different. She wanted to show the audience "what it was" she had to forgive; she had to demonstrate "emotionally what it meant" to her so she could see what others thought of the reality of her husband and her degree of injury.

It seemed as if a conscious goal for Kate was to create an awareness in the audience of what she had experienced. If she could do this then the audience could provide validation of her injury, moral betrayal, and her own integrity which her husband could not. By making her experience communal she hoped to get what she needed when isolated in the relationship.

As she thought about it Kate chose the label of "witnessing testimony" for describing what she valued most from the psychodrama audience. She likened this to a ceremony where a public declaration is validated by others. This was central to her enactment based on a strong need to show the audience exactly what it was she had to forgive. The key meaning for her was being "publicly witnessed" as she made an "official statement" about the position she was going to take towards the reality of her husband. She made it clear that this had "nothing to do with him anymore", her concern for his needs died when he did. It had everything to do with her now. It was she who was "showing by forgiving that dishonesty is wrong"; it was she who would forgive what he "really wronged" in her so she wouldn't be wounded by it anymore; and, it was she who was forgiving him to "benefit his memory" for their children. Kate wanted to cleanse herself of his dishonesty, and she needed that witnessed by others to register it as a new reality for herself.

This cleansing motive was extended to another part of the enactment. Kate had brought a letter she had found that referred to the affair which she showed to the directors. Her plan was to burn it as a final part of the enactment. In her words, she wanted to "burn the evil away so she would be done with it and her kids wouldn't find it". Her hope was that this personal ritual would give closure on her feelings of betrayal by creating a memory of when her negativity was finally eradicated.

This did not go quite as planned however, because something happened while dealing with the letter that didn't sit right with her. It was set on fire and put in a garbage can. But then, the female director gave it a "big kick". Kate resented this because it didn't reflect her style or the goal she had for burning the letter. Her goal was one of purification; "its burning the evil you know that I wanted to accomplish in the ritual". The director's kick interfered with this meaning because Kate experienced it as "keeping the anger alive" when her hope was to leave it behind.

Throughout the enactment Kate felt her theme of betrayal was "very much" engaged and dealt with. She had a sense she was dealing with "pure emotion" more than is usual for her. Given her more intellectual style she appreciated this chance to deal more directly with feeling even though doing so was part of her anxiety at the start. An example of this was when she

"really felt" the hug from the player portraying an aspect of her husband. She accepted this not as role play, but as emotional support from the real person. To her the hug meant she was being offered real support for going through the enactment and validated her goal of achieving forgiveness.

Kate reflected that she had seen her husband in the morgue and had said goodbye physically. Because of this she didn't feel any need to deal with loss or grief in the enactment. In fact, it was more the case that she wanted to send him away. Near the end of the enactment she forcefully "dismissed him". She did this to help herself and others come out of their roles in the enactment. However, with reflection she considered another meaning. It occurred to her that the dismissal was also a way of doing to him what he had done to her in the marriage. She was turning the tables and rejecting him! This also fit with her theme of "reowning herself" by creating clear boundaries. For example, sending him away was like saying "I am here and you are dead"; and, "to dismiss him was to sort of finish it". She was putting her past with him behind her.

Kate experienced the director's introduction of the blanket to soften her finger jabbing as bringing her back to reality. For a moment it had a dampening effect on her involvement in the scene. Also, several times the director suggested things which didn't fit for her. She felt this actually helped the process because it clarified what didn't fit helping her "look further" for what did. In these moments she was comfortable with disagreeing with the director and felt free "to not take suggestions".

Another thing that stood out during the process were comments which implied some criticism of how she did the enactment. These were a little "jarring". However, they also gave her a chance to assert her point of view "in front of everyone", which she valued as another occasion to overcome her feelings of insecurity. At first she responded by using her "counseling skills", but then she said "the hell with it", and just stated what her point of view was. This more emotional and assertive response felt very satisfying. It felt good to be disagreeable even if only for a moment; and having this witnessed in the group supported her putting "ownership of self" into action with more confidence.

Kate recalled that she had mentioned having dreams about her deceased husband in the debrief section of her enactment. She had had three or four where he would be in the house and she would say to him, "but you're dead". These dreams had not recurred for some time prior to the enactment but after it she had several new ones.

One of these dreams occurred a couple of days after the workshop. In this dream her husband was in a red canoe tied by a big rope to an ocean liner which was towing it behind. Kate was on a bridge watching as the canoe went under it. She was aware that her husband was happy and having fun in the canoe. She connected that this reflected a stance she had taken in the relationship, one of being a spectator to his activities. She had a sense there was something different about her as she stood on the bridge but could not specify what it was. Then the dream

shifts to another scene in which she is going into the "bottom of the cruise ship with suitcases" at which point she wakes up.

Kate wasn't quite sure what to make of the dream as she "does not usually analyze them". With thought though she noted that her mood was neutral to positive in the dream which suggested to her the forgiveness she had wanted. There was "no anger" in the dream which she had also wanted to leave behind in the enactment. She wondered if the dream was showing her the old stance of being a spectator beside a new stance of getting on with her life by starting her own journey as she gets on the ship. She sees the image of her husband being towed behind the ship as reflecting her goal of putting him in the past. The fact that he is having a good time and is tied to the ship she equated with the history they shared, which will always tie them together. The important point was that she was no longer sidelined because of her connection to her husband, but was getting on with her own interests. Taken altogether, Kate felt the dream represented the accomplishment of her overall goal of closure with the disruptive issues related to her husband, that had been bothering her.

Thinking about the dream made Kate more aware of the fact that she really had made gains towards the goals she brought to the psychodrama. The central one was letting go of her anger over her husband's deceit through forgiveness. However, after the enactment, she feels the letter burning was a big help in actually letting go of these feelings. Similarly, her dismissal of her husband stands out now as more important than it seemed then, in helping her get past the negativity. These two images from the enactment support her sense of having accomplished the changes she wanted to make more than she thought they would.

Immediately after the workshop Kate found it helpful to write down her reactions. This "felt like another step towards resolution" and helped her integrate feelings and reactions. She felt "calm and at peace" for having done a job that had to be done. She remembered telling her daughter she had gone through the enactment but her daughter didn't seem to want too many details. Kate accepted this as alright, and, understood it as her daughter's reaction to having her own feelings stirred up.

Kate was pleased to notice that positive effects after the workshop were not just specific to the focus of the enactment. For example, she noticed she "presented herself and dealt with superiors in a more confident way". She saw this as related to increased self-esteem and feeling "stronger" generally after the enactment. Also she noticed a "heightened sense of self awareness" that she could draw on in a positive and self-supportive way. In addition to feeling done with issues related to her husband, she felt more effective at work while having a greater sense of security about taking risks in that context. She also has the feeling of a "real felt shift" that she has taken away from the enactment, that is somehow related to her increased confidence. She considers this feeling as evidence of real change having taken place.

Kate reviewed how her husband did not "listen to or understand her in life" and contrasted this with her enactment experience. She thought that maybe because the person playing her

husband was "standing there and listening, maybe that was the different part". In reality she had tried many times to get his attention but only in the psychodrama did she actually have it. In her words, "in the enactment I actually had it"; he was getting the message and could not avoid it. She had said the same things to him many times but he hadn't "put any value on it or acted on it" leaving her feeling angry, helpless and isolated. Then, in the enactment, she could see that he got it. There was "no getting out of it".

Kate realized that the meaning of the enactment "being for herself" was related to these feelings she was left with when her husband never listened to her point of view. This was also related to her treating the audience as a stand-in for her husband. It was important they get it, that they witness that she had a valid point of view, which freed her from the isolated self-doubt she experienced when he didn't listen.

Kate sees this as a pivotal change for her in the enactment. She feels she needed to see someone "getting it" in a concrete way, in order for her to have a sense of confidence that she could be understood and have her perceptions valued. It was as if a new sense was being created of herself as capable in social interaction. She said, she "felt like she was being heard in a positive way" like when she was with her father. She felt reintroduced to her own competency. This restored and changed both her view of herself and others in a positive way, that she could draw on in situations in her present life after the enactment. Kate valued that she could have a critical new experience like this created specifically for her needs through psychodrama.

In summing up, Kate reflected on a relationship she has in the present. She has discussed her experience in the enactment with him and felt heard and supported. She is better able to be open to him in the relationship since dealing with the issues related to her husband.

All in all, she is grateful for the experience of the psychodrama and feels she has benefited from it. She found it useful to have a chance to work through the experience in the research interview and wonders if it would be useful for all participants to have some follow-up sessions.

Co-Researcher Review

"Quite powerful and enlightening! It was helpful to review the comparison between my father and my husband in that way. I could see clearly that my longing for truth and honesty in a relationship obviously dated back to what I had in my family of origin."

Independent Review

"I have watched the videotape, read the transcript and narrative summary of this research subject. Dale has maintained continuity of meaning between the enactment, the interview, and the

narrative in a way that this subject truly appreciated. He was sensitive to and accurately portrayed this person's experience of overcoming a tragic and complicated loss."

CHAPTER FIVE

RESULTS:

Common Themes, Common Story, Theoretical Story

After comparative analysis of the eight personal narratives and the preliminary notes on recurrent phenomena identified in the transcripts fifty-nine final themes were arrived at. Each theme represents a recurrent and prominent aspect of change through the enactment process. Themes associated with the before (Planning Stage), during (Enactive Stage), and after (Reflective Stage) of the enactment process are grouped together. Some themes are applicable to more than one stage and will be repeated where that is the case.

While presented as individual elements it is important to keep in mind that each theme is contextually connected to the others and dependent on a wider and subtler web of experience than may be obvious in the denoted theme. Phenomenal invariants emerge from the patterning of many phenomenal details which themselves are often necessary to describe in order to understand the significance, movement, and connections between the more prominent themes. This will be acknowledged by referencing the transcripts and personal narratives as contextual evidence of a theme and its significance. This tends to portray the web of connections between themes and give a sense of movement to the overall process of enactment. Therefore, while each theme represents a prominent feature of change through therapeutic enactment none is completely discrete. Rather, each supports, extends and takes its significance from its relation to the others.

The majority of themes identified were experienced by all co-researchers. However, during this stage of rigorous thematic analysis the criteria of meaningfulness not universality was followed. As Van Manen (1990) points out, the issue of what is an "incidental theme" and what

is an “essential theme” is at the heart of methodological concerns in phenomenological research. His response to this issue invokes the use of fantasy variation where one asks if the phenomenon could be what it is without a particular theme.

In this study fantasy variation was used in specific way. Constructing an understanding of the pattern of clinical change processes was the goal of this study. Therefore, the inclusion of a theme not universally reported was justified by referring to its **clinical significance** as determined by a **contextual logic** which considered the meaningfulness of its place in the overall pattern of change. That is, clinical meaningfulness in relationship to the overall pattern of change was the focus of fantasy variation used to justify the inclusion of incidental themes in this study.

For example, theme 13 of the enactive stage referring to the experience of negative insight was only reported by two co-researchers in this study. However, when contextually considered in light of the fact that all co-researchers reported the **disconfirmation of negative beliefs** as a critical part of change through enactment, the occurrence of negative insight, where **negative beliefs are experienced as reconfirmed**, takes on considerable clinical significance. In this study this contextual and clinical significance justified giving the two incidents the status of a theme qualified by meaningfulness but not universality. Similarly, theme 21 of the reflective stage, dream derivatives, were only reported by five of the eight co-researchers. Again however, the clinical significance of what they indicate about change through therapeutic enactment, in the context of other themes, is so great that the criteria of meaningfulness far outweighs that of universality. These qualified themes may then add to the understanding of the overall pattern of change revealed in this study, and, suggest phenomena for subsequent studies to explore in more depth.

These qualified themes, which are not universal, will be identified at the beginning of each of the three thematic sections (planning, enactive, reflective).

Evidentiary statements will be provided from the transcripts and personal narratives to indicate how each theme is anchored in the experience of the co-researchers. However, since the majority of themes are universal evidentiary statements will be presented from a sample of the eight co-researchers, rather than all, in consideration of concerns over the volume of text.

While each theme described will refer to the lived experience of change through enactment theoretical commentary will be included and developed on site so to speak where it seems naturally appropriate and useful to do so. This will be separate from but related to the evidentiary statements used to support each theme. In this way a grounded theory of change through enactment can be collected from and easily located in the essential experiences it intends to understand. This theory will then be presented in compact form in a later chapter and compared to existing theories of enactment.

In the second section of this chapter the themes will be woven together and presented as the common story of enactment in order to portray the essential pattern of the change process.

For clarity of writing the first eight letters of the alphabet will be used to refer to co-researchers one through eight.

Before the Enactment:

Themes Characteristic of the Planning Stage

All themes identified in the planning stage were found in the experience of all co-researchers.

1. Positive exposure to therapeutic enactment suggests hope of a solution to an issue.

Co-researchers experienced themselves beset by a stream of associations to their own issues when observing other enactments or hearing about them from those who had experience with them. No co-researcher jumped into an enactment without some sort of previous positive exposure to one. Experiencing the actual procedures of other therapeutic enactments allowed people to imagine possible solutions to personal and relational issues which, in many cases, they had thought were unresolvable due to the unwillingness or unavailability of others either through death, distance, or impracticality. The power of this exposure to stimulate creative solutions to issues previously felt to be unsolvable was impressive to all co-researcher's. This may be considered an audience derivative which fans the desire to resolve one's own issues through enactment. For those exposed to enactments renewed hope was a common feeling associated with this possibility.

A saw the possibility of dealing with intense emotional issues including betrayal, loss, rage, and shame. She knew those involved in real life would not agree to working these out with her in person. In fact, being unable to resolve these issues was related to on-going depressive feelings she was coping with as well as her inability to be fully present in a current relationship.

B attended a therapeutic enactment where the physical arrangement of men and women triggered both awareness of an issue and a solution to it. He had resigned himself to accepting that he would be unable to find closure with a co-worker who had suicided. Then seeing the enactment was "like lighting a fuse" in terms of generating insights into his issues with this person and perceiving an interactive solution through an enactment of his own.

C came to the workshop fully intending to deal with the immediate issue of the death of

her grandmother only a few days earlier. However, once she saw an enactment she felt an urgency to deal with her immediate grief in a developmental sequence that allowed her to process the meanings of the loss in terms of changing her habitual role in the family. In effect, she creatively utilized the painful loss of her grandmother as an event-based opportunity to explore and change interactional patterns with her family of origin including shared grieving.

After attending a workshop E developed the idea of dealing with feelings of loss related to not having children. This moved her to have discussions with the director as to how she would do it. These discussions led her to change her focus to issues of her own development. She had not thought this was possible to work on until being exposed to a therapeutic enactment that dealt with developmental issues.

F had attended a training workshop which included therapeutic enactment. Seeing its effectiveness led him into discussions with the director as to how he might deal with his feelings of being "haunted" by issues related to his deceased father.

2. Positive perceptions of, collaborative interaction with, and attachment to the director facilitates planning, exploration, and progress throughout the enactment and beyond it.

All co-researcher's experienced a positive working alliance with the director beginning before the enactment, increasing during it, and persisting past it. This was such a foundation to the whole process that it was often a silent factor that people took for granted until they spoke of it retroactively after the enactment. However, in piecing reflections together the relationship with the director was critical for all at each stage of the enactment.

Positive perceptions of the director were engendered by hearing about and watching him or her handle other enactments. This was a separate but related effect of positive exposure to

enactment mentioned above. C had heard about the director's skill with enactment during her graduate studies in his department. D heard about the director from her partner who had done an enactment with him.

Collaborative interaction was a crucial hallmark of the relationship with the director. This involved exploration and planning as equals of what to expect and how to set up an enactment, probing as to the personal salience of the enactment, and support and encouragement to do it. During the enactment trust generated in the planning stage supported risk-taking and commitment to the process. E went through considerable exploration with the director in choosing a focus and discarded several ideas they talked through. F spent some time with the director exploring how he could deal with the unfinished relationship with his deceased father.

After the enactment **increased attachment** to the director due to his constancy throughout the process supported ongoing discussion which facilitated integration of the experience. A felt considerable relief in reconnecting with the director after she started to feel some panic about revealing intense feelings in the enactment. C reality checked her perceptions of her family with the director which she found very helpful stating that he knew "what was really important." All characterized their experience of the relationship with the director as more supportive than therapeutic. He provided a supportive working alliance that channeled each protagonist towards the more therapeutic interactions of the enactment.

3. The desire to return to interaction increases with the possibility of doing so which carries the process forward.

As hope of resolving relational issues increases with the realization of a means to do so the desire to return to interaction increases, inspires planning, and helps carry the process forward.

Frustrated impulses contained in fantasies of altering interactions, often long held, are suddenly seen as having a real and constructive outlet. There is often excitement as well as hope related to this awareness which deepens involvement in the planning process. This motivates the person to develop more and more detailed plans in the desire to expunge painful feelings and alter other outcomes related to these interactions.

A had been coping with serious levels of depression since her separation four years previous because of the painful state in which interactions were left between herself, her fiancée, and his family. Part of the depression was related to her feeling that she had no means of changing these. Realizing that therapeutic enactment could offer a means to return to interaction to do this motivated a great deal of careful and detailed planning in order to alter as much of this residual relational misery as possible.

H had attended several psychodrama workshops before doing her own. One of her issues was a struggle with performance anxiety which inhibited her going through with an enactment focused on the death of her husband as well as his betrayal of her. Then she had a "powerful experience" related to an audience derivative experienced after the second workshop. Scenes in that workshop had started her thinking about her father as well as her aloneness and insecurity after her husband's death. As she walked with these thoughts she suddenly had the "physical feeling" that her father's presence was "comforting" her. It was so real and powerful that she had her own cathartic experience as she was flooded with tears and positive feelings. She considered this experience to be the determining one which allowed her to perform her own enactment. Apparently positive feelings generated by the audience derivative overwhelmed her anxiety removing the final block to her built-up desire to return to interaction through her own enactment.

G was so immersed in anticipation and planning for her enactment that she got lost on the way to the workshop. Her detailed planning generated so much excitement about returning to interaction she felt as though she "couldn't wait" to start.

4. A common set of specific intentions related to the desire to return to interaction are activated. These include the intent to confront, redo, undo, finish, repair, rehearse, reclaim, resolve, and master.

Once returning to interaction is seen as possible people bring various sets of intentions to that possibility. Basically these intentions aim at altering feelings and meanings about the outcomes of past interactions, increasing understanding about social-emotional interactions, and rehearsing skills for more effectiveness in future interactions.

A wanted to repair her sense of shame over how she reacted to her separation, master her expression of anger, and "reclaim" herself.

B wanted to confront and finish feelings he still had toward his co-worker who suicided.

F wanted to redo interactions with his father in a way that would leave him feeling more effective.

G wanted to reclaim her voice, rehearse using it, and confront and master a moral betrayal by her fiancée.

5. A general intention contained in the desire to return to interaction is interactional exploration.

In addition to specific intentions a more general interest develops in the experiential exploration of feelings and meanings that one might find associated with different interactions with significant others. There is the expectation that this can create new understandings of self with others which will serve as the basis for greater interpersonal effectiveness.

A looked forward to her enactment helping her make sense of feelings related to her separation and fiancée's family. She expected this would help her with present and future relationships.

D wanted to explore the dynamics of her jealousy related to triangular interactions between herself, her sister, and her mother which occurred early in her life. She was tired of this issue recurring in her life and expected to understand and master it through her enactment.

E became enthused about exploring conflicts between different parts of herself and assumed this would help her increase her sense of personal integration.

F wanted to deal with the specific goal of standing-up to his father's anger but also explore his interactional handling of self-assertion generally.

6. Determining influences are reviewed in the form of historical narratives related to issues of concern. This involves family of origin influences but includes more recent ones as well. This process often generates change in the form of new insights gained during the review.

It is common for people to increasingly access and review determining influences in the form of their historical narratives which have to date ordered their understanding of issues and concerns. These include early family, peer, work, and current relationships. This occurs as a derivative of the attempt to find a meaningful scene to base their enactment on. Because the enactment requires the selection of others to be in it, awareness of their perspectives and an understanding of the motives and goals of all involved tends to be consciously strived for. This leads to an increasingly complex review of determining influences being developed in awareness as planning continues. All co-researchers found themselves spontaneously being drawn into this introspective and integrative process, which many found therapeutic in its own right, during the planning stage.

A found herself reviewing her relationship with her fiancée and his family in a way that generated new understandings about her depression and helped her work through strong reactions to greater extent. This moved her toward the focus of her enactment and carried over into reviewing determining influences from her family of origin after the enactment.

C spontaneously found herself reviewing the determining influences of her family origin which had shaped her role as eldest female in a patriarchal family. This review defined the focus of her enactment and carried over into plans to change her interactions with her family in the future.

D found herself reviewing her experience of early childhood triangles between herself, her sister, and her mother which became the initial focus of her enactment.

E found herself reviewing the impact of her mother on life-shaping decisions she had made in the past, realizing in the process, that she had spent much of her life denying the extent of her mother's negative influence. This was then connected to a review of decisions in her work history. Based on the foundation of these new realizations an effect of the enactment process as a whole was commitment to changed interaction with her mother in the future.

7. In the review of determining influences intense and traumatic scenes are identified, revisited, and often become the focus for therapeutic enactment.

While reviewing determining influences interactional scenes where emotions reached intense or traumatic levels were identified by all co-researchers. Redoing these in various ways often became the enactment focus with content and goals suggested by the historical narrative associated with these scenes. These could be scenes from early family experiences or any other time period. However, scenes from later periods of life are usually tied to "nuclear scenes" in

early life by common emblematic feeling and actions patterns, or, scripts (Tomkins, 1992).

A accessed traumatic scenes dominated by overwhelming feelings of anger and shame related to her separation. These scenes became the basis of the most intense and change producing parts of her enactment; for example, her raging at the woman who seduced her fiancée away and her admission of shame-laden actions to her in-laws. Dealing interactionally with shame and anger led her to make connections between her family of origin and her adult relations.

C not only created a personal ritual dealing with the immediate death of her grandmother she also identified a developmental series of traumatic scenes that dealt with her experience of not being supported and valued as a unique individual in her family. Reclaiming scenes where she insisted on the equal validity of her needs dominated her enactment.

D recreated a setting where she could explore, relive, and redo traumatic feelings related to insecure attachment to her parents and practice active coping with abandonment anxiety.

F returned to a traumatic scene where he had felt paralyzed and unable to protect his son from the rage of his own father.

8. Scenes chosen for therapeutic enactment often involve an intersection of several developmental lines, goals, and imperatives.

While traumatic and conflicted feelings related to interactions stand out in the scenes chosen for enactment there is also a search to find scenes that will have multiple effects, often due to the inclusion of underlying developmental issues. These developmental issues seem to require resolution of the fixated results of early relational interactions represented in the enactment scenes in order to progress. This largely unconscious centering of enactment scenes on developmental goals may be part of the reason co-researcher's commonly claimed they got far more out of an

enactment then they expected when planning it.

The most visible developmental line reactivated in this group of co-researcher's appears to be that of separation-individuation (Mahler, 1975). Others that seem present in co-researcher descriptions are the developmental differentiation of object relational representations, the development of ego functions particularly those of affect tolerance and reliable affect signal function, developmental progression towards more mature defenses, and developmental advances in integration of self and ego identity. Change in all of these areas was indicated in the descriptions of one or more of the co-researcher's and was seen as resulting from the enactment.

A described "getting herself back" and experiencing herself as an effective individual rather than feeling so dependent on the approval of others as an outcome of the enactment. She felt she could more easily discriminate between responses that belonged to her new partner as opposed to her past fiancée acknowledging that she "couldn't separate the two before." She also developed the ability to respond to anger signals before they built up into a "full boil", or, were repressed setting her up for depression.

C felt an urgency to center her enactment on issues of supporting her right to have individual needs of her own in relation to her family of origin *before* she dealt with grief over her grandmother who had just died. This involved having the right to her own perceptions and values, accepting and tolerating her own aloneness, and separating from her role of supporting others at her own expense.

D spontaneously set her enactment in a scene with her parents when she was a very young child. She experienced the most powerful moment as related to telling her parents that they had a responsibility to love her, it wasn't her responsibility as a child to teach them how. This

differentiation of self and object representations and responsibilities felt "freeing and empowering" because it countered a lifelong belief that "everything's my fault." She then had to develop the ability to tolerate abandonment anxiety generated by this advance in self and object differentiation and what amounted to a new step in her own separation-individuation.

E struggled during her planning stage to find a scene that had a sense of developmental centrality. She finally settled on exploring, validating, and integrating different parts of herself she 'had buried.' As a result she felt her enactment was "very developmental" and, in fact, found it triggered long overdue advances in separation-individuation with her mother; as well as integrative advances in her self identity.

9. Scenes planned for therapeutic enactment activate and offer a means for testing core limiting interpersonal themes comprised of relational beliefs, expectancies, feeling and action patterns (scripts). These may be out of awareness due to focus on action in the scene but with reflection turn out to be critical structures changed by therapeutic enactment.

While the process of reviewing determining influences and searching for a pivotal scene tended to focus co-researcher's attention on concrete interactions as the target of change, core limiting interpersonal themes were activated, dealt with, and reported as altered in every case. These longstanding personal themes are comprised of relational beliefs and expectancies (often negative) and habitual feeling and action patterns (often self-defeating or no longer effective).

These may be thought of as "scripts" or "organizing principles" derived from interactions which have been internalized and come to structure the subsequent experience of self and other (Tomkins, 1992; Stolorow, 1994). These are deep structures in the sense that they are often based on "nuclear scenes" involving early object relations as well as traumatic experiences which tend to govern experience and behavior extensively across subsequent situations.

What is interesting is that co-researchers tended to focus only peripherally on altering these thematic ways of organizing the experience of self and others in the planning of their enactment. They were more concerned about finding a scene with right fit, reliving concrete interactions as realistically as possible, and solving specific problems. Yet in reflecting on the effects of the enactment all co-researchers easily identified central self-limiting themes that they felt influenced the planning, were addressed during, and changed after the enactment. They described such change as a significant yet unexpected outcome of the process. This suggests that the new interactions, in addition to addressing their specific concerns, also provided an opportunity for the testing, disconfirming, or balancing out of any central pre-existing negative beliefs and feeling/action patterns that were associated with and activated by their intentional goals.

The collateral change in these self-limiting themes also suggests there is both a manifest and latent dimension to a chosen enactment, much like the structure of a dream.

B easily identified two personal themes that he described as "big things" which had always been present in his adult life. One was the issue of confidently "taking my place" and the other was "trying to figure out what that place is", in terms of knowing where he stood with other people. He found it helpful to relate these longstanding themes to his enactment. He also saw his specific goal of making his point of view clear to his co-worker as directly effecting his greater ability to assert his position more clearly at work after the enactment.

D identified the organizing theme of "whatever happens its my fault." She acknowledged this was a lifelong theme and traced it back to her early family. She too saw this theme as shaping the planning of her enactment and as being directly changed through disconfirming experiences

during it.

E identified the lifelong limiting theme of having to keep authentic parts of herself "secret". Identifying, encountering, and reclaiming these parts of self became central to her enactment and freer and more open expression of content related to these parts characterized changes after her psychodrama.

G identified the theme of having difficulty "speaking for self" as persistent during her life. This became concretely central to her enactment when as she says, her "voice came through". Even though her beginning goal was to be heard, she felt the greatest gain from the enactment was learning to assert her own voice more aggressively thereby altering her lifelong theme of having difficulty speaking for herself. She felt changes related to this personal theme were occurring on "deep levels".

10. Transference to the enactment process and the director often intensifies with the review of determining influences and the accessing of personal themes.

Transference projections on to the enactment process and the director are often heightened by the planning process, particularly when personal themes are more fully accessed. These transference projections can become the leading edge of the process of selecting projective channels for externalization of issue specific representations, which are then altered by renewed interactions during the enactment. In other words, these transference manifestations in the planning stage tend to foreshadow the central change process of new interaction with externalized representations in therapeutic enactment.

Transference channels activated in the planning process are often out of awareness and can both facilitate and hinder moving toward choosing a scene and doing it. Therefore,

identification of this process is a technical matter for the director to be aware of and manage for the benefit of the protagonist. Ideally, the director should deflect transference reactions to the enactment.

A found herself struggling with the conflict over wanting support for expressing herself fully, and at the same time, fearing negative judgement if she did throughout all phases of her enactment, including the planning stage. She became aware that a large part of this was projected onto the directors as parent figures, but was also extended to fear of negative judgement by her peers as well. The need to constantly deal with this transferred conflict stood out for her, and at the same time, came to be seen as central to her focus on overcoming shame and inadequacy in her enactment. After the enactment this same conflict was the focus of ongoing work.

D recalled unsettling thoughts that the female director would "go away from her" as she more deeply accessed a core theme around abandonment fears stemming from the structure of her early relationship with her parents. Being able to identify these transference and projective themes after the enactment, and continue working on them, was one of the positive outcomes of her process.

E became aware of resentment over a feeling of having "to produce something" for people associated with the workshop during her planning. She came to realize this felt demand was similar to conflicts in her relationship with her mother and career which became central to her enactment.

F noticed disruptive anxiety and ambivalence about his decision to do the enactment and about "getting it right". He came to realize these were similar to anxieties in his core theme over clear ownership of his independent judgement. These issues were intensifying and being projected

onto the enactment process the closer he got to it.

H had her enactment well planned out for sometime before she did it. She was aware of performance anxiety as an issue that she was working on in other forms of therapy, yet it increased to the avoidant level of attending several workshops before she was able to do her enactment. This anxiety seems to have been increased by her planning for the enactment because it was amplified by accessing emotionally similar insecurities that characterized interactions between herself and her husband. This increased level of insecurity was transferred to the enactment process.

11. A sensitivity to interactional ethics was a conscious element of scene selection in the planning stage for a majority of people and became an active dimension for all during the enactive stage.

In addition to other intentions and goals related to scene selection there was also an obvious element of wanting to address issues of perceived right and wrong, or, the dimension of interactional ethics (Boszormenyi-Nagy, 1987). Clarifying who acted rightly or wrongly, having this witnessed and validated by the audience, and balancing the ledger of rights and wrongs in terms of taking rightful positions and throwing off wrongful positions were all considerations that guided scene selection and the enactive process.

A had been loyal, supportive, and persevering through tough years while both she and her fiancée struggled to establish his career. Then just when it was time for her get married, have children, and the home they always talked about he left with another woman. Clarifying and addressing the interactional ethics and responsibilities related to this situation was a guiding factor in scene selection and enactment. These ethical concerns were related to, but separate from, the intense feelings and thoughts involved.

B chose a scene that allowed him to say a "couple of very significant things" to his co-worker who suicided. These things amounted to telling him how wrong he had been for choosing suicide over life, pointing out the impact on his family, and putting responsibility squarely on the co-worker for his actions.

C moved toward dealing with the unfairness of being in the habitual role of "giver and supporter" in her family at the expense of her own needs. Planning and doing the enactment helped her clarify the right and wrong of this, and, take a stand that more fairly supported her own needs.

F Chose a scene that involved the wrong treatment of his son by his father. Part of his lingering negative feeling was that he had not been able to stand up to his father and insist on better treatment of his son. Clarifying the interactional ethics of this scene became a parallel goal to F's practicing taking a more active stand with his father.

G wanted to deal with her fiancée's breaking of their engagement. In addition to resolving intense feelings and regaining her assertive voice she wanted to deal with what was "unfair and wrong". Dealing with moral betrayal and having that witnessed as an ethical reality became central in planning and doing her enactment.

H planned a scene that would allow her to have both her forgiveness of her husband's betrayal and his own ethical failing of her be witnessed by the group. In her words, it was she who would be "showing by forgiving that dishonesty is wrong". Validating the interactional ethics of her marriage was a central imperative in her enactment.

12. As planning proceeds there is an increased sense of commitment to more specific and concretely detailed scenes as projective channels for the externalization of problematic internal representations.

A commitment to the development of specifically detailed scenes appears to express a **desire for emotional and interactional accuracy** in order to enhance reliving, and therefore, the felt reality of interactions as much as possible. This commitment to increasingly specific scenes and details of projective channels **functions as the plan for emotional and interactional problem-solving** through therapeutic enactment. As will be seen later, a theme in the enactive stage is the protection of these projective channels from events and suggestions that may deviate too far from these central details/plans. If too great a diversion from the details of the protagonist's plan does occur, there is often a lack of felt immersion in the enactment from that point forward. While a protagonist may bring several scenes to a workshop or be unsure about which one to start with there is usually a central detailed scene involving key projections, often based on a trauma or personal theme, that overrides others.

Collaborative planning and a client-centered approach to scene details, rather than those favored by the director, is the best guarantee that protagonist's plan will meet their needs.

A came to the workshop with well worked out plans for three related but separate scenes; one confronting the woman who left with her fiancée, one with her fiancée, and one with her in-laws. Each one addressed the theme of repairing shame and inadequacy as well as mastering anger. She found herself protecting the projective channel for her expression of rage at the other woman by not socializing with her prior to the enactment so it would be easier to vent toward a person she did not know. She also brought props and pictures to enhance the emotional accuracy of the reliving, and even wore her father's shirt throughout the enactment as a way of providing positive emotional presence and support for herself. Her largest commitment to action in the enactment was cathartic expression of her rage which, in fact, stood out as the most powerful

event in her drama. This fulfilled a central part of the therapeutic plan she had developed and supported for herself with attention to scene details.

The details of B's plan supported projections so well and moved so quickly toward a cathartic showdown with his former co-worker that he had to be slowed down by the director to more fully experience the process.

C stayed true to the central details of the scene she settled on even though she was dealing with concurrent grief related to the death of her grandmother. She was committed to dealing with projections that would further her individuation.

D, E, and F all had spent considerable time planning out the details of their enactments, almost to a point of painful obsessiveness about getting it right. Finally, when on the verge of doing their enactment they just 'let it happen', yet found it stayed true to the main details which supported projections important to their plans. In these cases it seems that over-planning was more a function of managing performance anxiety. They had all along carefully chosen, developed, and maintained projective channels critical for the emotional and interactional problem-solving that was most important to them, yet questioned their adequacy due to anxiety.

G had spent months planning her enactment including details such as what to wear, bringing her engagement ring, and who would be in it. **When these projective channels were threatened** with the introduction of a person that was contrary to her plan she had a very strong negative reaction, and felt **her enactment was somewhat diminished** in terms of the effect she had wanted to achieve.

H had also planned her enactment for months and was so specific about who she wanted in it she delayed doing it until the desired people were available. She had brought a letter that she

had a specific plan for dealing with ritually. When the director did something that she felt dishonored *her* goal for the ritual burning of the letter she too felt that part of her enactment was diminished from what it could have accomplished for her. The **anti-plan actions** of the director altered the social-emotional goal she had envisioned she could accomplish with that piece of her therapeutic enactment.

13. In planning their enactments protagonists choose people to play parts on the basis of emotional, physical, and attitudinal similarity to real people, as well as safety and support.

The urge toward emotional and interactional accuracy and the desire to create specific projective channels is evidenced by ways in which people choose players for their enactments. Two main strategies stand out. One is the attempt to recreate the sense of the real person by choosing on the basis of emotional, physical, and attitudinal similarities. The other is the choice of people on the basis of safety and support which is experienced as facilitating a greater degree of immersion and spontaneity in the enactment. Both strategies are often used together in a single enactment.

B chose people to represent negative attitudes toward his co-worker that he saw as exhibiting the same negative attitudes towards people in their real lives. He felt somewhat guilty about this, but put a high value on the realism this added to his enactment.

D chose someone to play her mother based on physical similarity and someone to play her father on the basis of emotional similarity.

E's choice for someone to play her mother exemplifies the importance finding equivalences with the real person. She had chosen a woman because she knew she had a "really critical upper class mother too". But it just didn't work in the enactment. The person was too

young, too physically dissimilar, and she was unable to feel much emotional congruence between this woman and her mother. As a result the interaction with this person lacked depth and felt "flat". She ended up feeling that the real feelings at issue between herself and her mother got "lost" because of this poor fit.

F gave considerable attention to choosing players for his family. He paid attention to concrete items like same name, age, and religion but gave most credence to emotional, behavioral, and physical similarity.

G chose a good friend to be a main player because she wanted support she could trust in the face of the "tremendous aloneness" she knew would be activated in her enactment.

H chose someone to play her husband who had a similar complexion and beard. She chose players for her daughters on the basis of "spark" or emotional similarity.

14. Anxiety over managing intense feelings increases the closer people get to doing their enactment.

Generally the closer people get to doing their enactment the more anxious they become about managing intense feelings in the group. Anxiety over handling shame and anger laden scenes as well as fear of losing emotional control are common issues as people anticipate doing their enactment. These feelings often underlie ambivalence about doing the enactment as well as a sense of urgency to hurry up and get it over with. Equally common is the lessening and dissipation of these fears once the protagonist becomes immersed in the enactive stage as discussed in the first theme of the next section.

A felt a great deal of anxiety about dealing with her shame over reactions to her separation as well as her anger in front of the group. Once the enactment started these worries lessened but

remained an issue at a manageable level throughout the process.

C felt both anxious and eager as her enactment approached and wanted to do it as soon as possible. She felt "shaky with not knowing how it would go" the closer it got. She was worried she would lose emotional control, particularly because she was also dealing with the death of her grandmother. Once she started she was aware of feeling increasingly calm and less self-conscious.

E felt overcome with an anxious sense of urgency and wanted to "hold court now" just before her enactment. She started the enactive stage with feelings of anger, anxiety, and abandonment but these changed as soon as she moved from imagining the enactment to putting it into action.

G was nervous to the point of feeling her heart racing the day of the enactment. She was afraid she would be "pushed to speak in ways" that were inauthentic for her. She came to see this fear as related to ambivalence over expressing aggression which, when she overcame it in the enactment, became the most therapeutic moment of her psychodrama.

H was quite surprised at how quickly she lost all anxiety as she moved into the physical and emotional interactions with her husband. She had been dealing with a high level of performance anxiety for many months and had put off previous opportunities to do her enactment because of it.

During the Enactment:

Themes Characteristic of the Enactive Stage

Theme nine dealing with use of a double applies only to those protagonists who employed a double in their enactments. Not all did. Similarly, theme ten applies only to those protagonists who experienced significant deviation from their own plans for the enactment. Theme thirteen

was reported by only two of the eight co-researchers. However, as stated above, the context and clinical significance of negative insight justified its inclusion. Theme fourteen deals with the fact that different co-researchers had different goals for their experience of catharsis, even though all co-researchers reported some type of cathartic experience. All other themes were common to all co-researchers.

1. The director facilitated entry into the enactive stage through the use of shaping questions, prompts, restatement, and suggestions which protagonists experienced as very supportive and helpful.

Protagonists found the director's support and guidance for entering the enactive stage to be very useful. His support managed the anxiety of being on the verge of action, his questions helped clarify and turn plans into reality, his suggestions added detail and practical direction, and his prompts helped move people through hesitation, doubt, and uncertainty into continued action.

The director's ability to facilitate and guide entry into the active stage of the enactment were seen as functions effecting the quality of the experience thereafter.

B had a sense of placing his trust in the director at the beginning of his enactment as both necessary and helpful.

E was anxious about the direction her enactment would take right up till it started. Then she just let the "parts and pieces" be introduced by the director and found his suggestion of an initial sculpture very helpful.

F had a similar experience to E where he gave up initial control and put his confidence in the director's ability to appropriately help him shape the start of his enactment.

G liked the way the director shaped the character of her fiancée at the beginning of the enactment by repeatedly asking "Was it like this, was it like that"? This increased her sense of

control and confidence in the accuracy of the process.

H found "quick entry" into the enactive stage facilitated by the director's questions which shaped the character of her husband's role as the central focus while staying true to her plan for the enactment.

2. Physical movement manages inhibition, anxiety and ambivalence at the beginning of the enactment. This often results in tensions, which were generated by projective press during the planning stage, shifting in figure/ground fashion.

In the planning stage feelings magnified by the detailed search for emotional and interactional scenes setup as projective channels for problem-solving increasingly press for expression and become the dominate content of consciousness just prior to the enactment. An analogy for this state might be flooring the gas peddle while keeping the brake on. A great deal of expressive tension is built-up as well as stress and strain related to containing this projective press while wondering how one will manage strong feelings in the group. Part of this stress reaction is experienced as mounting anxiety and ambivalence over doing the enactment at all, as discussed in theme 14 of the planning stage.

With the guidance of the director, once the protagonist is able to move into active description and physical movement there is a rapid reversal of focus. Attention is now orientated outward towards interaction and built-up energy has an outlet as it begins to flow through the channels of projection. Concern about managing strong feelings moves from the foreground to the background with emotion now grounded in the reality of concrete interaction. An unexpected sense of personal control and comfort with the enactment is experienced. This is sometimes described as 'just doing it'.

This experience of figure-ground reversal between anxiety and action is often change

producing in terms of altering expectancies and beliefs regarding one's ability to handle interactions associated with strong feelings.

C felt "shaky" prior to her enactment but once she became active in the process these feelings were replaced by feeling calm and less self-conscious.

E felt like she was "falling apart" just before her enactment but then, as soon as she moved from imagining to physical involvement, the feelings of anger and anxiety she was most concerned about fell away even as she was surprised to find herself immersed in deep hurt toward her mother. At the same time she gave control over to the process and just let "parts and pieces" be introduced which felt more comfortable despite the discovery of unexpected feelings.

F arrived at the workshop with considerable anxiety about doing it. Informal interaction in the group prior to his enactment increased safety, positive energy, and thoughts of "lets just do it". He found walking around and explaining the roles freed him from anxiety and inhibition. He was surprised at how quickly he forgot about the audience. Physical movement seemed to help him focus on his plan, the people, and the process and giving it more reality and effectiveness.

G worried about being pushed to assert herself in ways she wasn't used to prior to the enactment but found this concern reversed itself when she was surprised to find she liked the physical expression of aggression.

H was surprised at how quickly her anxiety receded when she became actively involved in the physical interactions of her enactment. This was a positive contrast with her previous levels of performance anxiety.

3. Physical movement at the beginning of the enactment helps access more specific associations, memories, images, and feelings. This is the beginning of a process of remembering through action which can occur throughout the enactive stage.

In addition to managing initial anxieties, physical movement triggers memories of further thoughts, images, and feelings that are used for more detailed scene setting which can complement the protagonist's plan and increase the accuracy of reliving.

This may be seen as the beginning of the process of **remembering through action** which is experienced as occurring throughout the enactment. This phrase is taken from Freud (1914) but is used here to mean exactly the opposite of what he intended. For Freud action was a way of behaviorally expressing meanings banned from consciousness. Action in Freud's theory was used to resist and deny memories, feelings, thoughts, and images the right of consciousness. More correctly then, he was referring to enactment of unconscious meanings. In this study findings are more in line with the literal meaning of remembering through action. The more protagonists move and act the more memories, feelings, thoughts, and images they consciously report accessing.

However, it is important to note that the process of bringing new material to consciousness in remembering through action in therapeutic enactment does have a relationship with Freud's (1914) notion of acting-out unconscious meanings. In fact, the findings of this study suggest there is a **cyclic relationship between unconscious and conscious enactment** where one tends to lead to the other. This relationship is also supported in contemporary psychoanalytic literature where Renik (1998), for example, claims that consciously working through the meaning of unconscious enactments in psychoanalytic therapy is a core curative process. In therapeutic enactment working through the meaning of conscious enactment is emphasized, however while

doing so, unconscious, or, **personality-based enactments** are often identified and subsequently worked through as well.

Remembering through action at the beginning of a therapeutic (conscious) enactment can be the basis of adding more detail to scenes, or, it can be the basis of setting up a new initial scene which enhances the protagonist's therapeutic plan for themselves. In later stages of the enactment, remembering through action can be the basis of shifts in the direction and outcome of therapeutic plans through the inclusion of additional scenes, or, through alterations in emphasis of details if the protagonist sees this as a benefit.

Therefore, remembering through action can be seen as a source of open-ended dynamism throughout the enactive stage which participants associate with significant change because of the additional information retrieved and integrated.

A found that physical action helped her remember subtleties of themes she had not seen clearly before.

C found herself spontaneously finding things to say to people as she physically moved. This was in contrast to her worries in the planning stage about what to focus on and do.

D had planned to focus on the triangle between herself, her sister, and her mother, but as she walked and talked out trial interactions with the director a different scene emerged. This involved an earlier triangle between herself, her mother, and her father. Moving to this earlier scene felt like the "right thing to do". The shift in scene was still integral with her plan for dealing with jealousy, in fact, it fit better. She came to value making this shift in scene because she felt it gave her deeper insights into her development than the original scene could have.

F found initial physical movement while talking out the characters helped him remember

through action more specific feelings and imagery related to his father. This really got "the characters going".

4. Spatial arrangement of players and props structures emotional expression, increases the felt reality of reliving, and gives direction and sequential order to the flow of enactment by creating zones of projection.

Scene setting through spatial arrangement of people and props channels emotional expression and interaction, adds depth of felt reality, and gives structure and sequence to the flow of the enactment by creating zones of projection. There is an intuitive sense on the part of protagonists that the more they can approximate the reality of interactions they want to redo the more effective any changes will be based on internalization of the new interactions.

While this theme of spatially structuring the enactment is less evident in the personal narratives it is clearly visible in the videotapes as an important feature of each psychodrama.

A spatially and sequentially structured her enactment in distinct sections which ordered the flow of projections in a meaningful way. First, she arranged her in-laws in one section of the room and addressed unfinished feelings she had towards them. Attention was given to using spatial arrangement to represent their relationship to each other as well as herself. Furniture and props were used to create scene boundaries and add realism.

Second, she structured her confrontation of the woman her fiancée left with in a different part of the room. Here use of sequence and space represented orientation in time and boundary between scenes. She also placed furniture between herself and the woman to represent their differentness and protect both of them from the intensely hostile nature of the rage she expressed. This gave her a greater feeling of control over both instrumental and cathartic expression of anger. She also **protected this zone of projection** by not socializing with the woman prior to the

enactment.

Thirdly, she arranged a scene with her fiancée in yet another part of the room and gave a ring back to him as part of experiencing closure on the relationship.

Finally, in another space she had a table set up with "things of herself" that she brought to workshop. These personal items acted as props that lent reality to the enactment while also functioning as strength anchors for valued aspects of her self that she wanted validated by the witnessing of the group. Having these things presented at the end of the enactment allowed her to close on a very positive note. She also experienced it as having the corrective emotional meaning of having her true self surrounded by an accepting family which left her with a "really powerful" reparative representation of change.

B used few props but carefully used spatial arrangement and sequencing of scenes to structure the flow of projections in his enactment. This facilitated what B experienced as one of the most centrally important changes related to his psychodrama. As he took his co-worker from place to place within the spatial arrangement of the scenes and had him "look at this" he realized this validated and differentiated his point of view from that of the co-worker. This fit with B's longstanding personal theme of struggling to maintain his unique point of view when interacting with others as well as with the co-worker.

D found lasting comfort in an image based on the structuring of physical space and sequencing. Near the end of her enactment the director had her go to a physical space that represented a "new home" and "design a room of her own". She focused on having a "toy carousel" in this room as a symbol of getting her own needs met. This use of physical space served to mark a boundary between old and new while the lasting image of getting a room of her

own became a representational basis of change referred to when making decisions after the enactment.

G took time to get physical and spatial aspects of the room her enactment would take place in just right. The right furniture had to be in the right place. She brought pictures of herself and her partner in order to create in the audience mind as well as her own as much emotional, interactional, and physical similarity to the real situation as possible. Even the felt feeling of control she had in setting up the physical and spatial elements of her scene had a corrective emotional function since it was her lack of control over the wedding being called off that was such a large piece of what had been experienced as traumatic. Control of the physical scene was a way of actively recovering from and mastering a passively suffered event. Strict control of the zone of projection insured that what she would reintroject would be congruent with her plan for recovering from helpless rejection.

5. Protagonists are quickly caught up in experiencing the players as if they were the real people. This 'as if' quality is felt to be central to the effectiveness of an enactment.

Protagonists were impressed with the degree to which they came to experience the players as if they were the real people. This was felt to be facilitated by the fit with the real person in terms of a convergence of similarities. To the degree that fit was good greater depth of projection was achieved. When fit was poor, as with E's choice for someone to play her mother, there was less immersion in the enactment.

A described the 'as if' quality of the players as "magical and uncanny" creating the sense that she was "talking to the real people". This deepened the whole experience of the enactment. She credited part of this effect to her choice of players on the basis of physical and emotional

similarities.

For B the biggest surprise of the enactment was the degree to which he came to experience the player as his real co-worker. As he interacted with him it was like "he was transforming into him". B actually found this "scary" at times. In other words, he worried he might lose touch with the fact that this was not the real person as well as feelings related to that perception.

C was surprised by the degree of emotional reality she felt when enacting the funeral of her grandmother. It was experienced as a real funeral rite, and indeed, it could be argued that it was.

D correlated the intensity of feelings she accessed with the degree to which she experienced the realness of the players. Not only did she feel like the players were her parents, she also felt like she really was "two and half years old". The realness of feeling like she was involved in the actual situation stood out very strongly for her and was associated with the degree of change attained.

F also described the realism of the players as the biggest surprise for him during the enactment. He found it amazing that this level of realism emerged so quickly and considered it to be centrally important to the effectiveness of the process.

6. Once the 'as if' quality is in place players are largely experienced in terms of the projected images, feelings, memories, fantasies, and issues of the protagonist which builds the leading edge of catharsis.

Initially the player serves solely as a peg for the **externalization of internal representations** heightening emotional reliving and engendering the sense that it is 'as if' one is dealing with the real people. The reality sense of this experience is the leading edge of catharsis

as backed-up and withheld psychomotor and affective impulses, intentions, and fantasized dialogues and interactions are suddenly allowed to press forward in the projective channel of the available player. The term 'peg' seems a better characterization of the player here than 'container' because the player often fails to contain the protagonist's projections due to the fact and reality of their own personality. In fact, this otherness is important in supporting differentiation of the protagonist's projections at later stages. However, initially the protagonist seems to want to get a clear view of his or her projections by pegging them as firmly as possible to a suitable player. This may also be seen as the culmination of transferences activated in the planning stage which were successfully deflected to the enactment process.

Change here is largely related to the realization that one may be able to express, complete, and actualize, in Roughton's (1994) sense, these backed-up impulses and fantasies in the hope of new outcomes. At times this realization is associated with surprise at how quickly one accesses intense feelings leading to fear and anxiety over losing control. Measures are then taken to modulate the intensity of the building catharsis. This can disrupt engagement with one's projections, shut-down interaction, and restrain the momentum of cathartic expression as habitual defenses come into play. The director needs to monitor this to avoid over-control flattening the process. However, care must be taken in challenging defenses here, for, if the challenge is too far from the protagonist's plan for their enactment compliance and lack of engagement may follow. Managing defenses must always be coordinated with knowledge of the protagonist's own plan for the outcomes of their therapeutic enactment.

This is the most egocentric point in the enactment process with the protagonist focused on self and other solely in terms of their own projections. What seems to be critical at this point is

supporting the protagonist in as full an externalization and engagement of their own projections as possible, helping them take time to do this, being mindful of their plan while not allowing one's own projections to subvert it, and helping them find a **comfortable balance between building catharsis and feelings of control** in order to insure an optimal degree of openness to following experiences.

A found the expression of her rage towards the player representing the woman her fiancée left with the most cathartic and change-producing piece of her enactment. She had a strong and uncanny sense of her as the real person and had taken care to choose a player who would fit her projections best. This allowed her to become so fully involved with these projections that she became shocked at the never-before experienced level of rage coming out of her. At this point she became conscious of keeping a piece of furniture between herself and the player as a way of balancing her concern for the player with her desire to continue cathartic engagement with her projections.

B had concerns about losing emotional control and consciously structured his enactment to allow optimal emotional catharsis without going too far. However, when interacting with the player representing his co-worker he had a scary sense that the player was "transforming into him". At these points, in order to keep usefully engaged with his projections he exerted extra control, and also appreciated the director's input at these times, as helping him stay balanced and move forward.

D was surprised at how her confidence with the enactment process shifted to feelings of intense distress as she encountered her parental projections. This was related to the realness of experiencing the players as her mother and father. The director had taken time to build the

strength of this 'as if' quality and also maintained a supportive enough presence to allow her to safely persist with cathartic building of these distressing feelings. At this point she had no thought about either her real parents or the player's perspective on the encounter. She was fully engaged with her own projections and concurrent feelings.

H experienced the full force of her anger moving very quickly towards her husband. Because it emerged so quickly and strongly she became worried about the impact on the real person playing the role. She found it helpful when the director draped a blanket over the shoulder of the player representing her husband so she could re-center on cathartic expression and set her reality concerns aside. A balance between projective expression and reality orientation was struck.

7. The group is experienced as containing both good and bad potentials for others to provide reparative/corrective or frustrating/retraumatizing interactions. In this way the group represents and presents points of view and desires of the other which may be different from those of the protagonist insuring interactional novelty.

The egocentrism of projections is balanced by the group containing both good and bad potentials for the protagonist. The group as social context for therapeutic enactment potentiates several powerful dynamics. In addition to providing a pool of diverse individuals to act as auxiliaries it can be experienced as both a familial group and a societal group, or, as one within the other simultaneously. Such a dynamic social object can be variously perceived as both attuned and frustrating, understanding and insensitive, supportive and negligent, cohesive and diverse, or as a source of hope or a source of despair. In this way the group as social object is the representative of the reality of the other in any enactment. It contains degrees of freedom which both safeguard and require the protagonist to deal with difference, novelty, and the

unpredictability of others just as in real life. This offers an opportunity to master both specific and non-specific responses to a range of social situations and may be related to the often reported generalization of new responses to social interactions not specifically focused on in a protagonist's enactment. Otherness as a source of varied perspectives embodied in the group is exemplified by comments given in the debrief. These are offered from both the point of view of the role played and from the point of view of audience members as real people insuring difference and novelty when contrasted with protagonist's experience. This novelty when juxtaposed with fully extended projections is a pivot of change in therapeutic enactment.

More specifically, the dynamic created between full-blown egocentric projections and the group as containing the reality of otherness is related to several central change processes activated in the enactment.

First, it insures that the protagonist **will have to interact with their projections in new ways** as they are filtered through the behavior, thoughts, feelings and varied perspectives within the group. This interaction with externalized representations in new ways and in relation to new perspectives seems central to change through enactment. New interaction with externalized representations is related to **differentiation of existing representations, feelings, meanings, and perceptions** as well as **alteration of beliefs and expectancies**.

Second, since both positive and negative familial and societal meanings are variously activated the protagonist is required to use and develop **tolerance for ambivalence**, a recognized ego function.

And thirdly, because congruent and incongruent perspectives are associated by the group to the protagonist's issues there is **a constant demand for increased integrative functioning** in

order to move forward in the enactment. This challenges the use of splitting, disavowal, and avoidance as defenses for coping with ambivalence and conflicting perceptions which leads to more effective responsiveness to interpersonal conflict.

Optimally, the director should function and be experienced as an auxiliary ego supporting and encouraging the protagonist to engage, tolerate, and integrate differences introduced by the group as representative of the other, while remaining sensitive to not deviating too far from protagonists plans and goals for *their* enactment.

Even though A found the realism of the players "uncanny and magical" she still struggled throughout the enactment with an awareness of her conflict of feeling ashamed over expressing anger in front of her peers in the group. The group, as real people, carried both the possibility of accepting her anger or of re-shaming her for it. Finding that she could persist despite this conflict and that the group accepted her expressions of anger was a critical corrective experience for her. The group had not only supported her in interacting with externalized representations in new ways, the degrees of freedom of its members insured she would experience risk as well as novelty in relation to those projections. On the other hand, when attempting to find some closure with her ex-fiancee in the enactment she experienced the otherness of the group as frustrating her goals.

C also found a high level of realism in her players portrayal of her family yet found that the change of greatest value was related to her experience of the players as different from her family. In her words, she experienced her "family structure in a different way". While part of this was related to her interacting with them differently another part came from the reality of the players personalities being able to allow her a sense of closeness she had not experienced before. This

interactional novelty became a reference point for what she would work toward when she returned home. Despite the players high degree of emotional and interactional accuracy in portraying her family their **difference from her family** was what allowed her to find a new experiential ideal to strive for. In fact, there tends to be a **dual awareness** through out the process of therapeutic where one is aware of both the similarity and the difference between past and present perceptions. Awareness of both seems to be necessary for change. For example, while she experienced similarities between her father and the person playing him, she also found it integrating to hear in the debrief how her father may have felt left out in the family. This perspective challenged her projections related to her father.

F described the relationship between the players ability to embody his projections and the contribution of their intrinsic otherness in paradoxical terms. He found it "loosening" when he experienced the reality of his relationships portrayed so closely and quickly by others. By this he meant it was freeing to see someone else take over a role he thought he had sole responsibility for. The fact that someone else could have a similar experience with his father made it clear to him that others found him as difficult as he did. This helped him differentiate and form clearer boundaries between what was his and what was his father's in their past painful interactions.

H found the 'as if' quality quickly achieved by the players representing her husband. Nonetheless, it was emotional support experienced as coming from the real person, rather than the role being played, that she found significantly corrective. It meant she was being offered real support for her goal of forgiveness of her husband and recognition of what she had endured at his hands. H had wanted specific recognitions from the group because her deceased husband could not redo interactions or offer further closure. This made it quite "jarring" when she perceived

comments in the debrief as implying criticism of how she handled the enactment. Here, the projection of surrogate spouse on to the group could not survive intact due to the degrees of freedom embodied in the group itself. However, this allowed her to alter her expectancies and utilize this spontaneous moment for further integration related to self-assertion as she stuck to her point of view in front of the group. The otherness of the group allowed her another opportunity to differentiate and integrate new perceptions of self and other in line with her goals of becoming more self-confident and assertive in the enactment.

8. Once physical interaction with externalized projections has begun the enactment often goes other than as planned due to increased remembering through action. This cycling between conscious and unconscious content often continues throughout the enactment.

People regularly experience shifts in focus and scene as they engage in physical interaction in their enactment. When originating from associations and memories triggered in the protagonist by enacted interactions **these shifts are clearly related to remembering through action** as discussed in theme 3. This spontaneously emerging material often becomes a new focus for the enactment. Shifting scene focus this way appears to be experienced as productive and acceptable because it derives from the protagonist's own process and choice. Again, this is in contrast to a shift in focus or scene that is imposed by the director or group. These are often rejected or resisted. This suggests that the director and the group needs to **approach the protagonist in a client-centered way** respecting their content, process, and goals. This also supports the functional value of a collaborative relationship with the director for positive outcomes.

Remembering through action appears to be related to change in several ways. It allows the enactment to move in a client-centered way towards deeper issues. It increases differentiation of representations, cognition, and feelings as more detail is recovered and seen in relation to

existing understandings. It alters defenses of isolation, denial, repression, disavowal, and splitting. It promotes new levels of cognitive and emotional insight and integration as new information is woven into more complex and complete personal narratives, often involving family of origin material. And, it engenders a sense of trust in both the wisdom of one's spontaneous unconscious and the intrinsic direction of the enactment process.

A found that no matter what part of her enactment she was in thoughts and memories of shame, inadequacy, and fear of rejection were soon accessed as she engaged in interaction. They seemed to be repeating in cyclic fashion throughout her enactment. She would consciously deal with them in one scene then move to another only to find them re-accessed in a different context. After her enactment she thought it was integrative to be able to reflect on and clearly see the extent and persistence of these themes in her life.

B realized during his enactment that he could never have predicted "all the stuff" that was coming up and concluded that unexpected things would continue to emerge as the action proceeded. Later, this acceptance of remembering through action helped him trust his ability to be spontaneously effective in professional roles after the enactment, where he had greater confidence about rising to any occasion.

D shifted to an earlier family scene than she had planned which was accessed in beginning interactions at the start of her enactment. A cycle of conscious focus leading to remembrance of previously unconscious scenes characterized her enactment. A significant memory emerged as she sat on her father's lap. This action brought forth the memory of her being "emotionally seductive" with him when she was young. This then triggered her recall of a whole series of scenes involving this seduction theme and the early triangle of herself, her mother, and her father.

For example, she recalled that when she was seductive with her father her mother would then withdraw from her. Yet, she also remembered her mother encouraging her to do so. Accessing this detailed set of interactional dynamics was very insightful and integrating for her.

E was surprised at the degree to which there was a meaningful direction to her enactment which contrasted dramatically with her anxiety about having a focus before it started. The more she just let it happen the more the "bits and pieces" seemed to recall a series of meaningful scenes which she found to be congruent with her goal of giving up secrets and accepting rejected parts of herself.

H realized that the way she had 'dismissed' her husband at the end of the enactment recalled his dismissal of her throughout the marriage. She was remembering through action what he had done to her and then reversed the interaction.

9. The use of a double playing aspects of the protagonist is associated with a set of effects facilitating the process of therapeutic enactment and with the generation of significant changes through the experience of objective insight, analogic differentiation, and boundary formation.

All those using a double to play themselves or aspects of themselves experienced positive effects that facilitated their process. These included increased safety, lessening of self-consciousness, modeling how to manage strong feelings, a greater sense of control over therapeutic needs in the process, interactional exploration for how to structure the enactment, and a more cognitive position from which to observe and learn about problematic issues.

All those using a double also experienced significant changes related to analogic differentiation, objective insights, new boundary awarenesses, and the development of narrative and performative junctions which this technique allowed them see. Here the double served as a

representational basis of change.

At this point it is useful to define a related set of emerging terms before going on.

Analogic differentiation refers to the fact that observing physical analogs of internal representations of self interacting with others supports the perception of distinctions not readily available to introspection or memory.

Objective insight refers to being able to see new meaning in perceived objective connections as one watches themselves or their representative engaged in interactional behaviors.

Boundary formation refers to the development of the awareness of boundaries between self and other, past and present, thought and feeling gained through analogic differentiation and objective insight.

Narrative junction refers to changes in the telling and meaning of habitual narratives about self and other made possible by the perception of new distinctions, insights, and boundaries.

Performative junction refers to the perception of new options for decision and action based on the new perceptions, understandings, and meanings.

Representational basis of change refers to the new set of representations derived from the enactment which serve as a reality checked and socially validated referent for rationalizing change. The more imbued with feeling and body memory the more conviction the representational basis of change carries.

The relationships between these terms may be described as follows. Internal representations of self are externalized and analogically embodied in the double. This leads to objective insight through the perception of new perspectives, causal connections, boundaries, and observed characteristics of self and others not ordinarily visible to the protagonist when operating

from the more embedded position of a purely existential actor. The possibility of narrative and performative junctions are then opened up as new meanings alter the storied understandings and as newly experienced interaction generates behavioral options. Internalized features of the enacted scene which support these new potentials continue to be drawn on as the representational basis of change is referred to in subsequent performances of the new meanings. This has affinity with views on the role of externalization related to narrative therapy (White & Epston, 1990).

For several protagonists in this study changes related to objective insights through the use of a double are described as the most significant of their entire enactment.

A described her double as providing her with very important clarification of past and present aspects of herself. She experienced her double as representing qualities of herself when she first met her fiancée. Then she was innocent, without anger, and accepted his advice to not become a counselor because she admired him. Seeing her double helped objectify self-narratives regarding her fiancée and allowed her to make connections between initial views of him and her idealization of her father growing up. Having the double stimulate her memory of these earlier perceptions of herself and others helped “demystify” her ex-fiancée and his family in a useful way.

A also experienced her double as portraying her true self which had she felt had gotten lost in the relationship. Near the end of the enactment she told the double she would “never let her be lost again”. Seeing and interacting with the double this way allowed for objective self-acceptance and positive commitment to authentic aspects of herself which helped form the **representational basis of a more positive self-image** which she drew on after the enactment. For example, she started weaving again as a way of staying true to aspects of herself the double objectively clarified. Also, being able to see different parts of herself objectively through the

double allowed her to grieve for separate and distinct elements lost with the relationship.

It was as if the double allowed her to **differentiate aspects of her experience** related to the relationship in finer detail. She found this very helpful and was able to distinctly grieve the love that was real, parts of self she had given away, and the desire to have children. The differentiation of her self-representation objectively facilitated by the double seemed to allow her to form clearer boundary awarenesses between issues, her own experience and that of others.

D found use of a double very helpful and productive for seeing her feelings about herself and the nature of the reality in her early family with more clarity than she ever had before. She remarked, it was "like looking at myself and seeing how lost I was". These objective insights helped her develop a more differentiated understanding of her developmental reality.

E's enactment was centered on the use of several doubles representing different aspects of herself. As the enactment proceeded she made distinctions between the wounded child, the orphan, the precocious child, the wild woman, and the tomboy assigning players to each part. She experienced interacting with these externalized parts of herself as **the most helpful part** of her enactment. It helped her see new meanings and relationships between these modes of expression, develop a better understanding of herself, and feel greater self-acceptance and control. She experienced several critical therapeutic moments in this process. When she actually looked at externalized parts she had felt a need to keep secret she **experienced the formation of a boundary** between old feelings of shame and new feelings of pride. She thought to herself, "What a neat Kid!". The "focal point" of her enactment involved carefully looking at three parts of herself side by side; the orphan child, the wild woman, and shame. As she looked at this analogic arrangement she was overcome by feelings of emotional integration as if she saw a

puzzle completed. The therapeutic power of this moment was increased by the fact that it was happening in the setting of group acceptance and validation. These integrative insights directly impacted her personal theme of wanting to be more authentic and give up keeping aspects of herself secret.

F found having a double play himself interacting with his father as helpful in a myriad of ways. This included a moment which he considered to be the most therapeutic of the enactment. The use of the double lessened his concerns about handling emotionality, allowed him physical distance from which to be more objective about the reality of his father's personality and its impact on the family, and helped him clearly see new perspectives and themes in his relationship with his father. He also described the double as validating his personal theme of struggling for acceptance and comfort with his independence as worthy causes. Seeing the objective reality of someone trying to cope with his father's negativity made it clear to him that anyone would have found it difficult. **This objective insight moved him away from self-blame and inadequacy.** Watching his double be dismissed by his father helped him understand why he might feel unentitled to his own point of view. Seeing the group have a shared view of the negative impact of his father on the double was experienced as real support for what he had suffered, and was associated with a sense of personal repair. However, **the most therapeutic moment** in the enactment came when F saw the **double try and stand-up to his father**. He was overwhelmed with the **cathartic feeling that someone was finally standing-up for him**. It was simultaneously the fulfillment of a long-carried wish for support in relation to his father, a public demonstration that it was his father not him who was in the wrong, and a deep sense of release from self-doubt. The use of the double provided a perspective from which to gain **socially**

validated objective insights into his painful relationship with his father. This led to **new differentiations** between who was responsible for what which disconfirmed negative beliefs F had about himself. In the process he experienced emotional relief and formed a new awareness of boundaries between himself and his father, his past and his present, his self-doubt and his capacity for sound judgement, all of which served as the basis for a new sense of independent self he took away from the enactment.

10. Protagonists react to whether or not their enactment is proceeding in a congruent or incongruent way with the plans and goals they brought to it.

People often come to an enactment with specific plans and goals they want to achieve. If these are deviated from without consultation the protagonist will usually have a strong reaction. If the course of the enactment is not realigned with the goals of the protagonist it can slip into hollow compliance or premature and frustrated termination. Often the protagonist will try and coach the director into getting back on track by refusing suggestions or making their own. Again, this speaks to the value of a client-centered collaborative relationship with the director throughout the enactment. Change appears to be more effectively achieved to the degree that the enactment is congruent with the plans of the protagonist.

The protagonist however, may chose to change focus or scene often due to remembering through action or an offered suggestion. In such instances the protagonist seems to accept the change as long it has some congruency with their goals, or, they have consciously altered their goals. Sometimes the protagonist reacts negatively to a plan or expectation not being met that they have not communicated to the director, or, that they themselves have not brought to full conscious development as part of their enactment process. This suggests the protagonist can

bring both conscious and preconscious plans to the enactment and react to both types being frustrated. E for example, reacted strongly to not getting support from the group just prior to her enactment, yet she had not explained this expectation to anyone or even clearly thought out the chances of getting it herself. This expectation later turned out to be the expression of a transference wish related to desired support from mother.

A lost momentum in the part her enactment that dealt with her ex-fiancee directly. The director coached her to tell him he was "disgusting" but this didn't fit with her immediately felt plan. She needed to tell him how much she had loved him and acknowledge the lost positives before she could move to anger with him. When her enactment did not go in other ways she had planned she recalled trying to coach the directors about what she wanted. However, when she perceived messages about "hurrying up" she complied. This led to feelings of disengagement in the rest of the enactment.

G reacted very strongly to an anti-plan event. After putting so much energy into careful planning of the direction of her enactment something happened that was "very unhelpful" which still bothered her after the workshop. Suddenly in the middle of a scene which she had carefully set up a member of the audience joined in unexpectedly. In her mind it was as if this person had barged into "her living room" at an indiscrete moment. This anti-plan event disrupted her focus and process and left her feeling less immersed in the enactment.

H was quite upset and felt a part of her enactment had been ruined when the director did something that contradicted a ritual she had planned. She had brought a letter her husband had written which referred to the affair he had betrayed her with. Her plan was to burn it in a cleansing ritual as a final act of closure on her anger towards him. However, while it was on fire

in a wastebasket the director gave it a "big kick" which upset her in several ways. First, she resented it because the director's kick didn't reflect her style. And, it disappointed her because she experienced it as "keeping the anger alive" which she had planned to leave behind in the enactment.

11. Core limiting interpersonal themes are engaged and changed in the enactment even when this is not planned for, expected, or directly worked on. These are commonly based on 'nuclear scenes' involving family of origin conflicts. These scenes are composed of relational beliefs, expectancies, and feeling and action patterns (scripts).

One of the striking findings of the study was that core interpersonal themes which had been problematic since their formation in early family of origin interactions (nuclear scenes) were regularly activated and changed. While, as noted above, these themes began to be activated in the planning stage they are more fully engaged during the enactive stage. This seemed to happen irregardless of other plans or issues the protagonist may have brought to the enactment. In other words, it is often the case that these longstanding ways of organizing experience in self-limiting ways are activated at unconscious and preconscious levels, without the awareness of the protagonist much of the time. In some cases, it was only when questioned about the possibility of such themes being effected by the enactment *after the fact* that people became aware of how centrally they these early organizing principles were involved in their enactments, and, the degree to which they were changed.

This activation of nuclear organizing principles, along with remembering through action, suggests that **enactment may have a manifest and latent structure much like a dream**, with both conscious and unconscious dimensions being inseparable from each other. On the surface issues and goals are dealt with for what they are. On another level, processes and meanings

activated and engaged on the way to those conscious goals are deep and multi-layered involving the entire self in some way. It is as if centrally self-limiting organizing principles crystallized in one's early family; longstanding shame, debilitating loss reactions, unresolved attachments, self-compromising defensive interactional stances, and so on, are always shadowing events in hope of either direct or vicarious repair through more obvious issues. This has affinity with object relations theories of the origin of self-limiting behavior, as well as the notion of "scripts" (Tomkins, 1992) underlying the ongoing organization of experience and behavior. Findings in this study suggest that therapeutic enactment can engage, bring to awareness, and change these deep structures.

With reflection, change and insight into these core interpersonal themes was often felt to be the most significant outcome of people's enactments. Indeed, the fate of these themes throughout the process could be seen as the overarching story of each person's therapeutic enactment. Realizing, after the fact, that their psychodramas were shadowed by these deeper issues, and addressed in positive ways, often gave people a profound sense of appreciation for the complexity of their own experience as well as the process of therapeutic enactment.

A found that her family of origin themes of inadequacy and shame-anger conflict were engaged in many ways during the enactive stage. This was particularly the case when unleashing her rage at the woman who left with her fiancée. Being able to do so in front of the group and feel accepted for it became a representational basis of change that challenged the necessity of her shame reaction over anger. In many ways, the group was experienced as a corrective emotional family which disamplified the association of shame and inadequacy to her expressions of anger. This then allowed her to feel more adequate and confident in responding to perceived wrongs

inflicted by her ex-fiancee, his family, and others. The fact that these themes were addressed was part of the reason she experienced her expressions of rage as the most change producing interactions of her enactment.

B found his longstanding themes of confusion over knowing his place and taking it altered in many ways during the enactment. He saw taking a firm position with his co-worker and pointing things out to him physically were concrete manifestations of confidently taking his place. These actions then became the representational basis of similar changes in his professional role, where previously, these family of origin conflicts had been experienced as limiting.

C's theme of being the giver and not the receiver in her family of origin took center stage in her enactment. She essentially practiced operating from a new role in this regard, and planned to take these new behaviors and expectations back to her family and enact them there. This was done in the hope of changing this early script which, as the enactment had allowed her to see clearly, had organized so much of her experience in her family.

D's early theme of feeling 'everything's my fault' was addressed and changed when she actively confronted her parents about their lack of nurturance when she was a child. This was felt as the most change-producing moment in her enactment, and one she would remember and draw on afterwards.

E's enactment featured presentation and acceptance of parts of herself she had felt she had to keep secret previously. This directly addressed her theme, beginning in early familial interactions, of conflict and shame over expression of authentic aspects of herself. This also involved coming to terms with her mother's "phoniness" and injunctions to put image before emotional reality.

F asserted himself with his over-powering father in his enactment. This directly impacted his theme of wanting to be more independent in thought, feeling, and action which he had struggled with for years.

G's most significant change occurred during the enactive stage when her "voice came through". This changed her lifelong theme of struggling to "speak for self".

H's theme involved reowning herself in assertive and confident ways that she associated with her relationship with her father prior to her marriage which had left her feeling dismissed and betrayed. She found that standing-up for herself with both her role-played husband and the group challenged negative and anxious views of herself which then supported a more confident self-image possessed of greater comfort with assertive action.

12. Change in the enactive stage is associated with experiences that disconfirm negative beliefs about self and other.

A frequent source of change is related to the disconfirming of negative beliefs about self and other. These are often cognitive components of core limiting interpersonal themes that may have been activated. The effectiveness of therapeutic enactment in disconfirming these beliefs is related to the ability to relive and return to interaction. The felt reality of new interactions, group support, and engagement of projections directly related to the negative beliefs creates lived evidence (objective insights) disputing these old beliefs. Images, memories, and new interactions disconfirming the negative beliefs are taken away from the enactment and serve as components of the representational basis of change that supports improved confidence, mood, and performance in different areas.

A developed insight into negative beliefs related to her theme of inadequacy and shame

over expressing anger. She saw clearly how automatically she labeled the expression of anger as "unsophisticated and from the wrong side of the tracks". These automatic negative thoughts then reactivated further ideas and feelings of not being good enough. Expressing rage at a deserving person and experiencing this as being accepted and supported by the group disconfirmed these negative thoughts.

B became clearer about the way his co-worker operated as he interacted with his externalized representation. This helped him disconfirm nagging thoughts that he could have "done something differently" related to the co-worker's suicide.

C found that the enactment and comments in the debrief caused her to question her beliefs about her father as only rough and distant.

D experienced her active interaction with her externalized parents as disconfirming her lifelong belief that everything was her fault. This new experience became evidence that helped her dispute daily automatic thoughts which were endless variations on the theme of everything being her fault.

E was overwhelmed with thoughts of, "what a neat kid", while observing externalized parts of herself. This disconfirmed her beliefs that she was, at heart, only wounded and shameful child, which changed her need to keep parts of herself secret.

F found that the perception of his double having the same painful and difficult experience with his father as he had had allowed him to separate from negative beliefs about himself as interpersonally ineffective in his family.

G had her beliefs about anger being only destructive and negative directly disconfirmed when she experienced herself using it effectively, thoughtfully, and appropriately in her

enactment.

H found lingering negative beliefs about her interpersonal and ethical judgement disconfirmed when the group witnessed and validated her experience of her husband's betrayal.

13. A painful state of negative insight occurs when negative beliefs about self and others are experienced as confirmed.

Occasionally protagonist's perceive negative beliefs about themselves as being confirmed through direct or indirect interactions in the enactment process. This is usually a matter of perception that happens unintentionally on the part of others in the enactment or soon after it. When it does occur it can be the source of considerable pain and disorganization.

There were only two significant incidents of this clearly reported. The possibility has to be considered that additional incidents of negative insight may have occurred but were unreported due to their painful nature. In any event, because negative insight can potentially be retraumatizing directors should sensitize the group as well as protagonists to its possibility and ask anyone experiencing it to consult with the director for debriefing. Normalizing negative insight as an unintended effect in the enactment process may prevent a tendency to keep such painful experiences private which could well prolong any damage they may do. However, frequent or infrequent the concept is useful in a preventative way.

A experienced a real set-back due to negative insight. She perceived a comment made by one of the directors as implying that she should not pursue her career change of becoming a therapist. This reconfirmed negative beliefs about herself as inadequate and fit with her ex-fiancee's lack of support for this direction in her career. Even though she tried to challenge these thoughts she increasingly doubted herself and started to "panic a bit". Only when she sought out

the director and perception checked these thoughts was she able to set her self-doubt aside.

C acted on her enactment experience and contacted her family expressing herself in new ways towards them. When she got virtually no return response from them she felt "heart broken". In terms of negative insight, it seemed as if all her fears about herself and her family were re-confirmed in that moment. This really hit her hard. She finally worked her feelings through in discussions with friends and the director.

14. Catharsis and corrective emotional experiences associated with it are events with distinct stages and meanings which can vary with the different goals people bring to the enactment.

First, catharsis builds from the planning stage with the identification of projective channels and scenes for expressing and completing impulses and affect laden fantasies that one wants to enact in the return to interaction. The resulting projective press exerts an inner pressure which people cope with in different ways; anxiety, suppression, avoidance, urgency and displacement, etc.

Second, during the enactive stage it may be part of the protagonist's plan to abreact and allow catharsis to rush to full expression quickly, or, the plan may be to draw-out a more **controlled catharsis** in order to practice and master the interactive handling and containment of strong feeling.

Third, once abreaction or catharsis of expression has occurred it is important for the protagonist to both interact in new ways with the situation involved, and for others in the situation to interact with the protagonist in new ways in order to validate, practice, and insure the continuance of new forms of interactional behavior and emotional expression. Consolidation of corrective emotional experience is most commonly associated with this third stage. Moreover, it

is during this interactional stage of catharsis that rescripting of affective patterns through disamplification of old details and amplification of new details of affective interaction may occur. This may be what is corrective about corrective emotional experience. Without this post-abreactive **interactional stage** of catharsis the protagonist may feel exposed or doubtful as to the value and impact of their authentic expression of affect. This has the potential for reconfirming existing negative beliefs about affective expression and may be experienced as a retraumatizing repetition of invalidating interactional responses to strong and spontaneous feeling. This may set the person up for either avoiding strong expression of feeling or engagement in cycles of cathartic expression without any real change in subsequent interactional capacity. In short, catharsis is a multi-staged phenomenon and therefore a varied experience for protagonists, which itself, can be left incomplete or create problems if mishandled. Most importantly, this study suggests that the interactive stage of catharsis may be where corrective and enduring changes in expressive emotional capacities are formed. Therefore, directors should take care not to approach catharsis as a monolithic or single-shot event.

A's goal was to experience a full abreaction, or catharsis of expression, towards the other woman. She achieved this to such an extent that surprise over the level at which she expressed anger remained long after the enactment. This abreaction felt like completion of long-suppressed rage which she characterized as "deep tissue anger". She described this catharsis as more effective than any other therapeutic work she had attempted dealing with her anger over the betrayal and separation. It was the most change producing moment of her enactment because she experienced herself expressing anger in an entirely new way. This allowed her to separate from the intense feelings of helplessness and self-blame she had been carrying up till that moment.

However, after this abreaction she felt she lost momentum and direction in the remaining scenes of her enactment. She had exhausted her most affectively intense projections. With reflection she thought it would have been better to have ended the enactment at that point and save the following scenes with her ex-fiancee for another time. This could be interpreted as her needing a set of supportive interactions with the group, after the catharsis of expression, in order to consolidate the meanings and feelings she had just achieved.

B struggled with strong feeling he did not want to express in full-blown catharsis. This fit with his plan to finish statements about "very significant things" to his co-worker. He did not want to lose emotional control in a way that would disrupt his confrontative presentation of his own point of view to the co-worker. He therefore consciously planned and structured his enactment in a way that managed strong feelings while allowing him to attain his interactional goals. In effect, he created a controlled catharsis to achieve his ends of containing and expressing strong feeling effectively which was exactly what his co-worker had been unable to do.

D found her most significant moment in the midst of catharsis of expression as she relived intense loneliness and emotional isolation in the presence of her parents. Even though painful, accessing these core feelings was a relief because it felt like discovering that a long suspected secret was true. It seemed that getting hold of this painful awareness was an important place to try and begin change from. After this abreaction the most critical change in her enactment occurred as she moved from being fearfully frozen to a whole new set of active interactions with her parents under the skillful guidance of the director. These corrective post-catharsis interactions produced the most change for her, yet, their significance was dependent on the deep catharsis of expression, or, abreaction preceding them.

F also structured his enactment to achieve a controlled catharsis. This fit with his plan to experience and practice emotional poise and effectiveness which was the opposite of the passivity and awkwardness he had originally experienced with his father's rage. Also, it was because of his father's rage that he wanted to practice handling strong emotion in a controlled way which his father had not. For F, practicing interactional effectiveness after accessing strong feeling in a managed way in relation to his father was his goal. The ability to interact in new ways despite these feelings, rather than exhaustive abreaction, was what he found most change producing. In his words, "having the chance to physically work it through" and "always being flipped back to what you do" by the director were most productive activities of his enactment.

G felt a high degree of inner tension as she approached the scene she so carefully set-up. In fact, it appears that taking a high degree of control over the arrangement of the scene was a major way in which she coped with pent-up projective press. Once in the scene she allowed herself to quickly reach catharsis of expression involving anger which was congruent with her plan of changing her passive endurance of disagreeable situations. In fact, she experienced her aggressive voice coming through in a "totally new" way. Then the director helped her practice using this new emotional capability by suggesting lines to say to the fiancée. These new interactions with her new found voice were experienced as changing a lifelong emotional pattern of suppressing aggression. Catharsis of expression and new interactions following it were both valued stages leading toward the goals of her enactment.

15. Emotional repatterning (rescripting) occurs when previously amplified details of interaction are disamplified and new details of interaction are amplified.

During and after catharsis of expression some of the most change producing moments

during enactment are associated with the experience of disamplifying old details and amplifying new details of interaction related to externalized representations. This seems to be what accounts for the significance of change during the interactional stage of catharsis noted above. It is as if the abreactive stage of catharsis allows closed or fixated schemata to be opened enough to allow significant rescripting of their feeling and action contents to take place. This leads not only to new feelings but also to new meanings about feelings which are then performed as changed behavior.

The whole purpose of returning to interaction and reliving scenes with as much emotional and interactional accuracy as possible seems, of course, to be able to make them go differently than they did before. However, this is a general description adding little to the understanding of how change is actually accomplished. What protagonists actually report as change producing seems to be related to repatterning the type and intensity of affects associated with interactions, perceptions, images, and meanings in their externalized scenes. This has affinity with Tomkins (1992) notion of the function of affect as amplifying both stimulus and response in lived situations with representations of the pattern of amplification and type of affect forming a recurrent script if repeated often enough. These affective scripts are then imposed on new situations determining how they are experienced. To change these affective scripts it would be necessary to disamplify what had already been amplified and amplify new aspects of interactions in order to create new cognitive-affective representations as the content of scripts. Therapeutic enactment appears to be able to facilitate this.

A was aware of feeling genuinely proud as she set-up "things of herself" and had these feelings mirrored and acknowledged as valid by the group. This amplified her positive feelings for

her own talents and abilities and disamplified feelings of shame and disinterest towards these things which were negative feelings that had been amplified in the relationship with her fiancée. In similar fashion, the most change producing part of her enactment dealing with rage toward the 'other woman' can be seen as taking its significance from disamplifying old and amplifying new patterns of affective expression in that interaction. A critical moment was when she told the 'other woman' that all the intense negative feelings were now hers, she was giving them back to her. This disamplified her helplessness and amplified her feelings of agency. Also critical was the expression of "deep-tissue anger" at this woman, which again, amplified feelings of active control while disamplifying feelings of hurt, shame, inadequacy, and helplessness.

D described her most significant moment as reliving the intense feelings of loneliness and emotional isolation in the presence of her parents. While accessing these feelings cathartically was part of what was significant it was not the whole story. Once accessed a critical shift then occurred from within these overwhelming feelings. This happened when she moved from being fearfully alone and isolated to actively telling her parents to go away and not come back until they could love her properly. This moment was experienced as "freeing and empowering" and she had a clear sense that the active scene was a "large shift from her childhood memory" of her relationship with her parents. It seems fair to say that her loneliness, isolation, and fear were disamplified when she moved from passive to active in the enactment, and, that feelings of relief, exhilaration, and power were amplified in this return to interaction. In this way an affective script, formed and reinforced since the age of two and a half, may well have been engaged and changed in the interactional stage of catharsis following abreaction.

E experienced a change producing moment when she discovered pride in herself. As she

allowed herself to really look at externalized parts of herself she had expected to feel great hurt and shame. Instead, she felt proud and supportive and thought "What a neat kid"! This allowed affective repatterning as hurt and shame were disamplified and pride and joy were amplified in relation to her experience of self.

G also experienced moving from a habitually passive stance around anger to a more active one as "visceral and powerful". This change happened when she was trying to speak to her fiancée in ways she wished she had of when he called off the wedding. First, she felt as if she couldn't breathe and was frozen in the enactment as she had been in reality with the fiancée. But then, with the support of the director, the quality of her voice changed in a way that was "totally new". She had feelings of freedom and strength as she looked down at the fiancée and said it "like it was". She also noticed she was surprised that she "quite enjoyed" her new aggressive ability. Her fear of anger was disamplified and her pleasure in using it appropriately was amplified in the new representation derived from her therapeutic enactment.

16. Objective insights are achieved as people perceive new connections and relationships while observing and interacting with their externalized representations.

As mentioned above in theme 9 (dealing with the use of a double) change through objective insight is a common experience in the active stage of therapeutic enactment. However, this is not limited to the use of a double. Rather, people report experiencing new connections, relationships, and meanings associated with their observation of externalized representations by whatever means, be it a sculpture, players portraying assigned roles, or the actions of a double.

The term '**objective insight**' seems an appropriate one for describing the set of perceptions associated with acquiring these new meanings through observation of and interaction

with externalized representations. It is different from purely observational learning because one is dealing with externalized aspects of one's own psychic structure versus less personal stimuli. It may be thought of as a specific and concrete instance of the more general process of analogic differentiation. New meanings gained through objective insights may lead to other changes such as the formation of new boundaries and new levels of personal integration. Objective insights may complement and facilitate introspective insights when reflecting on the enactment later.

A felt the physical embodiment of her projections helped her see "complexities" in her relationships she had not seen before. For example, she over and over again saw the thread of shame connecting meanings between her family of origin, her involvement with her fiancée's family, and feelings and meanings that were central in the enactment. She felt the physical arrangement of the in-laws when she was talking to them allowed her to see repeated forms of a kind of "attached exclusion" that characterized their interactions with her, which had been confusing for her. She found it interesting that she gained as much or more insight about her family of origin as she did about her in-laws because she had only intended to focus on the former.

D found looking at her double very powerful. It allowed her to see feelings about herself and the nature of her reality in her family with more clarity than ever before.

E found the most helpful thing was interacting with externalized parts of herself as clear and separate modes of expression. This allowed her to see new meanings and relationships between these ways of being and move toward a better understanding of herself with a greater sense of self-control and acceptance.

G felt particularly good during the interaction where she told the fiancée he was a "coward". As she said this just the way she felt it she realized that sometimes the "truth has to be

spoken even if it isn't polite". At the same time she noticed she wasn't as severe with herself for having aggressive feelings. These were objective awarenesses occurring as she observed herself in the enactment process.

17. New boundaries between self and other, past and present, thoughts and feelings are experienced as formed.

People experience the formation of new boundaries between self and other, past and present, thoughts and feelings both during their enactment through objective insights, and later through reflection on it.

The formation of boundaries through therapeutic enactment is an event characterized by several experiential qualities. **These newly formed boundaries are felt, associated with interaction, experienced as having instrumentality, stand out as mnemonic markers of a difference, garner social consensus, and act as starting points for narrative and performative junctions.** These characteristics may be seen as criterion for belief and/or conviction in any changes that flow from these new boundaries.

The formation of new boundaries is also related to the more general processes of analogic and conceptual differentiation. The differentiation of self and object representations, ritual demarcation of past from present, and defusion of affective and cognitive experience may all be seen as types of boundary formation which form a more differentiated representation of the problematic scene/issue, or, a newly differentiated representational basis of change which is the primary therapeutic product of enactment.

D experienced the perception of new boundaries between herself and her parents as the most helpful part of her enactment. For the first time she could see clearly what was their fault

and what wasn't her fault.

E found the perception of distinctions between feelings and meanings associated with externalized aspects of herself as central to changes she experienced through the enactment. Examples of this boundary formation included separating out feelings and meanings that belonged specifically to the wounded child, the orphan, the precocious child, and the wild woman. She also saw relationships between these parts she had not perceived before and developed these objective insights into a more permanent sense of boundaries between different aspects of herself. For example, she found it particularly helpful when she experienced a distinction between shame and pride for her externalized child. This gave her choice in feeling one way or another about core aspects of herself.

G found value in being able to practice keeping new boundaries between herself and the other intact during an interaction that she experienced as testing her new ability to speak for herself. The player representing her fiancée was coached to offer a statement aimed at eliciting her forgiveness and sympathy. She simply wasn't ready to offer this and found the interaction a challenge to her old tendency to swallow her anger and put his feelings ahead of hers. She experienced her decision to not help him feel better as keeping a boundary intact between self and other that she had too often given away in the past. Having this witnessed by the group added reality to her new facility with this boundary.

H's enactment was centered on ritual creation of a representational basis of change that would mark clearly in her memory the boundary between past and present in relation to her deceased husband. The action of sending him away in the enactment was like saying "I am here and you are dead" and the intention to "dismiss him to finish it" was designed to put her life with

him in the past. Likewise, her plan to ritually burn the letter in a cleansing ritual was designed to create a boundary between anger and evil in the past and her sense of being purged of these feelings in the present. The act of doing this would give her a mnemonic marker for identifying when this boundary between past and present was created, which she could refer to in subsequent self-narratives about the meaning of the past relationship with her husband.

18. Group witnessing of protagonist action is experienced as validating changes made, the credibility of personal perceptions, acts of autonomous judgement, and as support and encouragement for generalization of changes to groups outside of the enactment.

All people experienced the presence of the group as highly significant in making their enactment a productive event. In addition to functioning as a representative of the other, the group is experienced as performing different functions depending on the immediate needs of people performing their enactments. Some of the most commonly reported group functions include social validation of changes accomplished, personal perceptions and judgements, and support and encouragement for generalization of changes to other contexts.

Summing across reports the group may be seen as providing **positive and negative object substitution, witnessing, supporting, reality testing, and generalizing functions** which all participants found deeply helpful in extending the meaning and effect of their therapeutic enactments.

At a purely phenomenological level it can be said that the group is experienced as a **"transgredient" of psychic structure** throughout the enactive stage of the enactment. This is a term borrowed from Bakhtin (1984) which refers to the counterpoint of an intrapsychic ingredient of psychic structure such as a memory or image. A transgredient is something external to the person which, nevertheless, is experienced as performing critical psychic functions such as

validation or support. This would be similar to Kohut's (1984) notion of a "selfobject" as something external to the self which nonetheless is at times experienced as a functional part of the self. This is how the group's witnessing and supporting functions are often experienced during therapeutic enactment.

A found it important to have the group witness the "things of herself" she brought as "true aspects of herself". This was "really powerful" for her because it represented "taking herself back" after the failed relationship she had put so much of herself on hold for. The group's validation was wanted. A also experienced the group as a substitute object when she described the feeling of having her family around her in a supportive way.

B actually set-up a section of the group as jury for the express purpose of witnessing the reality of his co-worker and the impact of his suicide on others. Witnessing was actively structured into his enactment whereas for other protagonists it was more passively experienced.

F experienced the group's witnessing as validating his own perceptions of his father. This social consensus on the reality of his father was felt as support for what he had suffered. It also was felt as release from the feelings of isolation he had internalized from interactions with his father. Interestingly, F valued the "complexity and diversity" of the group in terms of their varied backgrounds feeling this gave him a wider base of acceptance and generalizability.

G wanted the group to have an image of her and her fiancée together. She even brought pictures to facilitate the accuracy of this image. She experienced this as "very important" realizing she wanted the reality of their relationship witnessed and validated by the group after he had invalidated it by breaking the engagement. This had left her doubting her perceptions of herself, him, and the relationship. She wanted the group to function as witness in order to reality check

her own experience.

H actively employed the witnessing of the group by intentionally trying to create an awareness in the audience of what she had experienced during her marriage. If she could do this then the group could provide validation of her injury, moral betrayal, and her own integrity which her deceased husband could not do before or after his death. Moreover, if the group could experience and witness what it was she had to forgive her husband for, then the group could also function as a substitute object representing the husband she wanted to forgive so she could move on in her life.

19. People experience the credibility of their own moral perceptions and the reality of interactional ethics generally as reaffirmed.

It is both a common goal and a common experience to have one's own moral perception of specific interactions validated during their enactment. It is also common to have the reality of interactional ethics generally reaffirmed which may have been experienced as invalidated during a trauma of some sort. To experience a communal validation of interactional ethics and one's own moral perception may be described as both **self-righting** and as an **ethical catharsis**. In regards to self-righting one **can feel like they are reorientated in a moral landscape**. In regards to ethical catharsis one **can feel an enormous sense of relief in reaction to experiencing a communal consensus as to the existence and importance of interactional ethics**. There is support for the notion that how we treat one another and how we have been treated matters after all. Right and wrong cease to be abstractions given lip-service only.

During an actual enactment is quite common to hear spontaneous statements by both directors and protagonists declaring that 'this was right' or that 'this was wrong'. Such statements

are often associated with emotional release.

For B a central element of his enactment involved validating his perception of right and wrong related to his co-worker's act of suicide. Having his disapproval of the co-worker's choice of suicide witnessed by the group confirmed his own ethics of life against death.

E came to see that conflicts with her mother and career were in fact based on value differences. She felt the enactment and the insights it stimulated had furthered her movement from being stuck in emotional reactions to these differences to recognition of the actual values involved. This gave her more clarity and confidence that decisions she had made were sound. She felt she had gained a clearer and less conflicted sense of ethical perception.

G had arranged her enactment in order to have the group witness and validate her perception of wrongful treatment at the hands of her fiancée. In addition to having her own moral perception reconfirmed she resonated with a comment in the debrief that described the fiancée's actions as breaking a "public covenant". G felt extremely supported by this statement and experienced group's validation of this unethical action as "really healing".

The central focus in H's enactment was to forgive her deceased husband's diminishment of her by not respecting her with the truth. As mentioned in theme 18 her plan was to have the group witness and validate issues relating to the moral betrayal she experienced. She wanted the ethical reality of her relationship with her husband acknowledged so she could move past it.

20. Personality-based enactments are brought to awareness through the process of therapeutic enactment.

As mentioned in theme 3 there is often a cycling between conscious and intentionally structured therapeutic enactments and unconscious personality-based enactments over the course

of the enactive stage of a psychodrama. A primary benefit of this is the bringing to awareness of personality-based enactments which facilitates their integration into the conscious personality.

This cycling between conscious and unconscious enactments suggests there are common processes involved in both, lending credence to the view that theories of unconscious enactment and theories of therapeutic enactment share unity at basic levels. Therefore, the dynamic relationship identified here between therapeutic and unconscious enactment suggests that literature dealing with each will have relevance to both. Moreover, the cycling between conscious and unconscious enactments also validates the idea that any enactment may have both manifest and latent structures and meanings similar to dreams.

Throughout her therapeutic enactment A found herself consciously scripting scenes in order to deal with inadequacy, shame, and anger only to find that additional personality-based forms of these issues kept emerging in her actions and awareness. For example, she came to value being in a position in the enactment to observe the many ways her shame-anger conflict expressed itself, even while she was trying to overcome it. She also valued identifying her impulse to "apologize" throughout the enactment as another way of acting out her "badness" and inadequacy. In other words, the therapeutic enactment allowed her to identify and gain insight into personality-based enactments.

D identified and gained insight into ways she enacted a "victim position" in different ways throughout her life. The therapeutic enactment allowed her to see and understand this personality-based enactment as deriving from a freezing response in the face of early abandonment anxiety related to her parents. She came to consciously understand her enactment of the victim position in adult life as conveying the message: "I'm helpless and I don't know what to do so you

have to take care of me". This awareness allowed her more integrative control and choice over this impulse.

E identified an unconscious enactment when she became very upset at being left alone at the start of her psychodrama. When reflecting on this she realized that the intensity and quality of her reaction was similar to feeling like an "orphan" in her family which she had dealt with in a later part of her enactment. She commented, "that was why I was so upset"; and felt comforted by the insight that her experience of unsettling aloneness at the start of the enactment was "meaningful". She found it interesting that her reaction was like an unconscious enactment within the conscious one she had planned; particularly because it reflected such a core piece of her relationship with her family without conscious effort at the time to deal with this.

21. New expressive and interactional abilities people achieve through therapeutic enactment are associated with changes in defenses.

While people experience many changes through therapeutic enactment some gains in experiential, expressive, and interactional abilities appear to be related to shifts in the structure of their defenses. That is, the manner in which some experiences, awarenesses, and interactions are habitually managed or avoided is changed. Alteration of these defensive patterns often produces narrative junctions where new and more integrated narratives concerning self and others arise.

A experienced modification of defensive repression of anger, defensive idealization of her father, and defensive splitting of good and bad aspects of her mother as well as her fiancée and his family. This allowed her to value her anger without shame or guilt, see her father more as a whole person, re-connect with her mother, and "break the spell of her fiancée's family as the perfect group".

E experienced her habitual disavowal of negative thoughts and feelings towards her mother as well as shameful aspects of herself as changed during the enactment. Defensive idealization of values associated with her mother were experienced and accepted as "phony". As a result her self-narratives describing her past as well as her mother became more inclusive of previously conflicted and disavowed content. As this newly integrated self-understanding concerning her shame reactions became more objective interactional defenses such as withdrawal and avoidance were tempered leading to changed behavior with her mother after the enactment.

G's pattern of defensively repressing, somatizing, rationalizing, and intellectualizing her anger and aggression away were experienced as changed during the enactment. As a result she discovered she liked feeling less conflicted about being aggressive and described this new ability as both freeing and authentic.

H had a new experience which seems related to alteration in her reliance on defensive reaction formation and identification with the aggressor when she tended to comply and agree with people when she really had other views. This was a defensive pattern that had characterized her relationship with her husband. During the enactment someone said something she didn't agree with. At first this she responded with "counselling skills" but then just stated what her point of view was. She discovered that it felt both satisfying and good to be disagreeable for a moment; and having this validated by the group increased her confidence in expressing her own point of view with less sense of conflict.

22. Physical touch is experienced as a significant source of strength, support, and change during the enactment.

The experience of physical touch given by both the director and group members is

commonly reported as a significant source of support and change during the enactment. The immediacy of touch can critically shift a scene, or, pull a person forward into new experience when they may be defensively shutting down. At the intrapsychic level touch can be internalized as the foundation of more positive attachment experience and represented as good inner objects. These objects derived from touch, sometimes referred to as "autistic objects" (Kumin, 1992) because they tend to be impersonal, then become central features in the representational basis of change taken away from the therapeutic enactment. Strength and comfort may then be drawn from these autistic objects at later times.

In some cases the internalization of autistic objects as the foundation of a corrective positive attachment may emerge as the most significant gain from a therapeutic enactment. For example, a psychodrama participant who was not included in this study did an enactment that emphasized the use of physical touch by the director and group. Sometime after his enactment he reported a dream that was highly impactful even though all that stood out was the felt sense of an extremely positive presence. He could not identify any other imagery in this dream beyond this concretely felt presence which he drew strength from when thinking of it. This could be interpreted as evidence of a new sense of positive attachment gained through touch in the enactment. This secure attachment was the opposite of the attachment reality in his family of origin.

D experienced the touch of the female director at critical times in the enactment as very supportive. This is interesting since her enactment dealt primarily with her insecure attachment to her parents and especially her mother.

G reached a point of paralysis in her enactment where she had thoughts of stopping it.

Then the director physically supported her and stood her up which dramatically shifted her experience. With this physical support her "voice came through" in a way she had never experienced before.

H experienced the hug from the player representing her husband as significant. The impact of this was not related to her husband however. Instead, it meant that she was being offered real support from the real person for what she had experienced in the relationship with her husband. In the context of group witnessing this was physical support that was very validating for her.

23. Through facilitation of recontextualization, integration, practice, commitment to action, and generalization the debrief is experienced as a waystation between changes achieved in the enactment and implementing them in the real world.

The reforming of the entire **group for debrief** after an individual enactment appears to **perform multiple functions for both the individual protagonist (theme 23) and the group process (theme 24)**. For the **individual protagonist** the return to the whole group performs largely **clinical functions**.

These include the recontextualization of the protagonist's idiosyncratic perceptions of their scenes back into the communal meanings of the social group. This recontextualization occurs on many levels ranging from the group soothing and normalization of intense emotional and physical reactions to the contexting of the protagonist's enactment experience into the transpersonal and communally shared imagery of cultural myth. In this way the group socially recontextualizes the protagonist's enactment experience on a continuum ranging from the sensori-motor to the mythic. This social recontexting of change promotes implementation of any new scripts or behaviors in the protagonist's real life.

Specifically, the continued integration of material newly differentiated within the enactment is facilitated by group comments and the plurality of perspectives.

Further, the return to the larger group allows the protagonist the chance to practice, both overtly and covertly, new expressive and interactional abilities gained through the therapeutic enactment. This can function as a corrective emotional experience with a larger social object.

As well, the group often serves as a public context which challenges the protagonist to make a commitment to action regarding changes they have witnessed as possible. This validates the possibility of narrative and performative junctions being effectively implemented in the life-space of the protagonist.

Finally, taken altogether, interacting with the group as a social object from the perspective of new experiences gained through the enactment promotes generalization to social contexts in the protagonist's lived world.

A found it reassuring and soothing to have her intense rage accepted and normalized in the group debrief. At the same time different perspectives shared by group members helped her to continue both differentiation and integration of her enactment experience.

B experienced a comment in the debrief section as a challenge to action that he followed up on afterwards. Someone had said, "Don't forget about the daughter", suggesting he talk to both of his co-worker's children about their father. He, in fact, proceeded to do this.

C experienced a message from the group in the debrief as validating her painful struggle to find more meaningful contact with her family. The message she recalled spoke of the amount of "love they saw" between herself, her family, and her husband. This gave her a renewed sense of value and commitment to her goal of change in these real life relationships.

F found the debrief section helped him integrate the more emotional parts of his enactment while validating the reality of his experience with his father. He found it helpful to have the "thoughtful" insights of group members on this relationship. And, he valued the "complexity and diversity" of the group since this gave him a wider context of social acceptance from which to take support for generalization of changes he experienced in his enactment.

G experienced a recontextualization of her broken engagement during the debrief as the second most significant change of her enactment. The director commented that this loss was more than a broken relationship, it was the "breaking of a covenant". This recontextualized her experience at a communal and mythic level that resonated with G's own religious beliefs. Because the engagement had been publically announced in her church she had always felt it as a covenant sealed at that moment. The unsolicited comment by the director supporting this belief was experienced as "really healing".

H experienced several comments made during the debrief as "jarring" because she perceived them as critical of the way she did her enactment. Although she was disorientated at first, she finally decided to covertly use the opportunity to practice standing up for her point of view, which was a theme in her enactment. She found her passing of this 'test' as useful and supportive when she later reflected on it.

24. A critical function of the group debrief is to make sure people are de-rolled so that they do not carry any negative thoughts or feelings into real life which may then be acted out inappropriately.

For the **group as a whole the debrief** appears to provide support for the **maintenance task** of ensuring the **well-being of all members**. All co-researchers valued the care expressed for the well-being of each individual when this was done. Primary to this task was ensuring that

all players were de-roled so that they did not take any negative aspects of these roles into their own lives. This involved checking in with each person to make sure that they were not carrying any negative feelings or insights which may have been vicariously experienced as audience members, or directly, as players.

While players and audience members were not interviewed in this study, the concerns of two protagonists about the impact of roles on members who performed them points to the need to insure the well-being of all group members through de-roling.

A expressed considerable concern for the woman who played the person her ex-fiancee ran off with. She was worried that the real person might have been hurt by the intense rage she had expressed towards her. This was checked out in the debrief.

Similarly, G was worried about the impact of her rage on the real person who had played her ex-fiancee. This too was checked out in the debrief with care taken to insure the real person was de-roled and not holding any residual feelings from the part played. Of particular interest is a dream reported in follow-up to this enactment by the player who was the target of G's rage. He stated that immediately after the enactment he had a dream in which his mouth was filled with locusts and he couldn't speak. He felt this represented a curse that the persona of the fiancee who broke the covenant was suffering. This powerful dream was experienced by the player, not the real fiancee, indicating the degree to which residues of roles can be taken away from an enactment. Clearly, this supports the need for attention to de-roling and debriefing which all co-researchers supported as a valuable conclusion to the enactive stage of their experience.

After The Enactment:

Themes Characteristic of the Reflective Stage

Theme 21, dealing with dream derivatives, was reported by five of the eight co-researchers. Its clinical and contextual significance related to the depiction of meaningful aspects of change through therapeutic enactment justified its inclusion as a theme. All other themes were common to all co-researchers.

1. In the first few days after the enactment protagonists commonly feel energized, elated, and filled with positive affect.

People commonly report that they feel very positive and energized immediately after an enactment. This was the case in six of the eight protagonists interviewed in this study. Of the two who did not, one had dealt with the concurrent death of her grandmother in part of her enactment and the real life grief related to this loss overshadowed, for a time, more positive feelings she had about other aspects of her enactment. The other person felt "teary", "clingly", and "scared" immediately after her enactment. She had dealt with intense abandonment anxiety in her enactment and was considering separating from her partner in real life. In both cases, it seems that negative feelings related to real life imperatives dominated the positive feelings these people had immediately after their enactments. Yet, before long even these two people felt the positive results produced by the enactment far surpassed any negative ones.

Protagonists commonly explained their high level of positive energy and feeling after the enactment in terms of the "afterglow" of acceptance by the group and no longer having energy bound-up in conflicts they purged with catharsis. While both of these explanations probably contain some truth it may also be the case that people are internally in touch with affective

representations of the enactment in a vivid way immediately after it. These representations would be of new solutions, possibilities, and feelings in relation to old problems. Old anxieties and negative affects associated with these problems would be disamplified by the new possibilities. This affective rescripting, albeit new and fragile, may explain part of the positive state immediately after the enactment.

A had an energetic and bodily felt "high" for the first three days after her enactment. She noticed she just felt different in a positive way. She commented she felt like she could "run a marathon" and that she was still aware of the support and validation received from the group. She explained these feelings in terms of being free of "bound" anger.

B felt energized and "revitalized" immediately after his enactment.

E felt "light, elated, energized" and like a "huge weight had been lifted" for the first week after her enactment. She explained this in terms of having less energy bound-up in "secrets" as well as the acceptance she felt in the group.

F felt an exhilaration which lasted two or three days until he had contact with his son who was portrayed in the enactment. He also noticed he had more sexual energy immediately after the enactment. He explained this in terms of the "effects of release" from conflicted feelings he had toward his father.

H also felt positive immediately after the therapeutic enactment and described feelings of calm, peace, and resolve. She found it helpful to write down her reactions right after the enactment which seemed to facilitate integration of the experience.

2. People experiencing a 'high' immediately after their enactment often suffer a 'crash', or rebound effect, after a few days.

A majority of people who experience a high after their enactment also experience a crash within a few days. The content of this crash appears to involve a rebound of negative feelings, thoughts, beliefs, and self-images that were disputed in the enactment. The new experiences derived from the enactment seem to become organized in terms of old limiting interpersonal themes during this rebound effect. This appears to be triggered by a number of variables. One is the dilution effect (Strayhorne, 1990) where, without the support of the therapeutic group and under the pressure of situational contingencies, new roles, behaviours, and meanings are diluted by the demands of entrenched patterns in lived situations. Related to this is contact with the real people portrayed in the enactment which seems to challenge the implementation of new interactions while, at the same time, eliciting old perceptions. Whatever reason for the rebound effect it may indicate the need to more fully integrate new representations from the enactment into ongoing roles and behaviour through forms of practice. This suggests the benefit of having ways of working through gains from an enactment in order to facilitate their integration and maintenance in ongoing roles.

A experienced a rebound effect three days after her enactment. It felt like a crisis of self doubt. She found herself focussed on feelings of shame and embarrassment about revealing herself in the enactment even though she still felt good about the catharsis that dealt with her anger. She was over-focussed on negative insights, guilt over the expression of anger, and old scripts, or, ways of questioning her right to the level of assertive expression she accomplished in the enactment. She managed this by contacting the director for support, re-validation, and further working through and consolidation of the changes she made.

D's high gave way to "teary and clingy" feelings a day after her enactment. She identified

her fear of negative consequences for asserting herself as the reason for these anxieties. With some further working through she came to see these feelings as another way of acting out her longstanding abandonment anxiety.

G felt "quite high" for a day or so then became anxious to the point of feeling "really off" several days later. About this time the director contacted her which reassured her she had nothing to feel bad about in terms of her actions in the enactment.

F and C had their post-enactment high deflated by contact with the real people they had portrayed. Despite the downing effect of the confrontation with reality, both F and C used the difference between their enactment-based perceptions and their reality-based perceptions to make decisions about interacting in ways congruent with their experience in the psychodrama. Their therapeutic enactment had given them a referent, or analog in Tomkin's (1992) term, that they had experienced as preferable and enactable in their interactions. This **new analog** now represented what was possible in their real interactions and they actively chose it over pre-existing ones.

3. In all cases people reported that they accomplished the main goals they had planned to achieve through their therapeutic enactments.

All protagonists reported that main goals they had planned to achieve in the therapeutic enactment were in fact accomplished. For all there was a high degree of satisfaction and sense of productiveness as they reflected on their experience several months after the experience.

A felt her goals of mastering anger and shame reactions related to her separation were accomplished. In fact, some months later she still felt that therapeutic enactment had produced the best results when compared to several different therapies she had tried in an effort to deal with

these issues. She felt this was related to the depth of catharsis it had fostered, allowing her to express what she called "deep tissue anger". She also felt this catharsis was enhanced by both the degree of realism the enactment had created through physical settings and movement and the context of group support in which it had occurred. The shame issues were positively effected by the fact that her expectancy of humiliating interactions and comments were not fulfilled, even though she persistently scanned for them. These corrective emotional experiences both disconfirmed existing shameful beliefs about herself and created new analogs/representations of healthy assertion, pride, and acceptance by others when standing-up for her own experience. Reflecting back on the enactment she also felt that the activation of core longstanding interpersonal themes had helped in accomplishing, consolidating, and extending the positive gains of the enactment, even though she had not planned this.

C was pleased with the degree to which the enactment dealt with her goals of dealing with the immediacy of her grandmother's death and exploring new ways in which she could assert her own needs in her family. With reflection she felt the enactment focussed her real grief and channelled it to a stage of conclusion. Even several months after the enactment she still retained her commitment to longterm goals and strategies for changing her role in her family. She saw this as based on the enactment, stating that now "she knows what she wants, that she has a right to get it, and plans not to be a fool about it". She had a sense of increased confidence in her ability to stand-up for her own needs with her family.

E felt her goals of interactional exploration, disclosure of secrets, and personal integration were accomplished. She was very pleased with the integrative insights she gained through reflection on her enactment. She was particularly pleased with the unexpected accessing of core

interpersonal themes related to her parents, which she discovered were centrally involved in her “secrets”. She found reflecting on the enactment organized her understanding of herself and her parents in a more complex and inclusive way. It allowed her to perceive emotional boundaries between herself and her family with more clarity and definition as well as integrate an understanding of significant decisions she had made in her past career and relationships. Reflection on the enactment allowed her to accept the negative impact of her parents on her life, and in so doing, find more options for choice and control in her present life.

H felt her goals of closure and forgiveness had been achieved. She had a sense of taking a “real felt shift” away from the enactment which she viewed as evidence of real change. Even though her cleansing ritual of burning the letter had been somewhat derailed, the fact that it had been burnt at all in the context of her enactment felt like an accomplishment when reflecting on it several months later.

Similarly, B, D, F, and G felt their main goals had been accomplished through their therapeutic enactments even when reflecting on them many months later.

4. People reported many positive benefits which were unexpected and not specific to the focus of their therapeutic enactments.

Certainly one of the most interesting findings of this study is that people commonly report a range of positive effects they did not expect from therapeutic enactment. These included **behavioral derivatives, dream derivatives**, and a whole host of **changes in feeling and thinking** some of which led to **life-changing decisions**. This seems to be related to the activation and engagement of core interpersonal themes as well as the large number of change processes bundled together in the context of therapeutic enactment. The activation and

synergistic effect of these combined processes seems to produce unexpected specific and nonspecific effects.

A found herself surprised by a set of collateral gains she had not expected. She noted that she was sleeping better, obsessing less, and that there was a big change in her self-image in a positive direction; she liked herself more. She was also grateful for the depth of insight into her family of origin, particularly her father, which she had not planned to deal with prior to the enactment. In fact, she considered changed thinking and feeling about her father a "really big" unintended effect of the enactment. She found that months after the enactment she was still recovering and connecting memories related to her family that were earlier than she had thought it was possible to access. These involved feelings of abandonment that she suspected might have been part of her early experience but had not really felt before. She noted that her grief associated with these feelings was different, more like "a little girls". This was separate from a new ability to grieve for herself in more effective ways after the enactment. She considered the early material to be the beginning of a new level of growth and integration triggered by the enactment which she would continue to work on.

B found that he dealt with suicidal issues in one of his clients without anxiety after confronting his co-worker in the enactment about the impact of his completed suicide. He was surprised by this since this was not a conscious goal of his enactment. He was also surprised to find himself more expressive in his work role generally, including having less ambivalence about taking charge. He noticed decision making seemed less conflicted for him and that he had a greater level of confidence in his abilities. In fact, the ability to deal with emotional issues, both in himself and others, really stood out as a positive gain after the enactment. He considered this

new ability a result of the enactment even though it was not a direct focus of his work there.

D felt she accomplished far more than she had imagined in terms of developing insight into triangular relationships in her early family. She saw how her pattern of fear and reaction to abandonment anxiety had actually formed in her early childhood interactions. This objective insight far exceeded her hopes for new understanding. She found she gained insights into personality-based enactments as well as her current relationship which were a surprise to her. She understood these realizations as bound together by a core theme of abandonment anxiety. She noticed unexpected changes in her "freezing" behaviour and greater comfort with assertiveness at a dinner party where she usually felt awkward. She found herself more spontaneous generally because of a greater confidence in her handling of her own emotionality. She found herself planning trips and major changes in her relationships which she had not imagined herself doing prior to the enactment.

F found he had more confidence and energy at work despite the fact his enactment dealt with conflict with his father. He also found he had stopped questioning himself obsessively, was less self-conscious, and had more energy to pursue goals with greater clarity of thinking. He felt that an inner negative voice had "dimmed" and that his own voice was clearer.

H noted many positive effects not specific to the focus of her enactment. She felt stronger, possessed of greater self-esteem, and more confident in taking risks. She found she had greater self-awareness which she could usefully draw on. She experienced herself as more open in her current relationship. She felt generally more effective at work and dealt with superiors in more a more confident manner. Again, nothing in her enactment dealt directly with any of these collateral effects.

5. People found themselves able to make life-changing decisions after their enactments.

For some, derivatives of therapeutic enactment included making life-changing decisions. Some of these decisions were being considered prior to the enactment and some were quite unexpected. The enactment seemed to bring a set of related concerns into focus in a way that facilitated clarity and certainty in decision making, while at the same time, dealing with obstacles that might have hindered these decisions.

A made the decision to reconnect with her family which she had cut-off under the influence of her ex-fiancee and his family. She also changed jobs. She felt the clarification of values, boundaries, sense of empowerment, and confidence in her own abilities and judgement gained through the enactment gave her a sense of certainty about the correctness of these decisions.

B decided to visit the wife and children of the co-worker who had been the subject of his therapeutic enactment. He wanted to make a commitment to the children of the co-worker as an ongoing resource regarding their deceased father. He felt he was choosing this without guilt. It had simply dawned on him through reflection on the enactment that he probably knew more about their father in positive ways, irregardless of his shortcomings, than they did given the amount of time he had spent with him. It became a matter of interpersonal ethics that he chose to act on. This also reflected gains in his theme of wanting to be clear what his position on issues was, and then being able to act on those views.

D reflected at length on new insights and realizations gained from her enactment. This led to a major decision. She decided to separate from her partner Jane. She saw this decision as directly related to the enactment. She had thought about interactional themes identified during

the enactment and came to see them as implicated in ways she had given herself away in relationships including the one with Jane. Given this awareness, she could no longer maintain the relationship in the ways that Jane had come to expect.

E made significant decisions regarding her stance toward her sister and her mother. She had gotten into a pattern of rescuing and caretaking while withholding her real feelings, desires, and opinions. This was indicative of the theme of keeping secrets which she wanted to change through the enactment. After the enactment she saw herself as more aware of choices to rescue or not rescue her family. Evidence of this was the decision to not spend Christmas with them. Her mother complained but E stood up to her the way she wished her father had of done. She continued to make similar decisions which maintained her boundaries and needs in relation to her family in a way that felt appropriate, honest, and up-front for her, which was the opposite of keeping secrets.

G made a decision to reconfigure her religious beliefs in a way that would support her new found ability to express anger constructively. She accepted that sometimes "religious teaching really twisted" people's thinking on using anger for good ends. As a result she concluded that if she is "really valued by God then why would she put up with abuse"? This supported her decision to use anger when warranted rather than suppress it, or, automatically turn the other cheek. This radical decision was based on her experience of expressing and using anger in an effective way during the therapeutic enactment.

6. All participants were surprised at the emergence of unplanned family of origin themes and the degree to which they were implicated in their enactments.

Participants were surprised at the degree to which family of origin themes were activated

and engaged by their enactments. This surprise was related to the fact that often there had been no conscious planning for these family of origin themes in the enactment. However, after the enactment the involvement of family of origin themes was universally considered to have deepened the enactment process making it more meaningful. This family of origin material was often generated by remembering through action during the enactment. This material seems associated with early object relational and core interpersonal themes that participants experienced as being directly and indirectly changed by the therapeutic enactment. These core themes often represent basic scripts for feeling, action, beliefs, and expectancies related to significant interpersonal interactions. Again, these were often felt to be changed through the enactment whether planned for or not.

The emergence of unplanned family of origin material also included the emergence of personality-based enactments within the therapeutic enactment. These ways of acting out unconscious scripts tended to reveal an ongoing tension and cycle between conscious and unconscious material in the therapeutic enactment. This allowed participants to find meaningful connections where they had not perceived any before. All in all, people felt the emergence of this material gave them a deeply meaningful sense of continuity between past and present concerns in their lives.

A was surprised at the degree to which she found herself reworking the meaning of her relationship with her father after the enactment. Generally, she valued the changed view of both parents after the enactment even though this was not a conscious goal of her enactment.

B found it interesting to connect his enactment to interactional styles of his father and mother.

C focussed specifically on her family in the enactment but was still surprised at the depth of detail she found triggered by the enactment, including dream material that presented early childhood imagery and meanings.

E found it very meaningful to have connections to her parents, particularly her father, activated and engaged by the enactment. This included very impactful dream material.

7. People reported change in their core interpersonal themes. They also found reflecting on their enactments in terms of core interpersonal themes as insight producing and helpful in organizing their understanding of the experience generally.

All protagonists found reflecting on their enactment experience in terms of core interpersonal themes, usually related to the emergence of family of origin material, very helpful. Thinking in terms of themes identified and engaged in the enactment produced many connections, new insights, and gave depth and continuity to their experience. They described the order these themes gave to their experience as fascinating and profound. The themes acted as integrative devices for organizing understanding of many disparate events in their lives and revealed meaning in what had often been experienced as blind struggle in the past. Reflecting on how these themes were changed by return to interaction in the enactment revealed that they were freed from fixed memory and context through the new interactions. In this sense, therapeutic enactment created narrative junctions where themes were now able to be reiterated with different meanings. Similarly, performative junctions were created where these themes encapsulated behavioral imperatives which the enactment supplemented. As well, affective junctions were created where patterns of affect embedded in these themes were rescripted in the new interactions.

Change was often measured against the presence of new options for the telling, understanding, experiencing, and performing of these themes because of new experiences with

them in the enactment.

A appreciated her more integrated reflection on her lifelong themes of inadequacy and shame. This helped her see both complexities and consistencies in her relationships she had not seen before. She particularly valued insights into connections between family of origin issues and the functioning of these themes at different stages in her life. These relational insights helped her make sense of how inadequacy and shame, formed in her family of origin, had shaped decisions related to her ex-fiancee and his family. She now saw some of these decisions as motivated by attempts to compensate for feelings of inadequacy associated with her parents rather than being based on what might have suited her best. Her gain in understanding of relational dynamics associated with the themes of shame and inadequacy were a central part of what she considered to be effective and lasting results of her enactment. These themes tied many events and actions together and insight into the extent of their past influence gave her a clear sense of choices she did not want to repeat.

B experienced increased insight into his themes of confusion about knowing his place and anxiety about taking it as very helpful. He felt change had occurred related to these themes which he was able to put into action after the enactment. He felt clearer about positions in his personal life and work roles that he wanted to take, and he took them with positive results. In his words, he felt these themes had changed because he was "clearer in his mind" about taking his place. When he "encountered the next situation" he could then "act on it". These themes gave him deeper insight into meanings related to his relationship with his co-worker which he had not considered before the enactment.

D found that reflecting on her enactment through the theme of feeling wrong, or,

"everythings my fault", led to many insights into the origin of her fears how she had acted those fears out in her life. Reflecting on the enactment added detailed understanding of this theme, including an understanding of how it was formed in early childhood interactions. Seeing this theme in action with the help of objective insights during the enactment gave her a sense of certainty about the role of her family in forming this self-limiting theme. This clarity and acceptance of the functioning and cost of this theme in her relationships made it easier to consider changes she wanted to make which would challenge its organizing power in her life. Many months later she could say that this theme had changed in the direction of a felt certainty that she was, after all, okay.

G came to understand her theme of needing to speak up for self in terms of having to overcome conflicts with aggression. Thinking in these thematic terms allowed her to integrate new attitudes and assertive abilities with her religious beliefs regarding the expression of appropriate aggression. After the enactment she could not only speak up for herself more easily, she could also admit to liking feelings of control and empowerment related to the expression of aggression.

8. Change in interpersonal themes includes the creation of narrative, performative, and affective junctions in existing representations.

Specific forms of change in interpersonal themes involves the creation of junctions in their telling, doing, and feeling. When looking back on their enactment experience people report an awareness of new perspectives from which tell self-narratives, new options for performing behavioral aspects of roles, and new options for affective reactions all **anchored to representations of their enacted scenes**. These new perspectives from which to tell, do, and

feel about self and other in interaction are usually juxtaposed with old ways of telling, doing, and feeling. Again, change has occurred in an additive fashion. In this sense junctions have been created which are based in new representations composed of self-narratives, action alternatives, and feelings derived from the therapeutic enactment.

The therapeutic enactment itself may be seen as functioning as a junction creating experience. Through the detailed planning for emotional and interactional accuracy existing narrative, action, and feeling representations are gathered together and brought to a place where they can be enacted in the hope of experiencing both similarity and difference together. This combination of similarity and difference creates meaningful junctions because alternatives are experienced as possibilities that can be put into action and accepted by others and this new interactional praxis is experienced as having **meaningful continuity with preexisting interactional patterns.**

Thus, by creating experiential junctions therapeutic enactment **demystifies change for the existential actor:** Reasons for its need have been concretely gathered and socially presented, it has been experienced and socially validated as possible, it is experienced as a concrete set of alternative meanings, feelings, and actions, it is experienced as a meaningful extension of what previously was even if radically different, and it is orientated to goals for the future. In other words, **self continuity and discontinuity meet meaningfully at the experiential junction provided by therapeutic enactment.** This appears to allow for a fuller assimilation of change in a way that is more easily integrated with ongoing life.

Created junctions have characteristics. Narrative junctions seem to move in the direction of increased differentiation and inclusivity. Given the experience of analogic differentiation

through externalization of existing inner representations, related objective insights, remembering through action, and perception of new connections in interactions between self and others allows narrative accounts to naturally become more differentiated and inclusive. This **increased narrative inclusivity** can include awareness of new boundaries, insights, realizations, and changed views of reasons, or, motivations effecting self and others in the past and present. This greater narrative inclusivity is often associated with feelings of self-expansion, greater acceptance of self and others, wisdom, relief, and humility.

Performative junctions are characterized by an ability to act in novel ways in both old and new situations. These new actions are often felt to be **backed by the body** in an a way that facilitates their initiation and effectiveness. These behaviours are often noticeably less associated with anxiety and more imbued with feelings of permission and confidence. Directly and indirectly people relate these changes to **body memories of catharsis** as well as the physical rehearsal and practice of novel interaction and expression in the therapeutic enactment. In other words, both sensorimotor and more cognitive aspects of the representational basis of change derived from the enactment are experienced as supporting these changes in performance. People often report feelings of freedom, power, effectiveness, and certainty of competence as associated with performative junctions derived from therapeutic enactment.

Affective junctions are changes in the pattern of affective response, expression, and experience usually related to interactions but also associated with self-image. The central characteristic of affective junctions are **changes in the pattern of amplification and disamplification** of aspects of experience associated with interactions and judgements about self in comparison to others. People report **shifts in what they magnify or attend to in**

interactions. These shifts in amplification can involve cognitive components such as positive or negative thoughts about an interaction, expectancies of self and other in an interaction, and bodily sensations of tension and arousal. Experienced holistically these shifts are felt as changes in the emotional experience of self with others which also effects the direction of performative actions and the details of narrative understanding.

What people report is awareness of novel images supporting new feelings. These new analogs, or, new patterns of amplification and disamplification of interactional thoughts, feelings, and imagery in the representational basis of change derived from therapeutic enactment support changes in affective expression and experience of self with others. Old patterns of amplified/disamplified affective imagery is found to be the content of core interpersonal themes originating in early familial object relations. The model of emotion that may best order understanding of these affective junctions is that of Tomkins (1992) who describes alteration in the pattern of amplification and disamplification of aspects of interactional experience as script change. This model of emotion may best account for a significant part of change through therapeutic enactment and be an appropriate model of emotion on which to base theoretical understanding and development of psychodrama as a distinct therapy.

A found that after the enactment her self-narrative about herself in relation to her family and significant relationships was much more inclusive. She valued the fact she learned much more about her family of origin than she expected. For example, she realized she had polarized imagery of her mom as bad with imagery of her father as good early on. After the enactment she found she could take more differentiated perspectives on both seeing each as more complex. At the same time, she was aware of the good and bad in herself in a more detailed way, and valued being

able to reflect on this without distortion. She felt these changed perceptions of self and other allowed changed action between herself and her family after the enactment. She also felt she was able to express more positive feeling towards them. As a result she spent more time with her mother and reconnected with other family members and in-laws. She had a dominate feeling of "getting herself back" after the enactment which was associated with more clarity about boundaries and greater interactional certainty about expressing herself both emotionally and behaviorally in ways she judged were more authentic than prior to the enactment. She particularly noted a change in the perception of herself in relation to anger and felt freer to experience it, express it, and deal with it in others less defensively. She saw this change as related to the depth of catharsis she had undergone during her enactment, the memories of which she consciously drew on after it. She valued the fact that she no longer had to spoil her effective and appropriate expression of anger with shame. She had a new analog for actually enjoying it. The "little voice liked it". Another new analog she considered "significant" was the memory of feeling "powerful" in the enactment when expressing anger. She experienced this as directly challenging her pattern of amplifying shame contiguously with feelings of anger. A healthy sense of personal power was now amplified as a new analog related to her interactional experience of anger. This may be seen as an awareness of the moment of actual script change through therapeutic enactment.

B felt his understanding of himself after the enactment continued to become more integrated, insightful, and inclusive as he continued to reflect on it. He felt he had a concrete basis from which to tell a more integrated story about his life, referring to new analogs from the enactment. He noticed and was surprised by the many new behaviours he was able to perform in ways that felt more natural for him than he imagined they could be before the enactment.

Examples were the degree of competence he felt speaking in a meeting and asserting himself with his boss. These were usually anxious and ambivalent interactions for him in the past which he sometimes avoided. He also engaged in new actions directly, based on the enactment, by dealing with a suicidal client with greater ease and contacting the family of his co-worker. He stated that his ability to deal with emotional issues in new ways "really stood out". He felt these changes were more than superficial in the sense that new actions, thoughts, and feelings were based on deeper inner changes. He acknowledged consciously drawing on new analogs created in the therapeutic enactment as evidence of this deeper change. This also seems to be evidence of changed patterns of affective amplification, or, script change.

G found she was able to include new beliefs about aggression in her longstanding self-narrative related to spiritual beliefs. This move towards narrative inclusivity was facilitated by accessing connective understanding related to the pattern of expression of anger in her early family as well as acknowledgement of negative consequences due to her anger being inhibited. She also found herself spontaneously asserting herself in situations she previously would not have. She had a sense that the cathartic experience of her "voice coming through" in the enactment was anchoring and supporting these new performative junctions in her ongoing life. She was surprised that she liked her new emotional capabilities with aggression, and that she was able to feel less conflicted about being more assertive. In this sense, her fear of aggression was disamplified and awareness of its pleasurable and reasonable use was amplified suggesting core script change. She noticed that intrapsychically she was saying "no" to self-limiting thoughts that previously inhibited her effective use of aggression. She found she was using her previous "moral check" more as a signal and less as a block to assertively speaking up. She felt these changes were consolidating on

deep levels and found herself remembering images from the enactment that supported them. This suggests that new analogs added to old analogs of interpersonal interaction during the therapeutic enactment formed narrative, performative, and affective junctions.

9. Differentiation of feelings, meanings, and representations of self and others are central to change through therapeutic enactment.

At a higher level of detail the specifics of change in interpersonal themes through junction formation involves the differentiation of feelings, meanings, and images of self and others. Increased differentiation of specific aspects of the representational world may be precursors to junction formation. Whereas the addition of new to old possibilities in the narrative, performative, and affective representational domains creates junctions allowing options for change in broad and future orientated directions, the differentiation of feelings, meanings, and representations of self and others is more present-based and specific in the expansion of awareness of perceptual-affective-cognitive content. In therapeutic enactment **analogic differentiation** stands out as centrally responsible for this expansion of awareness of the separable details of experience. Through the detailed externalization of inner representations as **embodied analogs** of critical importance to the protagonist, and a return to interaction with these embodied representations in novel ways, the development of a more differentiated awareness (analogic differentiation) necessarily ensues. Externalization, embodiment, physical movement, new social input, perspective taking, objective insight, all facilitate the differentiation of perceptual-affective-cognitive awareness of previous representations. As these differentiations accrue through the therapeutic enactment in critical areas: Images of self and other, self-expression, interactional patterns, feelings, etc., new distinctions, connections, realizations, and

images coalesce into broader junctional options as representations of new options in life. Often, with increased differentiation there is less projection of global representations on to others and situations which increases the capacity for reality testing.

A perceived new distinctions between anger, shame, and judgements of good and bad that allowed her more acceptance of herself and others. She realized she had polarized her mom as bad and her dad as good growing up. She found that being aware of more details changed her perception and understanding of her family and others. For example, her view of her father changed allowing her to see distinctions and connections between her feelings for him, her ex-fiancee, her father-in-law, and the director. She felt this changed feeling and thinking about her father was a "big" gain from the enactment. Also, she found she was projecting less anger that belonged to her ex-fiancee on to her current partner. Prior to the enactment she "couldn't separate the two" at times.

D found the enactment helped her see distinctions related to her interactions with parents in childhood and current relationships. Having the concrete images from the enactment helped her see these details of difference. She felt that seeing these distinctions anchored to real interactions in the psychodrama helped her accept the impact that her family had on her. This clarity and acceptance then made it easier for her to consider changes she wanted to make and issues she wanted to work on.

E experienced objective insights related to the differentiation of parts of herself as centrally important in her enactment. She made distinctions between feelings and meanings associated with externalized representations of shame, the orphan, the precocious child, the wild woman, and the tomboy. After the enactment she came to see distinctions made within herself as

well as between herself and her mother in terms of value differences which she was then able to make decisions about.

F was able to clearly differentiate what was his from what was his father's as he watched a double interact with someone portraying his father. This objective insight allowed him to stop worrying that he would let his own son down in ways his father had let him down. After the enactment the distinctions made between himself and his father were experienced as supporting a greater degree of confidence in his own judgement.

10. People report enduring changes in boundary formation after their enactments.

In addition to increased differentiation and junction formation another specific form of change in interpersonal themes involves boundary formation. Whereas differentiation of feelings, meanings, and images of self and other are more specific compared to the formation of more general narrative, performative, and affective junctions; boundary formation may be thought of as a more intermediate change.

A range of boundaries may be formed through action and awareness in therapeutic enactment: Between soma and psyche, feeling and thought, self and other, past and present, right and wrong, mine and yours, responsible and not responsible, and so on. Whereas constructs of 'differentiation' and 'junction formation' are inferred from other repeated descriptors used by co-researchers, 'boundary' as a descriptor of enactment experience is, itself, readily used. After their enactments participants commonly refer directly and indirectly to ways in which they are maintaining, acting on, and planning to act on new boundary awareness gained through their experience with therapeutic enactment.

A felt she formed clearer boundary awareness between senses of herself, her mother, and

her father. This was the result of many smaller differentiations she made that were triggered by the enactment, all of which added up to a more realistic view of her parents. Boundaries between past and present were noticeable in her dream where old ways of operating were presented beside new ways of operating which were clearly favoured in the dream. She also felt a clearer past/present boundary between her ex-fiancee and her current partner where she had more certainty about what belonged to the past relationship and what belonged to the immediate one. Another indication of new boundaries between past and present was an ability to grieve for herself in novel ways after the enactment. This supported an ongoing inner process that continued to clarify what belonged to the past and what belonged to the present. She also reported significant indicators of new emotional and physical boundaries. The intense catharsis around anger, what she called her expression of "deep tissue anger", resulted in a new ability to experience anger as a signal rather than an overwhelming state. She found that she could cognitively reflect on and use this signal anger to make decisions about the best way to express situational anger. She offered that she no longer described herself as an "angry person". She was also aware of more distinct boundaries between anger and shame. This development of an affective signal function indicates the formation of boundaries between soma and psyche as well as feelings and thoughts. She identified all of these changes as stemming directly from differentiations triggered by her enactment.

C gained a new kind of boundary awareness when she became clear what her family was responsible for compared to what she was responsible for in an interaction with them that was directly motivated by her experience in the enactment. She felt this new clarity about boundaries between herself and her family allowed her to take a more effective kind of responsibility. She

now knew with certainty what she could and couldn't take responsibility for. This brought her a sense of relief while at the same time giving her a sense of direction for the way forward with her family.

E was clear that distinctions she observed between externalized parts of herself; shame, the orphan, the wild woman, etc., helped create boundaries between feelings and meanings for her. Boundary formation between self and others was also clearly portrayed in derivative dreams after the enactment. In these dreams boundaries between self and object images, feelings and meanings, past and present were graphically represented. For example, dream images of herself, her mother, and her father were presented with new feelings and meanings embedded in them.

F had great feelings of relief associated with boundary awareness formed through observation of a double interacting with his father. The analogic differentiation and objective insights gained through these observations concretely demonstrated ways in which he was different from his father. This formation of clearer boundaries between himself and his father freed him from self-doubts and negative judgements about himself. He had seen what was his and what was his father's.

G felt that lessening her conflicts over the expression of appropriate anger in the enactment gave her a changed sense of emotional boundaries and a clearer idea of what she will and will not accept in a relationship.

11. People report an enduring awareness of negative beliefs as disconfirmed after their enactments.

Another specific form of change in interpersonal themes is an enduring awareness of negative beliefs about self and other as being challenged and/or disconfirmed. These negative

beliefs are often associated with interpersonal themes such as 'I'm inadequate', or 'everything's always my fault'. In some degree all participants experienced the disconfirmation of negative beliefs about themselves through therapeutic enactment. These negative beliefs were often seen as having roots in early familial interactions or object relations. Insights into their formation, as well as their disconfirmation, was highly valued by participants.

A experienced longstanding beliefs about her inadequacy and the shamefulness of expressing anger disconfirmed. This "amazed and shocked" her as did feelings of being "free afterwards". She continued to use images from the enactment that challenged and disconfirmed beliefs about inadequacy and shamefulness long after the enactment.

D had negative beliefs associated with the longstanding feeling, "everything's my fault", challenged and disconfirmed. This allowed her to make life-changing decisions after the enactment.

E had beliefs about carrying inexpressible shameful secrets disconfirmed in the enactment. Her new freedom from reduced shame continued after the enactment.

F indicated the enactment had challenged negative beliefs when he reflected that it was as if a "negative voice dimmed" and his own voice had become clearer.

G had negative beliefs derived from her family that anger was "impolite and dangerous" disconfirmed. She discovered in the enactment that she could "quite enjoy" expressing anger appropriately. She found herself acting on her new beliefs about anger after the enactment.

H had negative beliefs doubting her self-worth and competence which had crystallized in her marriage disconfirmed. This occurred primarily through her experience of the group witnessing and validating the reality of her betrayal by her husband which challenged self-doubts

she had which he had reinforced. These changes in her beliefs about herself persisted after the enactment.

12. People report greater levels of openness and closeness to others after their enactments.

It is common for people to find themselves spontaneously feeling and expressing greater levels of openness and closeness to others after their therapeutic enactments. This may be a continuation of the intimacy derived from high levels of reciprocating self-disclosure occurring within the group during the enactment. It may also reflect the repetition of positive experiences with transgredient structures and witnessing effects in the group.

A noted "major changes" in her present relationship after the enactment. She finds herself "more attentive" to her partner and in general feels "closer and more open to his love".

B found himself acting on feelings of care for his late co-worker's wife and children. He contacted them offering support and a desire to share his memories with them.

C realized the enactment experience had deepened some of her relationships with people she had shared it with. She found this "kept up the effects" of the enactment in positive ways. She also felt a closer bond with her husband.

H reflected on the current relationship she is in. She finds herself better able to be open to her new partner since dealing with the issues related to her deceased husband in the enactment.

13. People report an enduring change in their sense of certainty about interactional ethics after their enactments.

People experience an increased sense of certainty about the rights and wrongs of interactional ethics after their enactments. This seems to be an emergent sense based on the coming together of a set of perceptions in therapeutic enactment. These include increased

emotional, self and other, and interactional differentiation, boundary and junction formation, and witnessing and validation effects of the group context. Taken altogether there often emerges a sense of certainty and clarity about evaluating 'this' or 'that' kind of interaction as being 'right' or 'wrong'. It could be said that participants develop a **moral theory of emotional interaction** out of their enactment experience. In this theory different kinds of interactions are associated with different kinds of emotional experiences. After the enactment, this moral theory of emotional interaction is used as a guideline for experiences people want for both themselves and others when interacting. This new certainty about interactional ethics often becomes a basis for narrative, performative, and affective junctions.

In terms of reflecting on historical self-narratives, insights about interactional ethics derived from enactment often helps integrate an understanding of one's own self-development. This is based on new objective insights into the emotional reality and impact of earlier interactions. For example, F and D became crystal clear about the impact of their parents interaction with them as negative. This freed them from degrees of crippling self-doubt. They saw that anyone subject to the same interactions they suffered with their parents would have felt as confused and bad as they did. This gave them a sense of certainty about the right and wrong of different kinds of emotional interaction which they, themselves, could then practice as well as recognize in others.

At another level, the certainty about interactional ethics and its basis in emotional interaction reveals not only a moral theory of emotion but also the mechanics of script formation itself. People can concretely see how enduring patterns of emotional experience are formed through specific interactions. When F saw the emotional impact of his father's anger on his

double he **could see** how he would form negative beliefs and self-doubts about his own competence. When D **saw** her parent's lack of enacted love for her and felt the confusing tension between all of them because of it, she **could see** how as a child, she or anyone, could form the interactional script of believing "everything's my fault". Once seen and felt, judgements about right and wrong interaction become clear as does awareness of its results.

The universal appeal of movies may lie in this desire to develop objective insights into the source of emotional and moral scripts that determine how we ourselves have been constructed through human interaction. The recent movie 'The Thin Red Line' contains a scene as effective as any enactment in a psychodrama for demonstrating the ethics of interaction, a moral theory of emotion, and script formation itself. When soldiers finally capture the enemy camp the director took time to portray in great detail dehumanizing interaction and accompanying emotional response. The victors interact with their captives from a state of emotional dissociation due to their own level of battle stress rather than from a state of attunement to their human needs. As one man looks another in the face and calmly tells him how he will eat his liver we see completely indifferent responses in others present. The reaction in the captive of is one of agonizing helplessness which he acts out by searching the sky, not the faces of others present, for something to support him in this moment of interactional horror. It is a small leap of imagination to believe that one can **see** the formation of amplified affects, negative beliefs, expectancies, and enduring interpersonal scripts in the minds of participants in this scene. It is also a small leap to imagine that it is the same process of script formation (hopefully less horrific) in the cauldron of emotional interaction that formed the core interpersonal themes of the participants in this study. What is interesting is the closeness of the connection revealed between emotional experience,

interpersonal behaviour, script formation, and interactional ethics. A developed clarity about the ethics of using anger and shame as a means of interpersonal action, as well as the value of authentic emotional expression. She experienced group interactions that accepted her anger and lessened her shame as altering her previous sense of right and wrong about using these expressions.

B developed clarity about the interpersonal ethics of suicide. He also experienced moral effectiveness by telling the co-worker and the audience exactly what his experience of the effects of the suicide were. His own theme of confusion about taking a position was helped by the group interactions that supported and accepted expressions of his emotional experience.

C became clear about the interactional ethics of having her needs dismissed within her family of origin. She no longer bought into the trap of feeling bad about having needs of her own, or denying them, while looking after the needs of others. This was accomplished by experiencing interactions in the therapeutic enactment that supported her right to experience her needs as being of equal value to those of others.

E explored in great detail the interactional ethics of authentic emotional expression versus the shame and "phoniness" of her mother's interactional and parenting tactics. This was facilitated by experiencing the supportive interactions of the group that encouraged her to be emotionally honest while unconditionally accepting her presentation of authentic self.

G became clear about the interactional value of rational use of anger. She no longer accepted the interactional ethic of submission without question or condition. Interactions within the enactment and the group validated the rightness of this.

H demonstrated the interactional ethics of forgiveness by being clear that she needed her

forgiveness accepted and witnessed by the group as a stand-in for her deceased husband.

Forgiveness, for her, was experienced as having an interactional structure involving mutual and reciprocal awareness of both injury and repair; something her deceased husband simply could not provide.

14. People report that integration of self-understanding continues with reflection on the enactment long after it.

Long after the enactment participants report continuing increases in their sense of integration of self-understanding through reflection on their enactment experience. Integration in terms of insights, realizations, connections, understanding old experiences in new ways, the elaboration of junctions perceived in experience, continued differentiation of boundaries, and an increasingly more coherent developmental understanding of one's own experience are some manifestations of this ongoing integration. It is as if images from the enactment act as **psychological organizers** whenever they are reflected on.

The most direct evidence of this continued integration of self-understanding after the enactment was in the form of statements co-researchers made to myself as researcher when I conducted the interviews. All co-researchers commented that the more they reflected on their therapeutic enactments the more they learned about themselves. This echoed my own experience of reflecting on enactments I had done. Despite time past there is always something more I can find in returning to those images.

15. People report using imagery from the enactment as enduring referents for supporting changed behaviour and experience long after it.

With reflection people commonly felt that the creation of new imagery, or, analogs, for critical interactions was the most significant pivot of change during the entire course of their

therapeutic enactments. This critical imagery was not simply new images but imagery imbued in condensed form with changed patterns of feeling, action, and meaning that related to significant interactions. Again, an analogy can be drawn between representations related to therapeutic enactment and those present in dreams. In both it seems, condensation of meaning and feeling onto the image in a highly compacted form is the case. Many months after their enactments participants reported that these condensed images of pivotal scenes still stood out in their minds. They commonly stated that they used these images as strength anchors and representational guidelines for reminding them of what they wanted and were capable of in interpersonal interaction. These images are described as vivid and enduring. They tend to be associated with changes in core scripts in nuclear scenes related to early object relations and/or core scripts in interpersonal themes. In other words, these enduring images may represent the active ingredient in what this study has referred to as **the representational basis of change**. In Tomkins (1992) model these images may represent script change due to the creation of new analogs comprised of novel patterns of amplified interpersonal content formed in the enactment.

B was clearly aware that he used images from the enactment to support himself in new ways in interpersonal situations after the enactment. He found it interesting that he focussed selectively on different parts of the enactment in memory at different times. An example was when a meeting with a vice president which he needed to feel competent in. He "clicked the image on" from the enactment which supported this feeling. He noted that he used different parts of the visualized enactment in this way at other times with positive results. He saw this ability as a basic effect of the enactment which supported him in positions he wanted to take with others.

C found that one of the most important senses for her both during and after the enactment

was "experiencing her family in a different way". She described this difference as having experienced "an ideal of closeness as possible" not an "artificial closeness" or "off the mark closeness" that was the norm for her in her family. This experiential referent acted like an anchor of hope for what might be really possible between her and her family. These guiding images were what was of "greatest value" for her after the enactment. They gave her a realistic sense of what she wanted both herself and her family to move towards in future interactions. She felt the enactment had given her a new reference point for what she wanted with her family, in terms of images and memories she could draw support and inspiration from in future interactions with them.

G reported that she was aware of using images from the enactment when using new capacities for self-assertion. Critical new analogs that kept recurring usefully for her were related to the moment her "voice came through" in the enactment. This was related to new feelings of comfort with expressing herself more assertively and even aggressively. She would catch herself thinking "there's that voice again" when finding herself in situations where speaking up was a choice she made. At other times she found herself thinking, "Oh, that's related to the psychodrama", when evaluating a situation in terms of possible actions and meanings it could have for her. In her view, the actual images of the therapeutic enactment have become guides for supporting and validating the assertion of her own point of view in different situations. She states, "I link the two and know there is a change" since the enactment; meaning she links new behaviours with images of the enactment. In this way, memories of the enactment have become strength anchors that she refers to and draws on in a self-supportive way. At another level, these images may represent core script change around aggressive behaviour.

16. Imagery associated with catharsis is most vividly remembered and used as a referent for supporting the most significant changes related to enactment.

It follows from the interactional view of emotion and script formation emerging in this study that representations of moments of intense interactional emotion including catharsis would stand out most. This is because the most significant interactions tend to have the most affect associated with them. Moreover, if it is that case that scripts are formed in affectively intense interactions then it follows that they will be rescripted in newly intense interactions, including cathartic ones. The finding of this study that participants in therapeutic enactment tend to vividly remember the most cathartic moments of their scenes and associate them with the most critical change supports the interactional view of affective script formation.

A had a "clear awareness" of using images associated with her most intense moments of catharsis related to her expression of anger. The use of these images allowed her to develop a signal function out of beginning feelings of anger. She can "feel anger when it is beginning now instead of just finding herself in the middle of it". When experiencing these anger prompts she remembers the enactment; "It comes back instantly, I don't want to fight, I don't want to be angry". She felt these images were related to the deepest changes associated with her enactment.

D recalled the moment when she told her parents to "go away and not come back until they got it together loving her properly" as the most cathartic for her. This image stood out the most months after her enactment.

E recalled her most cathartic scene as a positive one which occurred when she discovered pride in herself. She was carefully looking at three externalized aspects of herself; the orphan child, the wild woman, and shame. As she looked at this scene she had a catharsis of integration.

She was surprised that she was overwhelmed with honest pride rather than shame which she had tended to get stuck in previously. This shift was a result of externalization, objective insight, and acceptance within the group. These images stood out as the most "critical piece" of change both during and after her therapeutic enactment.

F found the images of standing up to his father the most cathartic of his enactment. These were the images that came back to him most often in other situations after the enactment when he had the option of asserting himself.

G found that long after the enactment she still drew strength and support from memories and images associated with the moment her "voice came through". This "clear moment in the enactment", when her ability to speak and the quality of her voice dramatically changed, was the most cathartic moment of her psychodrama. These images were the most enduring and central to changes she engaged in after the enactment.

17. People report that family members, friends, co-workers notice and comment on the reality of changes in their self-presentation after the therapeutic enactment.

Participants find their efforts at change validated by comments others make acknowledging the fact that they are presenting themselves and interacting in changed ways. Changed self-presentation can include non-verbal physical posture and gesture, facial expression, and voice quality as well as patterns of interaction.

A reported that her partner in her present relationship noticed she was more attentive to him, putting less on him that belonged to her former fiancée, and asking more of her because he experienced her as stronger and clearer about boundaries after the enactment.

B received feedback after the enactment acknowledging observably higher levels of

performance in meetings and other aspects of his professional roles.

E received responses from her mother, including an apology (only the second one in her lifetime), that acknowledged she was presenting herself in new ways that included not allowing others to dismiss her point of view.

H found superiors and her current partner acknowledging more confidence and openness in her interactions after the enactment.

18. People report a sense of conviction about the changes they experienced.

People reported a sense of conviction about changes achieved through therapeutic enactment as being real, effective, and lasting in both direct and indirect ways. This sense of conviction appears to be related to several factors. First, change feels **backed by the body** because of its full involvement in therapeutic enactment. Second, the engagement in new and concrete interactions lends an **undeniable reality sense** to the newly created representational basis of change. Third, the occurrence of therapeutic enactment in a group setting adds reality through **witnessing effects** and the internalization of **new transgredient experiences** related to communal objects. Finally, the experience of **practised efficacy** is associated with new options for interaction due to concrete rehearsal of desired changes. This sense of conviction about change facilitates commitment to action, implementation, support-seeking, and generalization of the effects of therapeutic enactment.

A felt a change in her body around anger after the enactment. She no longer described herself as an "angry person". She had a solid sense of "getting herself back" which she related to interactional certainty experienced during the enactment.

B had a sense of certainty about knowing and taking his place and position on issues after

the enactment. This was a direct change in his core interpersonal theme and he felt "really clear about" the boundary between his values and views and those of others.

D described a sense of emotional certainty about being "ok" after her enactment. She saw this as evidence of deep change that was "very noticeable".

G had a sense of certainty about the correctness of owning her own voice after the enactment. She felt like she had solid control of it and found she spontaneously asserted herself more often in situations which she previously would feel conflicted in.

H described the pivotal change she reflected on after the enactment as related to her experience of the group "getting it". She needed to see someone "getting it" in a concrete way in order for her to have a sense of self-confidence that she could be understood and have her perceptions valued. This was the opposite of the experience with her husband in the marriage when she felt dismissed and unheard. The experience in the enactment of being understood reintroduced her to her own competency with a sense of certitude.

19. All people reported a high value for continued working through of their enactment experience after it was over and recommended this be suggested as a benefit to other participants in therapeutic enactment.

All participants felt that having a focussed means of working through the feelings and meanings associated with their enactments, in depth and detail, would be of great benefit for integrating and consolidating gains. They suggested that future participants in psychodramatic enactments be offered means of doing this as part of the process. The suggested means of working through ranged from requiring that people arrange to have a therapist to work with after the enactment to reminding people that they can contact the director for follow-up.

A found that working through her experiences and reflections with the director and in the

research interview helped her both consolidate and integrate the gains she made. She wondered if this could be encouraged more in the workshops.

B suggested that follow-up therapy would be a useful adjunct to therapeutic enactment. He felt this way because the more he reflected on the event the more he got out of it.

C, D, E, F, and G all found working through their enactment experience with the director and in the research interview very helpful in consolidating their gains in self-understanding and commitments to action.

H found it useful to have a chance to work through the enactment experience in the research interview. She wondered if it would be useful for all participants to have some follow-up sessions.

20. People reported they were more future orientated both specifically and generally after their therapeutic enactments.

In some degree all participants reported they felt more positively orientated toward the future after their therapeutic enactments. They felt prepared to deal issues that were still unfinished or newly identified and looked forward to working on these with a sense of self-confidence.

A wanted it to be known that she finds herself "more future orientated and has more energy for work and studies".

C found that several months after the enactment she was still committed to longterm goals and strategies for working on her theme of changing her role in her family

D looked forward to a trip to the desert as an expression of her desire for new levels of individuation in her life.

E sensed how much work she still had to do with her family after the enactment but felt it had prepared her for these tasks. The awareness of work still ahead felt clear. She could even imagine a "big fight" looming in the future between herself, her mother and her sister, but felt this would be under her control and that she was ready and able to deal with it when it came. This sense of future work was positive overall. She was grateful for the role the enactment played in allowing her to be so clear about what was left to do, as she was for the feelings of certainty about having capabilities she could successfully bring to bear on these issues in the future.

21. Changes in self-structures and/or scripts due to therapeutic enactment are often represented in the affective imagery of dream derivatives.

An interesting finding of this study was that protagonists commonly reported dreams after their enactments which they found very significant. The spontaneous emergence of these dreams is highly supportive of claims for deep transformative change due to therapeutic enactment ranging, again, from the sensorimotor-motor to the mythic.

These dreams seem to function as a means of integrating changes experienced during the enactment with prior ways of feeling, thinking, and behaving. They often depict, in very clear imagery, old ways of operating beside new ways of operating that were experienced as interactional possibilities within the enactment. This seems to suggest that change through enactment is, initially, an additive process where new ways of organizing interpersonal experience are added to old ones rather than replacing previous responses, or, being immediately integrated into ongoing life. This implies that the potential for old responses may always exist, while consolidation of new responses may need ongoing practice.

The reported dreams support the construct of the representational basis of change which

emerged from this study. The dream throws the reorganization of the representational world due to enactment into graphic relief. New images concretely displayed and entwined with old images indicate the creation of affective, narrative, and performative junctions in existing representations.

New affective states are experienced in the dream imagery when contrasted with feelings protagonists associated to similar themes and content before the enactment. This is supportive of the claim that enactment alters "scripts" understood as schemata for affective experience comprised of patterns of amplified affects and imagery derived from interpersonal action (Tomkins, 1992). In this sense, the dreams depiction of old with new analogs demonstrates script change through the process of "interscript development" as new understanding and representation are formed through interstitial contrast, condensation, and degrees of integration. This consolidates new patterns of amplified and disamplified affects in order to connect and integrate the old and new analogs. This process of representation formation has affinity with Cassirer's (1955) views on the formation of myth and mythic thinking. At the core of the mythic mind, he contends, wherever we posit a relation or contrast between two phenomena there, in that interstitial zone, "the relation is transformed into an identity" as linking symbols are created. In a similar way, the dream derivatives of therapeutic enactment can clearly be seen as alterations in the personal mythology of participants as representations from the enactment are contrasted with pre-existing ones which generates new symbols of self-in-relationships.

In short, the dream tends to depict performative, narrative, and affective junctions by juxtaposing old with new options in vivid affective imagery which stimulates synthesizations between the two. In other words, the dream actually shows the reorganization of the representational world as a result of therapeutic enactment. Therefore, these dreams may be

thought of as revealing the representational basis of psychic structures in transition due to the internalization of new analogs from the enactment.

These dreams also tend to have a future orientated component indicating directions in which the person would like to change. This component of the dream derivative acts as a "template for future action" and is a distinct aspect of the representational basis of change that is taken away from therapeutic enactment (Shaw-Brown, 1998).

There is another important implication suggested by the structure of reported dreams. Because new scripts may take time to fully integrate into ongoing life the value of having an avenue for working through changes after an enactment is highlighted. The methodical working through of meanings and feelings associated with the reorganization of representational structures would enhance the longer term effectiveness of therapeutic enactment.

The dream derivatives also mirror the manifest and latent structure of an enactment where both conscious and unconscious meanings are in constant dynamic tension. This suggests that a theory of therapeutic enactment needs to deal with unconscious processes. This links therapeutic enactment to psychodynamic literature.

Actual change processes related to therapeutic enactment can be observed in the imagery of dream derivatives. One can observe evidence of internalization, dis-identifications, new identifications, boundary formation, new levels of separation-individuation, new analogs for affective and interpersonal abilities, changes in self and object representations, alteration of defensive patterns, objective insights, acceptance of new realizations, new desires, and so on.

Of particular importance is the depiction of actual changes is the pattern of affective amplification and disamplification of interactional experience which may be the core of script

change (Tomkins, 1992).

Additionally, the dreams reported suggest that enactment effects and changes structures responsible for coherency and constancy in ego identity. These deep organizing principles, whether they be understood as scripts, core identifications, or interpersonal themes, tie together more surface behaviours but are not reducible to them. This was particularly evident in the longstanding core interpersonal themes portrayed as activated, added to, and changed in dream derivatives. The fact that changing these themes was usually not the conscious goal of participants is further evidence for the depth of effect that therapeutic enactment is capable of, as evidenced by these dreams. Again, in relation to these over-arching constancy structures the dream may be thought of as portraying the creation of narrative, performative, and affective junctions in ego identity and role capability through the interpersonal action of therapeutic enactment.

Finally, the dream derivatives of therapeutic enactment may be thought of as revealing the humble side of humanities mythic mind. Themes of separation, loss, initiation, death, reunion, prodigal return, rebirth, forgiveness, war, betrayal, quest, transformation, redemption, cleansing, renunciation, and heroism are thick. At the same time, they are humble in the sense of being grounded and simply portrayed in the imagery of a protagonist's recognizable life. Instead of critical experiences being projected onto grand images of a Phoenix, Loki, Venus, Proteus, Persephone, Charon, or other ascending and descending gods engaged in cosmic intrigues, dream experience derived from enactment tends to be portrayed in terms of imagery encountered in lived life; fathers, mothers, brothers, sisters, husbands, wives, lovers, friends, and co-workers. What is grand and heroic in these images are the desires, struggles, and successes at bringing into the

actuality of human affairs the reality of forgiveness, reunion, redemption, renunciation, transformation, and so on.

A had a vivid dream after her enactment that she described as fascinating. It portrayed a "double house" comprised of an inner and outer room. In her words, the inner room represented old themes of inadequacy, shame, and fear that she brought to the enactment, and, the outer room represented freedom, confidence, and healthy contact with people that she found in new experiences of self and other during the enactment. She experienced the smaller inner room as "uncomfortable" and "ugly" fearing for herself if she didn't escape it. She was clear she wanted out but felt pulled to it. This graphically represented the addition of new analogs to old ones. The dream also showed objective awareness of the old themes, indicated the possibility of conscious choice over interactions previously related to unconscious personality-based enactments, was experienced as inner validation of change, showed movement from pre-enactment dreams more focussed on trauma, pointed to future goals for self, and showed changed affective patterns where, for example, she felt differently about people in the dream. She stated that she would never forget this dream and that she referred to it often as an experiential referent containing new possibilities for choice, feeling, meaning, and action in her life. At a mythic level this dream might be seen as having a structure similar to rebirth and phoenix-like motifs of rising up from one's own ashes, or, escaping the underworld.

C had many dreams derived from the enactment. There were two distinct sets of dreams matching the two distinct parts of her enactment, one dealing with separation-individuation from her family of origin and the other dealing with the death of her grandmother. She found that her grief was amplified in the dream and accepted there. It was as if the representational basis of

change derived from the enactment became an internal focussing device for channelling and coming to terms with the grief in a condensed way. She felt the dreams dealing with imagery related to the enactment around the death provided her with a turning point that allowed her reach a sense of being finished with the raw grief. After a particularly grief filled dream she felt calm and was able to focus on her work again.

She felt that the quality of emotion in the dream and the enactment was similar. She commented that her grief during the enactment made it seem dreamlike, while the feeling in the dream images made them like the enactment. The dream affirmed for her how the enactment had both amplified and focussed her mourning in a useful way. She also felt the dreams dealing with the death helped integrate themes of loss with the longer standing theme of being her own person in the family.

The second type dream, dealing with the themes of separation-individuation and boundary formation between herself and her family, was also vivid and helpful. She saw interaction in this dream as directly derived from the enactment. For example, in the dream she is aware of intending to speak to her sister in a way that is "true to herself". This was a possibility she experienced in the enactment. Even though she woke-up before she did speak authentically to her sister, she saw the clear intention to speak in a thoughtful way that supported her needs, as well as her sister's, as being true to her goals of not being either avoidant or overbearing. She didn't have to give up her values or good qualities in order to be more assertive.

All in all, she felt the dreams demonstrated that changes stemming from the enactment were going "deep inside", and that they would be lasting. They also clearly showed a future orientation in terms of the kinds of interactions she knew she wanted to have, and could have,

given her practice in the enactment. At a mythic level her funerary dreams might have a similar structure to the imagery of Charon carefully ferrying the dead to their secure place in the underworld; and, her dreams of returning to her family and taking on a new role might fit the mythic script of prodigal return.

E reported having numerous dreams after her enactment. She found reflecting on these dreams helped integrate her thoughts and feelings about her core interpersonal themes of acceptance, secrets, and shame. This allowed her to become clearer about historical realities in her life, clearer about her own values, and less defensive about disagreeable realities related to her parents and past career issues. She saw awareness in the dreams as indicating awareness of having more choices in her lived relationships after the enactment. An especially significant dream for E involved a scene with her mother and father. The father is deceased. She looks in a window and sees her father lying on a bed near death. Her mother is sitting on the bed. She asks her father if he is alive, and he answers, "I'm alive". Her mother looks at peace. E experiences a very positive feeling in this dream.

E saw this dream as representing a shift in the structure of her identifications prior to the enactment. She had always been afraid to identify with her father because growing up she felt that, as a psychiatrist, he was "too big" to emulate. At the same time she had tried to identify with her mother, but because of her "phoneyess", had managed only a compromised identification. This difficulty in finding a solid parental identification was magnified by conflicts and value differences between the parents themselves. In the dream she saw her father's declaration of life as indicating that he was alive in her as someone it was now safe to identify with. At the same time, her mother's authentic emotional expression in the dream can be seen as a disidentification

with, and disamplification of, phony, secretive, shameful things, and an acceptance of E's own value for her father as well as her own path in life.

While shame, secrets, and authenticity were core issues dealt with directly in her enactment, her parents were not. E found it fascinating that the dream could contextualize and organize her enactment themes around their primary sources, her parents, and then show these relationships to her in concrete imagery and feelings. The positive emotion in the dream indicates a core change in longstanding patterns of affect and defence with her parents which were somehow effected by the enactment. Perhaps core interpersonal themes are always attached to objects even if these are not immediately in consciousness, and, an elemental part of these object relationships are affects which have been differentially amplified through original interpersonal action. The dream is evidence that therapeutic enactment changes the pattern of affective emphasis in object relational representations through return to interaction with externalized and centrated schemas in novel ways. At a mythic level this seemingly simple dream could be cast in several heroic forms. There is the rescuing of the father from the underworld ruled by the evil queen, rebirth, protean transformation, and oedipal defeat and pacification of the maternal Medusa/trickster image.

H also had several dreams derived from her enactment which helped organized her experience and understanding of what she had accomplished in the workshop. In the most significant dream her deceased husband is in a red canoe tied behind an ocean liner which was towing it. She is on a bridge watching as the canoe went under it. She is aware of her husband's happiness in the canoe. She had a sense that something was different about her as she stood on the bridge. Then the dream shifted to a scene in which she is going into the bottom of a cruise

ship with suitcases, at which point she wakes up.

Hi thought that the first part of the dream reflected a stance she had taken in the relationship, one of being a sidelined spectator to her husband's activities, which finally left her feeling inadequate in the marriage. She felt the second scene in the dream reflected a new stance of getting on with her life by starting her own journey as she gets into a ship separate from his. In this sense, the new meanings, feelings, and interpersonal themes derived from the enactment were again revealed as added to old ones by the dream.

She also noticed that her mood was neutral to positive in the dream which suggested the forgiveness she had wanted to accomplish in the enactment. She could now value his happiness in the canoe without betraying her own anger at him. In fact, she noted that there was "no anger" in the dream which she had wanted the enactment to help her leave behind. She saw the image of her husband being towed behind 'her ship' as reflecting the accomplishment of her goal of putting him in the past through the enactment. The important point was that she was no longer sidelined because of her connection to her husband, but was getting on under her own power with her own interests. Taken altogether, she felt the dream represented the accomplishment of her overall goal for the enactment, which was closure on disruptive issues related to her late husband. She noted that thinking about the dream made her more aware of the fact that she really had made gains towards the goals she brought to the enactment. The dream also indicated that the enactment had brought her to self-narrative, performative, and affective junctions in her understanding of herself and in options for action. At the mythic level her dream contains themes of making sure the dead are securely in place in the underworld (under the bridge), and preparing for and embarking on one's own life quest.

Context for Viewing the Common Story

Given the above themes rendered through hermeneutic interpretation of co-researcher transcripts and narratives an attempt will now be made to weave these into a common story about change through therapeutic enactment. The intent of the common story is to reveal the structure or pattern of change through therapeutic enactment. The orientating question guiding construction of the common story is: Is there an average expectable course of experience that can be recognized in the eight accounts of the co-researchers in this study. The common story is itself an interpretive narrative that attempts to integrate the theme descriptions into a temporal story with beginning, middle, and end. At this level of interpretation the common story attempts to address the meaning of the lived pattern of experience of change through therapeutic enactment as a coherent whole without proposing a model or theory. Because, in this study, themes arrived at through one level of interpretation were used as hermeneutic tools for developing theoretical themes at another level of interpretation, the resulting theoretical story of change through enactment will be presented after the common story.

In terms of temporal ordering in the common story it should be noted that while a majority of themes follow one another sequentially through the planning, enactive, and reflective stages some would have overlapped in experiential time and would be very difficult to separate completely from one another. For example, theme 16 of the enactive stage, "Objective insights are achieved", and theme 17 of the enactive stage, "New boundaries are formed", may well have some simultaneous overlap. People could perceive new boundaries in moments of objective insight. However, in the abstract it is also possible these could be discrete experiences. Consequently, likely degrees of simultaneous theme occurrence in lived experience was dealt

with in the common story by presenting them contiguously with some mention of how they might have been experienced as connected.

Another issue involves decisions made regarding the order of theme presentation in the common themes sections and decisions made about reflecting themes in the temporal sequence of the common story. Again, in the common theme section an attempt was made to present themes that were fairly discrete in an order that reflected their sequence in lived experience as much as possible. This order should then be reflected in the common story. However, there is one notable exception to this. In the reflective section theme 21 dealing with "Dream derivatives" was left to last. This decision was made because of variability in time of occurrence for different co-researchers and its length. In the lived experience of the co-researchers the reported dreams occurred at different times after their enactments making it impossible to say which aftereffects of the enactment might have come to awareness before or after the dream. Therefore, throughout the process of both theme and story construction effort has been taken to have each mirror the temporal order of the other except in the case of a few themes, where it made sense to group them somewhat differently in the common story.

Finally, as noted at the beginning of the common themes section, not all themes were reported as experienced by all co-researchers. For example, only 5 of 8 participants reported dreams reflecting changes. In the common themes section the criteria of identifying meaningful experiences was used as the priority not the criteria of universality. This will be acknowledged in the common story by avoiding absolute adjectives such as 'all' or 'always' where there was no evidence for such inclusivity.

In the following section the themes are presented in the form of a common story.

The Common Story

The Desire to Return to Interaction

People experience a positive exposure to therapeutic enactment through either word of mouth or participation as an audience member at a workshop. Stories of dramatic catharsis have been heard and scenes have been witnessed, often dealing with issues so intense and complex that one is in awe of the courage of the participants, the competence of the director, and the apparent power of the process. The most brutal assaults and humiliations, the most difficult losses and separations are routinely described as usefully handled by enactment. Both curiosity and anxiety are piqued as one imagines doing their own enactment. One is drawn towards it yet frightened of it. There is the sense of carefully circling the hot centre of a transformative ritual. What stands out clearly is an awareness that there is nothing casual about this therapy. It occurs in a group, everyone is involved, there is a norm for deep disclosure and authenticity, there is no place to hide, only complete permission to dither about doing one's own enactment.

A shift occurs in one's desire to do their own enactment with increased awareness of two things: The ability of therapeutic enactment to overcome limitations of reality that normally work against resolution of issues, and, increasingly positive perceptions of the director's abilities.

As one reflects on stories heard or scenes observed it becomes clear that enactment has the means of structuring solutions to problems no other therapy does. It can disregard reality for therapeutic ends. The dead, the unwilling, the unborn, alternate selves, both past and future can all be summoned to serve one's needs in an enactment. This generates an upwelling of yearnful hope. Suddenly issues that may have been contaminating the soul for years with painful feelings

and self-doubts are seen as open to a concrete form of resolve. This hope stimulates the desire to return to interactions once seen as closed and unavailable. This hope orientates one more positively towards the hot centre of the process and stimulates planning for one's own therapeutic enactment.

Similarly, if increased knowledge of and direct contact with the director results in further positive perceptions of him or her the orientation toward the centre, toward doing one's own enactment moves forward as the desire to return to interaction continues to increase. Planning often moves into preliminary discussions with the director at this point. This direct contact with the director increases a sense of safety and attachment to him or her which carries the planning ahead. The more a collaborative relationship develops the more planning of what might be possible in one's own enactment moves forward. This relationship with the director is a constant that is experienced as maintaining and fuelling the entire process. He or she is experienced as both the entry point and the steady guide for moving toward the centre of the enactment.

As the collaborative relationship with the director continues to clarify enactment possibilities the desire to return to interaction increases deepening involvement in the planning process. This is felt as mounting excitement accompanied with some anxiety. As planning and anticipation becomes more detailed these feelings continue to build right up to the moment of doing the enactment.

Within the growing process of planning itself people bring various intentions to bear on the possibility of returning to interaction. These intentions are aimed at altering feelings and meanings about past relationships, increasing understanding about self with others, and rehearsing interactions imagined in future situations. Specific intentions commonly include the desire to

redo, undo, repair, reclaim, resolve, confront, finish, rehearse, and master.

In addition to these specific intentions people also become fascinated with the more general intention of interactional exploration. An intense interest develops in the experiential exploration of meanings, feelings, and actions that one might discover through the enactment of various scenes be they with mothers, fathers, lovers, or any others.

As the desire for return to interaction continues to carry the planning process forward people to begin to access and review determining influences in their lives. This involves reliving memories and reviewing historical stories of self. Childhood scenes are searched, families are revisited in feeling and mind, relationships are reviewed, earlier understandings are pondered, all in the quest for the most critical sense of meaning. It is as if one is compelled to visit the centre of the self in order to bring something forward into the active centre of enactment. The goal of reviewing these determining influences is to find a scene with enough balance between meaning, need, and feeling that it feels right to enact. This searching process itself often generates new insights and realizations.

While reviewing historical influences people inevitably find themselves emotionally pulled toward intense and traumatic interactional scenes. These powerful scenes often become the focus of enactment plans. These are sometimes scenes from early family experiences but can be from any period in life. However, intense scenes from later periods of life are usually found to be connected to earlier ones through thematic feelings and meanings. Even though the later scene may be the only one that people plan to deal with in the enactment the earlier and thematically similar ones usually follow close behind, waiting to take their place on centre stage.

This sense of search for the most urgent and pivotal issues to enact often leads people to

scenes involving an intersection of several developmental imperatives. Advances in separation-individuation, affect tolerance, defence and coping development, ego identity integration may all be condensed in a single scene chosen for an enactment. This is often a restless search where, despite finding meaningful and strong scenes, there is still an imaginative reaching for scenarios with multiplied impact because of intersected issues. This is also a way of seeking the most freeing and transformative bang for one's enactment efforts.

In fact, people often find during this internal search for pivotal scenes that core interpersonal themes have been implicated and activated. These core themes are usually longstanding often going back to early family relationships. They are often of a limiting nature in the personality and active in different forms of conflict in present life. They are comprised of relational beliefs about self and others, expectancies, and habitual feeling and action patterns. These core themes are often seen as organizing large areas of experience once they are identified. Examples include "everything's always my fault", "anger is impolite and dangerous", "I'm inadequate and shameful".

As planning the enactment intensifies through historical review and activation of interpersonal themes, transference projections onto the enactment process and the director are heightened. These often occur without the benefit of insight and may be put into action as personality-based enactments involving the director and fantasies about the approaching group experience. These may manifest as subtle power struggles with the director as to what to enact, increased resentment or dependency about being caught up in something one is uneasy about, and fantasies with increased anxiety, anger, and ambivalence about what might happen in the actual performance. Here, people find themselves able to move forward when the director is skilled in

understanding these reactions and handles them in a way that avoids awkwardness or a terminated process. Ideally, the director orientates these struggles toward the enactment process itself, and channels the feelings and projections involved towards externalization and catharsis in the upcoming group. In this way, transference projections intensified by the search for meaningful scenes can be folded into the process of selection in a vital way.

As planning proceeds people experience an increasingly personal and compelling emotional investment in selected scenes. At some point issues of right and wrong emerge as criteria for scene selection and organization. People make decisions about how to structure a scene based on wanting to express their perception of interactional ethics. They want to clarify who acted rightly or wrongly, they want rights and wrongs communally validated by the group, they want to take rightful positions and throw off wrongful interactions they may have felt powerless to stop in the past. Often this balancing of the ledger of rights and wrongs is associated with the core of past traumas and is approached with an intense determination, not for revenge or to get even, but to finally set things right between themselves and others.

As planning moves into its final stages people have an increased sense of commitment to specific and concretely detailed scenes. These are felt to be the scenes that can best hold and channel critical inner images and feelings toward goals of resolution. There can be an almost obsessive attention to the arrangement of key details which can include aspects of people as well props ranging from engagement rings to furniture. This expresses an underlying desire for emotional and interactional accuracy in order to enhance the felt reality of reliving as much as possible. People have an intuitive sense that the more accurately they can relive experiences during their enactments the more degrees of change will be available to them.

Given this desire for emotional and interactional accuracy people take great care in choosing others to play parts in their enactments. Two basic criteria for doing so stand out. One is the attempt to recreate the sense of the real person by choosing on the basis of emotional, physical, and attitudinal similarities: Emotional presence, age, coloration, and stance with others are all considered. The other is the choice of players on the basis of familiarity, safety, and support which allows a greater degree of immersion and spontaneity in the enactment. Here, previous attachments and comfort are elements that are chosen to support the protagonist through the active stage of the process. Often, both strategies are combined in a single enactment.

With planning taken as far as it can go people find themselves experiencing heightened anxiety and ambivalence the closer they get to the edge of their drama. They are often anxious about how they will manage intense feelings in the group that have been building throughout the planning process. They worry about handling shame and anger wondering if they will lose emotional control or humiliate themselves. Side by side with the performance anxiety are intensified questions about doing the enactment at all. People vacillate between calling the whole thing off and great senses of urgency to hurry-up and get it over with. There is a sense that a wave is about to crest that could sweep them away in completely unknown directions. Yet, having arrived at the edge of their enactment a commitment remains to finding out what could be different, what might be possible, what can be gained by moving through the active centre of their scene and beyond.

The Active Centre

Having reached the edge of the enactment the director becomes centrally important. People find themselves depending on his or her support and guidance for entering the active stage

of the process. They experience the director as managing anxiety and ambivalence about being on the verge of public performance. He or she does this with questions that clarify and shape plans into reality: Is it like this, or is it like that? Physical support is given with touch, suggestions about added detail are offered, practical direction and prompts are experienced as helping people move through hesitation, doubt, and uncertainty into interaction.

As the director eases people into physical movement they experience relief from inhibition, anxiety, ambivalence, and the pressure of pent-up projections. This is often felt as a rapid figure/ground reversal where attention which was over focussed internally is suddenly turned outward toward action. This allows release of expressive tensions pent-up in the planning stage, which now have an outlet as they begin to flow freely through the channels of projection being setup in the scene. Previous concerns about managing strong feeling are now grounded in the reality of physical interaction. An unexpected sense of personal control is often experienced which people describe as 'just doing it'.

As physical movement increases people often find themselves becoming aware of more specific memories, images, and feelings which are used for fine-tuning scene setting. These extra details remembered through action are experienced as increasing the accuracy of reliving.

At the beginning of physical action spatial arrangement of players and props within the scene is important. Having the scene set just right adds felt reality to reliving and gives direction and order to the flow of the action through time and space. This is experienced as giving the course of the enactment structure and meaning as zones of projection and action are physically ordered. This is governed by a sense people have of where interaction needs to start from, and then move to, in order to feel that a sequence of actions is most meaningful to them.

Once scenes are set and fine-tuned physical movement heads toward full interaction with players and props. Here, people are surprised, to the point of being shocked, at the degree to which they experience the players as if they were the real people. 'Profound' and 'uncanny' are adjectives used to describe this 'as if' quality of the players. People experience this likeness with reality as centrally important to the depth of any catharsis they may have and the effectiveness of the enactment generally.

In fact, once the 'as if' quality is in place, people tend to experience the players largely in terms of the images, feelings, memories, and issues they are externalizing on to them. This may be the most egocentric point in the enactment where people's projections dominate the reality of the player's own personalities. This is often experienced as the beginning of full-blown catharsis which presses forward at this point. Here, people are surprised at how quickly they can move into full expression of strong feeling and the extent to which they are unconcerned about any performance anxiety in the group. What people experience as critical at this point is being supported in finding a manageable balance between catharsis and feelings of control, in order to insure as full an externalization and engagement of their projections as possible.

However, the experience of catharsis itself is reported as varied by different participants. Different people have different expectations and goals for catharsis as a part of their therapeutic enactment. For some, the goal is a full catharsis of expression that purges an emotion like anger, for example, within a particular interaction. For others, the goal is a more controlled catharsis where practising and mastering the handling and containment of strong feeling in an interaction is the desired experience.

Whatever different goals people hope to accomplish through the expression of strong

feeling, once it has been expressed, they all experience the interactions immediately after it as some of the most change producing in the enactment. The hope that has brought people to the hot centre of their enactment is that interactions associated with strong feeling can be experienced as going differently than they remembered or expected. Consequently, interactions immediately after the presentation of strong feeling are experienced as the most critical for involvement in novel interactions. When this post-cathartic period is not experienced as supporting new interactions people report feeling exposed or doubtful as to the value of their authentic expression of strong affect. They then risk having existing negative beliefs about emotional expression reconfirmed, or worse, feeling retraumatized due to the repetition of invalidating social responses to their strong and spontaneous feelings.

This experience of novelty in emotional interaction with externalized representations is reported as one of the most significant sources of change by all participants. While this is most obvious when associated with the cathartic expression of strong interactional emotion it is experienced throughout the enactment. People describe this pivotal change in terms of experiencing others differently, and, expressing themselves in ways they never have before. What seems important to people is the side by side experience of what was with what can be. They find that the more the reliving of their externalized projections is accurately heighten in congruence with past memories, the more they experience change when engaging in new interactions. This repatterning of emotional and interactional meanings is experienced as the core of change throughout therapeutic enactment.

People find that they tend to move to cathartic expression of strong feeling fairly early in the active stage of enactment. They feel pushed by the press of projections developed in the

planning stage and perceive players through these dominating images and feelings. However, even in this most self-centred phase of the enactment the egocentrism of projections is balanced by some awareness of others as themselves. In fact, throughout the enactment people experience the group as containing both good and bad possibilities for either healing or retraumatizing interactions. This is because people experience the group as harbouring a reserve of otherness which insures interactional novelty. Uncertainty about what one can predict because of the constant potential for spontaneity based in otherness lends a lifelike background to people's experience of enactment. Because of this, people describe it as providing a more lifelike experience when compared to other therapies, which they claim, supports changes more successfully in their real lives.

Once physical interaction with externalized projections has begun, whether strong feeling is involved or not, people often find that the enactment goes other than as planned. This remembering through action not only effects initial scene-setting but can also influence content and direction throughout the enactment. Shifts in associations, focus, and scene regularly occur as people deepen their engagement in physical interaction. Physical movement itself is experienced as spontaneously triggering memories, images, feelings, and sensations that are found to be meaningful extensions of planned enactments as unconscious material emerges. This cycling between conscious and unconscious material shapes the flow of the enactment when director and protagonist consult as to how to use it. Their mutual sensitivity to the value of this material and collaboration as to how to use it meaningfully adds creative flexibility to the course and outcome of the whole process.

Cycling between consciously planned scenes and unconscious material that the enactment

triggers often provides people with new insights into personality-based enactments. These are habitual ways of acting with self and others that are commonly traced to early family life and various traumas. They may include automatic freezing within certain kinds of interpersonal situations, ways of deflecting expressions of anger, or, denial of one's own needs. People find it very helpful to have these brought to awareness which then allows them to be integrated into the conscious personality, both within the therapeutic enactment, and after it.

These personality-based enactments and other material that emerges in the course of the process is often felt to be representative of core limiting interpersonal themes in people's lives. Seen in light of these themes, the emerging material combined with the consciously planned scenes is often experienced as filling in missing pieces in people's understanding of themselves. For example, one person's understanding of her theme, "everything's always my fault", was supplemented when she accessed abandonment anxiety, early images and memories of her parents, and freezing responses in the enactment. This gain in continuity, inclusiveness, and integration of understanding, feeling, and action is highly valued by all participants.

Because people commonly experience new material coming to awareness as they physically move through their enactments, it is natural for them to change some of the original plans they may have brought to it. Again, this adds creative flexibility to the enactment if these changes are collaboratively implemented in consultation with the director.

However, participants react strongly if they have basic plans which are deviated from without consultation. If this happens people report that they can slip into hollow compliance, frustration, and even chose to end their enactment prematurely. Often, people try to coach the director into getting back on track with their central goals, by making or refusing suggestions

directly or indirectly. When this works the collaborative relationship with the director is strengthened. When this fails people experience a negative shift in the quality of their immersion in the enactment.

Overall all then, people have a sense that the more they have a client-centred relationship with the director, where their desires for the direction of the enactment are consulted and respected, the more helpful the therapeutic enactment is.

In fact, when this collaborative and client-centred relationship is perceived as threatened or missing people can experience a painful state of negative insight. This occurs when participants perceive negative beliefs about themselves as confirmed. Even though this happens unintentionally on the director's part it can still be the source of considerable pain and disorganization. For example, someone perceived an off-handed comment by the director as meaning she should not follow her preferred career path. Even though she realized this simply was not the intention of the director later, she still experienced a dampening effect on her enactment and the relationship at the time. The point is, strain on the collaborative relationship with the director detracts from the enactment experience when it is perceived as losing its client-centred status. This leaves the protagonist feeling too isolated, exposed, and vulnerable to continue on in a non-defensive way.

All participants experienced the use of a double as very helpful in their enactment. Observing someone else portray them in the highly meaningful scenes they have carefully set-up is universally experienced as a source of significant change. In fact, a whole set of awarenesses that effect both the enactment process and internal changes are associated with use of a double.

People experienced increased safety, lessening of self-consciousness, modelling for the

management of strong feeling, interactional exploration for how to structure the enactment, and increased control over therapeutic needs in the process. People also experienced critical changes related to their own self-cognition. They observed distinctions between the way they imagined themselves with others and the reality of the enacted interactions. They experienced objective insights as they observed connections between self and others directly. They perceived new boundaries between themselves and others from an outside perspective. They observed new options for feeling and action in interactions they previously felt limited in. They saw the possibility of repair and novelty in their interactions demonstrated in fact.

Overall, the use of a double was experienced as extremely beneficial and seemed to embody, in many ways, the heart of change through therapeutic enactment. Fixed inner images of self and other are externalized, observed to be open to positive alteration in many ways, and are reinternalized with hope drawn from the direct experience of new options for meaning, feeling, and action.

This core process of change is referred to in many ways by participants. It is described in people's experience of a set of themes felt to be most centrally associated with critical changes produced by enactment.

First, people experience differentiation of feelings, meanings, and actions in new ways through observing and interacting with their existing representations of themselves and others that are externalized into the enactment scene.

Second, people experience objective insights related to these new distinctions as they directly observe these externalized and embodied representations of themselves and others. Here, they report new awarinesses, connections, realizations, and integrations as they experience aspects

of themselves and others from perspectives unavailable before. These moments, particularly if they are also associated with strong feeling, are often described as the most change producing of people's enactments.

Third, new boundaries are perceived between self and others, meanings and feelings, past and present. These new boundaries have a demonstrated and felt validity because they are experienced in interaction. They are also experienced as socially validated given their occurrence and practice in the group setting.

Fourth, negative beliefs about self and others are experienced as disconfirmed in the reality of new interactions. These are often associated with people's core limiting interpersonal themes which have been activated in the enactment. People experience the enactment as effective in disconfirming negative beliefs because of the ability to relive scenes associated with them with a high degree of felt accuracy. Lived experience disputes the old beliefs. Images, feelings, and thoughts, disconfirming negative beliefs are internalized and taken away from the enactment. These serve as the basis of improved confidence, mood, and performance in real life.

Fifth, people experience their moral perceptions and the reality of interactional ethics as confirmed. Having interactions associated with the felt rights and wrongs of one's life externalized and visible to all in the group results in the communal validation of interactional ethics. People experience this ethical confirmation as both cathartic and self-righting. They feel relief in being consensually reorientated to a moral landscape.

Sixth, people observe and experience new expressive and interactional abilities as undeniably possible when they observe, what they thought were fixed aspects of themselves portrayed by doubles or auxiliaries, contiguously present with novel expressions and interactional

capabilities they are engaging in. This is often associated with an awareness that it is possible, after all, to experience shifts in one's usual patterns of defense. Habitual ways of managing anxieties, fears, approach and avoidance are experienced as alterable, while at the same time, alternatives are concretely practiced.

All six of these themes are experienced as constants closely associated with the core process of externalizing existing representations of self and other, experiencing new possibilities, and internalizing representations of these as the basis of change through enactment.

People also report that touch is an intermittent constant associated with the facilitation of change throughout the enactment. Touch that is given at the right time by both the director and group members is experienced as a significant source of support. The immediacy of touch can critically shift a scene, pull a person forward through hesitation, and validate expressive risks taken. People often report that strength and comfort is drawn from the sense of timely touch both during and after the enactment.

Throughout the therapeutic enactment all participants experienced the presence and witnessing of the group as a critical constant. People found this awareness of the group to be highly significant in making their enactment a productive event. They experienced the group as performing different functions depending on their immediate needs. Some of the most commonly reported include the group's functioning as a representative of significant others, social validation of changes accomplished, witnessing of personal perceptions and judgements, and support and encouragement for generalization of changes to people's real lives. In some moments the group presence was so significant that people experienced it as a positive extension of their own psyche, which provided support they could not find in themselves at the time. This openness to the

group in an atmosphere of trust, dependency, and understanding was reported by some to have altered their confidence about being in groups generally.

The importance of the group is highlighted again in the experience of the debrief immediately after the active phase of people's enactments. For all, the debrief with the whole group is experienced as a waystation between experiences in the enactment and reconnection with consensual social meanings. People describe the debrief as integrating idiosyncratic experience during the enactment with communal meanings acknowledged in the social group. This is experienced on many levels ranging from group comments that sooth intense experiences to contextualizing people's experience in the shared imagery of cultural myth. One person's experience of a painful separation, for example, was reframed as a universal human reaction to the breaking of a covenant. People also experience the debrief as giving them a chance to practice new expressive abilities, challenging them to make commitments to implementing changes witnessed in the enactment, and promoting generalization to situations in their lived worlds.

Finally, people value the efforts made in the debrief to insure that all people are de-rolled. People feel reassured when time is taken to check that no one carries negative thoughts or feelings into their real lives where they might be acted out. This leaves a feeling of care for the well-being of all in the group, whether protagonist, player, audience member, or director.

The Representational Basis of Change

In the first few days after the enactment people commonly report the experience of an energized high. They describe feeling elated and filled with positive enthusiasm. They may explain this in terms of no longer having energy bound-up in conflicts they dealt with in the enactment, as well as an afterglow of acceptance by the group. They often feel very optimistic

about accomplishing desired goals and have a sense of obstacles removed. Self-confidence, self-esteem, and assertiveness all feel increased. Two people reporting here felt some negative feelings in the first few days after their enactment. They saw this as related to real life issues dominating underlying positive reactions to the enactment. One was dealing with a death, the other was in the midst of considering a separation. When some time passed, both these people felt the enactment had produced positive results overall.

Those who experience an energized high also report a crash. As well as coming down from the high, this crash appears to involve a rebound effect. Old ways of organizing experiences, which were disputed in the enactment, reassert themselves in varying degrees. This can be triggered by exposure to situations that challenge and dilute changes made in the enactment, as well as contact with the real people that were portrayed in enacted scenes.

People tend to deal with this by seeking out trusted others with whom they can discuss and integrate old and new ways of acting. Often this is done with the director or others from the group. Once these effects have been worked through people tend to find a realistic and positive view of their enactments somewhere between the high and the crash. What often stands out as a realization after the rebound effect is that people have to both chose and practice changes they want to extend past the enactment. After the rebound effect they are clearer about the automatic power of old responses, and tend to adopt a healthy working attitude towards implementing changes experienced as possible in the enactment.

Despite the rebound effect all participants reported that they had accomplished the main goals they had planned to achieve in their therapeutic enactments. This view persisted many months after the workshop. Looking back, there was a high degree of satisfaction and

productiveness associated with the enactment, a sense that people were able to implement real changes based on it, and conviction that they would continue to draw strength from memories of the enactment in the future.

Something that all participants found fascinating was that they experienced many unexpected benefits after the enactment. These were often not specific to the focus of planned enactments. For example, one person found herself feeling more positive about her father even though he was not directly dealt with in her enactment. Another found himself more confident in his current work roles even though these were not the focus of his enactment. Unexpected changes in feeling, thinking, decision, and action were all identified. This spread of positive effect was appreciated, and all participants were impressed with the power of therapeutic enactment because of it.

One of the most significant unexpected effects were dreams people had after their enactments which they experienced as highly meaningful. These dreams would typically occur within the first few days or weeks after the enactment. All people experienced these dreams as unusually vivid, saw them as directly derived from the enactment, and understood them generally as depicting the psychic status of changes triggered by the enactment.

People were fascinated by the spontaneous emergence of these dreams. They experienced them as evidence that enactment is capable of generating deep and transformative change ranging from the earliest sensations to mythic images. They felt that the dream linked their individual struggles and communal actions with universal meanings that countered feelings of isolation, deepened their faith in the wisdom of the unconscious, and stamped their enactment with some sense of the sacred. Experiencing enactment through the dream shifted people's view of it from

being a mere therapy to seeing it as having the structure of an ancient human ritual for the creation of meaning which links personal and transpersonal domains. Feelings of deep and lasting comfort are associated with this awareness. It is as if the negative belief of existential isolation has been disconfirmed by having entered into the transpersonal world of shared meanings through the ritualistic centre of enactment. In the same way that ritual gives reality to myth and myth gives meaning to ritual, so does enactment ground dream images and the dream order a complex understanding of people's most meaningful actions. These dream images persist in memory and are felt as sustaining links between self and other, past and present, and the meaning of the human journey still ahead.

The dream also clearly functions as a means of integrating changes experienced during the enactment with prior ways of feeling, thinking, and acting. This stands out in graphic form when the actual structure of the dream images is considered. In every case they depict, in unmistakable imagery, old ways of operating beside new ways of operating which were experienced as possible in the enactment. The old is supplemented with the new in an additive way and both are portrayed as meeting at a junction in the dream. For example, someone's dream involved the central image of a "double house" where the inner room represented the old and the outer addition represented the new derived from the enactment.

Individual dreams show different levels of integration of the old with the new in the details of the dream. For example, the person who had the double house dream took her struggling to stay out of the inner room as evidence that she still had a way to go in integrating changes from the enactment that would have the meaning of being comfortably in the outer room. Someone else on the other hand, saw the image of reunion with her dead father, her mother, and herself as

evidence that she had made considerable gains in integrating parts of herself she had kept separate for so long. In other words, the dream actually reveals the state of reorganization of the individual's representational world as a result of therapeutic enactment.

The dream tends to point to the future indicating directions in which the person would like to change. For example, images in one person's dream depicted how she intended to insist on the equal value of her needs when she returned to Europe where her family lived.

Actual change processes can be seen in the imagery of the dreams derived from enactment. For example, one can see identifications, disidentifications, new boundaries, new emotional and interpersonal abilities, changes in self and object images, changes in defensive patterns, new insights, new realizations, new desires, and so on.

In all cases core limiting interpersonal themes were portrayed as activated, added to, and changed in the dream derivatives. When people realized this they were all the more impressed with the effects of enactment and the wisdom of their unconscious because they had not consciously intended to deal with these themes in their therapeutic enactments.

Finally, the dream derivatives of therapeutic enactment may be thought of as revealing the humble side of the mythic mind. Themes of separation, loss, initiation, death, resurrection, reunion, rebirth, prodigal return, forgiveness, war, quest, betrayal, transformation, redemption, cleansing, renunciation, and heroism are thick in these dreams. At the same time, they are humble in the sense of being portrayed in the recognizable imagery of participant's everyday life. Instead of critical experiences being projected onto grand images of a Phoenix, Loki, Venus, Proteus, or other ascending and descending gods, dreams derived from enactment are cast in the images of lived life: Fathers, mothers, brothers, sisters, husbands, wives, lovers, friends, and colleagues.

What is grand and heroic in these images are the desires, struggles, and successes at bringing into the actuality of human affairs the reality of reunion, forgiveness, redemption, transformation, and so on.

While the dream was the most dramatic unexpected benefit of people's enactments others were experienced which were no less important.

For some, the enactment allowed them to consider and make life-changing decisions. They found that the enactment brought a set of related concerns into clear enough focus that decision-making was facilitated while obstacles were experienced as manageable due to increased confidence. For example, one person decided to change jobs and others made decisions about relationships which they attributed to effects of the enactment.

All participants were surprised at the extent to which family of origin material was implicated in their enactments and the degree of insight gained in this regard. Again, this surprise was related to the fact that in most cases they had not planned to deal with early family issues. Even when they had, they found themselves achieving understanding in areas not expected. All felt that these new insights deepened the meaning of the enactment and gave them a sense of continuity between past and present concerns in their lives.

All people experienced unexpected change in core limiting interpersonal themes activated during the enactment. They found reflecting on their enactments through these themes organized their understanding of the enactment generally, produced new connections, and gave order to their experience. In this way the themes acted as integrative devices for organizing understanding of many disparate events in both their lives and the enactment.

In many ways, people measured change in the enactment against the presence of new

options for feeling, telling, and doing in relation to these themes which previously had fixed ways of experiencing associated with them. In this way, people found that the enactment had created junctions in their existing ways of representing their feelings, stories of self and others, and performances in life. The combined awareness of what needed to be changed with awareness of what actually changed, in the experiential junctions of enactment, engendered a sense of meaningful continuity. This tended to demystified change for people. These representations joining continuity and discontinuity of self in meaningful ways allowed a fuller assimilation and implementation of change in ongoing life than people had experienced with other therapies.

With reflection several types of enduring change stood out for people as centrally important after the enactment.

All people felt they had gained in emotional, cognitive, and interactional complexity because of differentiations made in perceptions of self, other, and expressive abilities during the enactment. Externalization, embodiment, physical interaction, social input, objective insight were all implied as sources of these distinctions. These new distinctions were felt to be the basis of support for changes people made and sustained after the enactment.

People report enduring changes in boundary awareness after their enactments. These include boundaries between feeling and thought, self and other, past and present, right and wrong. Participants commonly refer to ways in which they are maintaining, acting on, and planning to act on new boundary awarenesses after their enactments.

People report an enduring awareness that negative beliefs have been disputed and disconfirmed after their enactments. Even when these negative beliefs reassert themselves people notice that they use memories of the enactment to dispute them once again. Participants also

value insights into the formation of these negative beliefs long after the enactment.

People find themselves spontaneously feeling and expressing greater levels of openness and closeness to others as a result of the enactment. They notice this in their current relationships with family, friends, and colleagues. They often find themselves recalling images of self-disclosure in the enactment group when doing so.

People report a related change observing that others notice and comment on differences in their self-presentation after the enactment. Family members and others they interact with offer validating comments acknowledging the fact that they are acting in changed ways. These comments include reference to changes in non-verbal behaviour, facial expression, mood, and voice quality.

People find themselves experiencing an increased sense of certainty about the rights and wrongs of interactional ethics after the enactment. It is as if they have developed a moral theory of interaction based on their enactment experience. They use this moral theory to guide judgements about the quality of interactions they want for themselves and others. When doing so they notice they often refer to images from the enactment where memories of the impact of different kinds of interactions lend clarity and certainty to their sense of interpersonal ethics. These memories of right and wrong tend to focus on images of emotional reaction to interactions and the group as witness.

In fact, all people reported using imagery from the enactment as enduring referents for supporting changed behaviour and experience across a variety of situations. People felt that the creation of new imagery related to critical interactions was the most significant pivot of change produced by their enactment experience. Even many months later images of novel interaction in

critical scenes stood out in their minds. These images were experienced as condensed symbols with attached patterns of feeling, meaning, and action that represented new options for experience of self with others. People commonly used this representational basis of change as both a strength anchor and a prototype for reminding them what they were capable of and what they wanted in interpersonal interactions. Images comprising the representational basis of change are described as vivid and enduring. They are also described as representing changes in core limiting interpersonal themes activated in the enactment

Within the set of images comprising the representational basis of change certain ones stand out more than others. People found that images associated with catharsis were most vividly recalled and used to support changes felt to be the most significant after the enactment. People experienced these images as emotional guides for navigating interpersonal scenes. They often described an ability to turn them on and off as needed in different situations. Knowing they had these images to draw on gave people a sense of potency and confidence as they moved ahead in their lives after the enactment.

Overall, people that felt the enduring persistence and functionality of their representations of novel interaction gave them a sense of conviction about the changes they experienced. This sense of conviction was related to several factors. First, change feels backed by the body because of its full involvement in enactment. Second, physical engagement in new interactions lends an undeniable reality sense to changes one is capable of. Third, engaging in new interactions in the group setting adds reality through witnessing effects. And finally, the experience of practiced efficacy due to concrete rehearsal of new actions adds to conviction about the reality of changes made. People experienced this sense of conviction as facilitating commitment to action,

implementation, and generalization of changes after the enactment.

When reflecting on their enactment people realized they continued to gain in integration of self-understanding. Despite months having past they still found new insights, realizations, and connections. It was as if images from the enactment acted like psychic organizers whenever they were brought to mind.

This experience of continued gains through reflection on the enactment led all people to make a recommendation for future participants in therapeutic enactment. They suggested that arranging for a means to work through feelings and meanings associated with enactment, in depth and detail, would be of great benefit for integrating and consolidating gains. Suggestions for ways to practically do this ranged from reminding people they can contact the director to arranging sessions with a therapist.

For all participants there was a feeling of being more future orientated after their enactments. They felt prepared to deal with issues that were still unfinished or newly identified and looked forward to working on these with a sense of self-confidence.

For all people, looking back on their enactment process was like scanning across a vast and varied landscape they had successfully journeyed across. They could see where they had been and where they were and knew that they were different. Along the way dramas great and small, expected and unexpected, were encountered and mastered. New people were met and new abilities were called for. Now wiser and more experienced the journey lies in memory like a well known map that comforts a more deliberate traveller.

Context for Viewing the Theoretical Story

The theoretical story attempts to reveal the pattern of change in more abstract terms than

those of the common story. Whereas the common story describes the meaning of change through therapeutic enactment as experienced by the co-researchers without proposing a model of change the theoretical story attempts to do just that. The process of constructing interviews, narratives, themes, and common story has involved a spiral of hermeneutic interpretation between one to the other refining the essentials of the experience in more generic form with each step. Throughout this interpretive activity attention has been given to staying grounded in the experience and meanings of the co-researchers as much as possible.

However, as this process proceeds through tighter spirals of hermeneutic interpretation there are points where the meat of experience seems to fall away and expose the bones of theory. As the essential structures of experience are refined it is difficult for those steeped in a range of theoretical models not to perceive more abstract structures and apply more abstract terms to their interpretations. This theoretical sensitivity is unavoidable according to Glasser and Strauss (1967), who advocate using it in a rigorous and methodical way for the generation of grounded theory.

While Glasser and Strauss (1967) developed their own methodology for generating grounded theory it may still be seen as a complex elaboration of hermeneutic interpretation designed for a specific end. Their "method of constant comparison" for example, recommends constantly comparing constructs developed at one level of interpretation with constructs at other levels of interpretation in order to look for meaning and consistency in fit and contrast.

This study is intended as a hermeneutic study only. Yet it is a study that will attempt to push the internal consistency of hermeneutic interpretation to a theoretical level of the interpretive spiral. The process of change through therapeutic enactment will be interpreted in terms of more

abstract change processes and constructs not immediately present in the experience of most co-researchers. This pattern of more abstract change processes will be rendered in a narrative format which has the ability to organize these interpretations in a temporal sequence matching the theoretical description of change with the experiential description as much as possible. Following the theoretical story a summary of core change processes will be presented. The majority of terms will be drawn from existing theories of change but a few will be coined where no other construct seems to fit. As such, it will be a model of change through therapeutic enactment that is interpretive, integrative, original, and, in its own way grounded.

The Theoretical Story

Positive exposure to therapeutic enactment generates hope of resolution to relational issues previously seen as not workable due to the absence, unwillingness, or impracticality of involving significant others these issues centre on. This coupled with positive perceptions of the director generates a phase of introspective search and planning for meaningful scenes to enact.

Positive attachment to and exploration with the director in a collaborative spirit supports the protagonist's sense of agency, control, and commitment throughout the enactment process. This working alliance needs to be actively attended to and developed by the director. It provides the constancy of safety and trust which is needed to support and challenge the protagonist in taking risks while exploring, disclosing, and presenting issues more deeply than they may have done before. A client-centered approach needs to be taken with content and a psychodynamic approach needs to be taken with defenses aroused in the planning process, in order to facilitate the protagonist's movement toward enactment of meaningful scenes.

As the possibility of resolving issues previously believed to be unworkable develops the

desire to return to interaction increases. This desire inspires planning and carries the process forward. Long held fantasies of altering interactions are suddenly seen as having a real and constructive outlet. This excitement motivates and deepens more detailed planning.

Specific intentions emerge from the desire for return to interaction such as redoing, undoing, confronting, finishing, repairing, reclaiming, rehearsing, and mastering. A more general intention of using the enactment for interactional exploration of the experience of self with others also arises.

Fuelled by more specific intentions, the desire for return to interaction leads to review of historical and determining influences. This accesses early family and relationship scenes and their embedded object relational themes and interactional scripts. In fact, the imagery of scenes may be what is most conscious while the active ingredients of object relational theme and script remains unconscious. This depth of introspection, in the search for concrete and determining scenes to alter, generates new insights itself.

While searching through historical influences intense, traumatic, and developmentally critical scenes are identified. These scenes become the focus of enactment plans. If very early situations are chosen they often represent nuclear scenes involving the particular way in which an individual's experience was stamped by universal developmental conflicts in areas such as attachment, oedipal dramas, separation-individuation, narcissistic balance, affect tolerance, defense maturation, reality testing, ego identity, and so on. If more recent scenes are chosen they represent later editions of earlier object relational and developmental themes. Because of this, later scenes chosen for enactment invariably end up accessing earlier scenes both during planning and the enactment itself.

What ties scenes together consciously and unconsciously are the emblematic patterns of interactional affects common to the core of each. The emotional structure of scenes is what holds the various images together in single scenes, what links later to earlier scenes, is what underlies the structure of core object relational and interpersonal themes activated, and what is ultimately the target of change in the desire to return to interaction.

This emotional structure underlying the scenes searched for in planning and the scenes changed in the enactment is best understood through script theory. Therefore, script theory may be the best model of emotion for explaining the change processes of therapeutic enactment.

According to Tomkins (1992), scripts are the primary patterns of arousal, feeling, action, and expectancy that arise during needful interpersonal interaction. In this model, emotion is primarily an interactional experience, where the function of affect is to amplify critical phenomena associated with interactional need fulfilment. As such, scripts are formed in interaction and therefore are most effectively changed through return to interaction. Moreover, scripts are primarily encoded analogically in representation and imagery which tends to be isomorphic with actual interactions. Formed scripts tend to channel interactional experience and action giving the lived scenes of life continuity and intelligibility. Therefore, scenes chosen for enactment represent attempts to rescript what is possible in action and experience between self and other.

As such, emotion is a holographic guide through the enactment process even though enactment turns out not to be primarily about emotion. Emotion stands out and is focussed on most prominently as the amplifying ingredient in critical scenes reviewed, scenes chosen, and scenes approached through anger, shame, guilt, fear, and so on. Yet, it cannot be separated from accompanying imagery, interaction, arousal, or thoughts. To enter the process through either one

of these channels leads to the bundled whole, to a scene, to an enactment, to the interactional structure of a drama. Emotion highlights what is critical in our interactional dramas, or, enactments. The fund of analogical scripts in the form of object relational imagery is the memory of the essential structure of our most critical interactions. But, the drama itself, enactment itself, derived from these scripts is about the structure and meaning of being in the world with others. Therefore, the desire to return to interaction is the desire to create new analogs, and therefore, the desire to change the structure and meaning of being in the world with others. Emotion gets our attention and insists that we be orientated to the structure of our being in the world.

This script and analogical theory of emotion (sometimes called a dramaturgical theory) explains why transferences often intensify as protagonists plan more detailed scenes to enact. It follows that as they bring these analogs more intensely into consciousness they will activate latent interactional perceptions, feelings, impulses, and thoughts which press to structure the meaning of interactions according to the embodied scripts. These transferences often end up being acted out with the director and projected onto the upcoming group. Here, the director's psychodynamic knowledge is useful for the identification of these struggles and their deflection into further scene planning (So maybe you would like to do a scene with your father).

At some point in planning scenes for therapeutic enactment interactional ethics become a basis for scene construction. This seems to be a function of immersion in the details of scene interactions. It becomes apparent to people that much of what has stood out in emotion and awareness in past interactions is associated with judgements of who acted rightly or wrongly. Or, turned the other way around it becomes clear that acting well or badly is related to the feelings we have about one another. People then become motivated by the prospect of balancing the ledger of

rights and wrongs. At base, the desire to ethically rescript interactions through enactment amounts to creating scripts for maximizing positive affect and minimizing negative affect relationally.

As planning reaches a climax people have an increased sense of commitment to plans and more detailed scenes. These plans and scenes are the initial projective channels for externalizing internal representations and scripts that people hope to change. In fact, these scenes are the plan for emotional and interactional problem-solving that the protagonist has decided is important to work on. Usually, a great deal of attention and consideration has gone into choosing details of both scenes and players. Also, because of activating core scripts and analogs during the planning, a great deal of anxiety and projective press is usually present just before putting the enactment into action. At this point, the director facilitates best by taking a supportive and client-centred stance. Steady support and belief in the protagonist's judgement is appreciated, and, this is not the time to tamper with the plan in any significant way. Too much of a particular way of being in the world is already engaged in it.

At the beginning of the enactive phase the working alliance with the director increases in importance. The protagonist is struggling to balance a rush to catharsis with both their defences and plans for the enactment. Barring transference distortions, the protagonist wants to be functionally dependent on the director at this point, but in accordance with their central plans. Therefore, the director should have a fair understanding of the plan and help shape it and draw it out into embodiment in the enactment. The director should be aware of defences that might shut the protagonist's plan down, and be prepared to respectfully challenge them, but only in ways that support the plan. If the protagonist's plan is altered without consultation, or defences are pushed

too far, they will usually fall into shallow compliance and the enactment may lose its hoped for effectiveness.

Once physical movement is started the protagonist feels more in control because pent-up feelings and impulses have an outlet. With movement comes degrees of remembering through action. New details remembered may be used to finetune scene setting or for changing parts of the plan for the enactment, but again, only in collaboration with the protagonist.

With scenes set and players in role the core process of externalizing inner representations/analogues and interacting with them in novel ways tends to push toward quick catharsis. Projections and their associated feelings and impulses have been building since the beginning of the planning phase. At this point, projection to the players reaches its height as protagonists discharge their interactional intentions; often feeling that they are dealing with the real people.

Here, the goals of catharsis may vary for individuals. Some may want to vent and abreact intense feelings. Others may want a more controlled catharsis where the experience of mastering intense feelings competently in interactions is their goal. Both goals are valid.

Whatever the plan for catharsis, experiencing novel interactions during it or after it is critical for any rescripting to occur. The hope of returning to an intense interaction in the first place has been to have it go differently than remembered or expected. Without novel interactions after an intense abreaction, for example, the person may feel exposed or even retraumatized.

The group setting as a reserve of interactional novelty is a resource at this point. The presence of diverse points of view insures interactional novelty and balances the egocentrism of projections onto players and scenes.

This loading of the enactment with high degrees of tension between similarity of reliving and diverse sources of difference in the group setting potentiates the core change process of differentiation. Existing representations of feelings, meanings, and actions associated with interaction have been graphically projected into the centre of the group and are juxtaposed in objective ways with myriad sources of difference. This is the major source of new analogs which compete with the old. This tension between reliving and difference, sometimes called corrective emotional experience, demands increased integrative functioning in order to move forward in the enactment. This fuels a rescripting process.

In fact, rescripting probably occurs to the greatest extent after any catharsis in the enactment. The largest part of catharsis is involved in externalizing the existing pattern of amplified and backed-up affects that have not had a safe outlet till the enactment. These amplified affects represent existing analogs of a particular interpersonal relationship. Only after this existing way of being in the world with the other is fully externalized and re-situated in an interaction can it then move toward true analogic novelty, through the experience of a new pattern of amplified and disamplified affect. This is the proper understanding of rescripting through enactment. An existing pattern of affective amplification involving phenomenal aspects of an interaction has been altered through novel disamplification and amplification. At some holistic level the new interaction then becomes internalized as a new analog with a new script for arousal, feeling, expectancy, and action.

The use of a double provides a condensed view of central change processes at work in enactment. By designating a double to play aspects of oneself in a scene one is externalizing an inner representation or analog of oneself. As one observes this physical analog interacting with

others the perception of distinctions not readily available to introspection or memory are inevitable. This process of analogic differentiation generates objective insights where one is able to literally see new connections and meanings related to themselves in interaction with others. At the same time, such a differentiated and objective view of oneself creates awareness of new boundaries between self and other, past and present, thought and feeling. These distinctions can then coalesce into a general representation of change, or new analog, that is taken away from the scene. Internally, this representational basis of change can function as a junction in feeling, telling, and doing associated with important relationships.

Negative beliefs, as more cognitive elements of interactional scripts, are also directly disputed by analogic differentiation, objective insight, interactional novelty, and group support. However, interactional validation works both ways. Occasionally, negative beliefs about self and others are experienced as confirmed resulting in a painful setback.

Throughout the enactment, remembering through action can occur as movement in a consciously intended scene activates memories previously out of awareness. This cycling between conscious and unconscious material during the enactment can be the source of new scenes to enact and deeper accessing of early object relational themes/analogues/scripts. This accounts for people commonly experiencing unexpected benefits from therapeutic enactment in terms of greater insight into family of origin issues and interpersonal themes.

Remembering through action in this way is also associated with the identification of personality-based enactments. These are habitual ways in which people have acted out conflicts and impulses that become characterological. Seeing these more clearly in the context of interpersonal themes and planned enactments is another source of integration people find

significant.

Throughout the enactment the witnessing of the group performs critical functions for the effectiveness of therapeutic enactment. The group not only witnesses, it contains, it knows, it validates, it supports, it culturally contexts, and it provides normative and ethical consensus. The group becomes a new social object providing new analogs for social experience and internalization just as individuals in it do.

All in all, the active phase of therapeutic enactment provides a multi-modal corrective emotional experience activating change processes ranging from the sensori-motor to the mythic. At the centre of the enactment process change occurs through the externalization of old and the creation of new analogs for interactional experience. The active ingredient in these new analogs are patterns of affective amplification and disamplification of phenomenal aspects of needful interactions and relationships which are different than the ones externalized. The addition to, contrast with, and integration of these new analogs with existing ones leads to more differentiated set of scripts for feeling, telling, and doing with others.

The comments of participants reporting on their experience after therapeutic enactment supports this model of change.

The experience of a high immediately after the enactment suggests that attention is focussed on new representations and altered patterns of amplified and disamplified affective content still vivid from the enactment. The crash or rebound effect that follows when exposed to real people that were portrayed in scenes and situations that elicit overlearned scripts suggests the need for interactional practice of new analogs to insure their survival. Because analogic scripts are derived from real interactions involving the whole body and all its senses, it is difficult for

scripts to survive if unused in ongoing interactions. Actualized scripts have dominance.

The widespread experience of unexpected benefits related to family of origin issues and the activation of core interpersonal themes suggests the accessing of core scripts that link early and later scenes through affective equivalence. The experience of changes in these themes supports the notion of added analogs creating narrative, affective, and performative junctions in pre-existing representations.

The reports of increased differentiation of feelings, meanings, and images of self and other, new boundary awarenesses, disconfirmed negative beliefs, and greater openness to others suggests the presence of a representational basis of change derived from the enactment with new configurations of amplified and disamplified affective analogs.

The reports of spontaneous use of imagery from the enactment to support new feelings and actions suggests both the presence of new analogs and their utility. The reports of imagery associated with the most intense affects in the enactment being used for support of critical change after enactment, suggests actual script change through altering the pattern of amplified and disamplified affective content.

The reports of increased certainty about interactional ethics supports script theory notions of interpersonal ethics being based on the maximization of positive affect and the minimization of negative affect relationally. This is an obvious goal of enacted scenes.

The reported sense of conviction about change being real after enactment supports the principle of bodily interaction as the basis of script formation.

Finally, the spontaneous emergence of dreams derived from the enactment graphically supports the creation of a representational basis of change through therapeutic enactment. The

structure of images in the dream supports the additive nature of initial change as new analogs are depicted beside old. The details of images and presence of new affect states in the dream supports the notion of script change through altered patterns of amplified and disamplified affective content in new analogs. The dominance of relational themes and relational change in the dream supports an interactional theory of emotion and script formation. The presence of grounded mythic forms in the dream as symbols for relational states and their transformations supports the equivalence between myth and ritual and representation and enactment. Both sets of terms deal fundamentally with the creation of the structure and meaning of being in the world.

Therapeutic Enactment: Core Multi-Modal Change Processes

1. The ability of therapeutic enactment to disregard reality for therapeutic ends generates hope. This hope of resolving issues previously felt to be unworkable increases the desire for return to interaction.
2. Positive attachment to & exploration with the director in a collaborative spirit supports the protagonist's sense of agency, control & commitment throughout the process. This working alliance needs to be attended to.
3. Reflection & historical review creates movement toward the centre of an issue/scene, its feelings & meanings, the self & the group, as the healing circle is approached. Desire for return to interaction increases as plans for emotional & interactional problem-solving centre on more detailed and intense scenes. Emotionality increases building toward catharsis. Habitual defences try to control this and need to be watched for & respectfully tested.
4. Interactional externalization of internal representations in the knowing (containing/witnessing) group is the key process. Physical movement & remembering through action access additional scenes/feelings while giving conviction to experience & change because it is backed by the body (lifelike therapy) & socially witnessed.
5. New (multimodal) interactions with externalized representations & new objects (similarity + difference) leads to:
 - a) Renewed & new action in significant interactions is experienced as the possibility of redoing, undoing, finishing, mastering etc. (hope, new structures from novel & corrective emotional experience).
 - b) Experienced differentiation of feelings & meanings through interaction with others (analogic differentiation, objective insight, separation-individuation, perceptual-cognitive complexity).
 - c) Experience of new boundary formation between self/other; past/present; somatic/mental; conscious/unconscious; beliefs & reality (use of perceived distinctions for reality testing).
 - d) Emotional catharsis & rescripting when old scripts (interactional arousal & expectancies) are disconfirmed /added to as the reality of new interaction disamplifies old & amplifies new affect/meaning patterns (negative beliefs disputed, object relational/emotional repatterning).
 - e) Conscious/unconscious cycling/shifting of scene focus as the differentiation process proceeds (uncovering personality-based enactments, remembering through action, integration).
 - f) Development of new analogs and practice with new interactional feeling & expectancies (scripts) for dealing with social-emotional interactions (role change, cognitive-behavioural rehearsal).
6. The constancy of group knowing (containing, witnessing) as a transgredient of self-awareness supports & validates the desire & right to change, the reality of change, the value of both self & other at an existential level (attunement, belonging, self & object constancy); and the experiential reality of interactional ethics.
7. Group debrief helps integrate/reinforce differentiated feelings & meanings & new boundary awarenesses; as well as encourage behavioural change outside the group (rehearsal for life, planning for implementation).
8. Internalization of new interactions & group validation forms a multi-modal representational basis of change that is taken away from the enactment/psychodrama (Sets of new analogs & scripts, autistic objects, introjects, identifications, images, meanings). Initially change tends to be additive; the old is not eliminated.
9. This representational basis of change affords narrative, affective, & performative junctions (based in added experiential analogs) that anchor, support & guide new options in behaviour, thinking & feeling in new and enhanced roles in ongoing life (equivalence of ritual + myth & enactment + self-narrative).
10. Derivatives of the representational basis of change (dreams, actions, feelings, new expressive abilities) evidence progressive integration (conscious & unconscious) of old with new analogs & scripts. Interactional practice furthers the dominance of new scripts & associated patterns of amplified & disamplified affective analogs.

CHAPTER SIX

DISCUSSION

Introduction

The purpose of this study was to understand the meaning of change through therapeutic enactment in psychodrama. Existential and hermeneutic phenomenology conducted from the perspective of a dialectic between storied narrative and thematic analysis was used to investigate the meaning of the experience. Eight co-researchers who had experienced significant change through therapeutic enactment in psychodrama were interviewed in depth. Transcripts from these interviews were transposed into narrative form in order to straighten the story of change through enactment in a before, during, and after format. These eight individual narratives were validated by the co-researchers. An independent reviewer checked each narrative against the original transcript, video tapes of the enactments, and the narrative of each co-researcher for trustworthiness. Each validated narrative provided a rich description of the experience of change through enactment.

In addition, fifty-nine common themes were formulated from the narratives: Fourteen in the planning stage, twenty-four in the enactive stage, and twenty-one in the reflective stage of the enactment process. These themes were then woven into a common story representing the pattern and meaning of change through therapeutic enactment. Finally, notations made during the transposing of the transcripts into narratives, formulation of the themes, and construction of the common story were used to develop a theoretical story as a final level of hermeneutic interpretation. This theoretical story was then presented in summary form as a sequence of multi-modal change processes representing a model of change through therapeutic enactment.

Limitations

There are limitations to consider when evaluating the results of this study given its qualitative approach and hermeneutic phenomenological design.

First, the results are limited to what people reported. People can only report what they are able to articulate, what they are conscious of, and what they want to reveal. Even though the interviews were conducted in a way that facilitated people speaking freely and in depth, there could well be aspects of their experience that were not articulated. Moreover, some people were more articulate with some parts of the experience than others. These limitations of access to the phenomenon preclude claiming that the descriptions in this study are final or absolutely inclusive.

Second, the themes identified in this study are not exhaustive. Although each theme was carefully formulated from statements in the transcribed interviews and individual narratives, there could be other themes which were overlooked because of being less obvious, less frequent, or less easily validated. A means of coping with this was the effort taken to construct each individual narrative in as much detail as possible so that others reading the account could clearly see the themes identified, or, even discover others that may not have been carried forward in the study as presented.

Third, the common story cannot claim to be a final definition of change through therapeutic enactment. It is the pattern of experience for the eight co-researchers in this study. While there are not enough people in the study to generalize to other populations, the common themes found across the eight narratives and woven into the common story suggests that the experience of change through enactment may be similar for others who undertake it.

Fourth, only one of the co-researchers in this study came from a country and culture

beyond North America, and even she was from a Western-European culture. In addition, all co-researchers were university educated adults who shared a similar academic acculturation. As such, results may not be suggestive for other age groups or cultures.

Finally, the theoretical story offered cannot claim adequacy beyond this study. Even though it was constructed with care and theoretical sensitivity other investigators may well bring different and additional interpretations to the experience it is based on. However, it can serve as a theoretical referent deeply grounded in the lived experience of those studied here for future comparative dialogues between those familiar with similar phenomena or similar theoretical constructs. It doing so it stands open to discard, revision, reinvention, and further research.

Implications for Theory

The results of this study have implications for a number of areas of existing research and theory that relate to enactment. Those discussed will be drawn from the literature review.

The findings of this study certainly support Moreno's (1989) characterization of enactment as being a "more lifelike model of therapy". Co-researcher's reports concerning attention to detail in scene construction for emotional and interactional accuracy in reliving, the importance of spatial arrangement, social witnessing, physical touch and action, unexpected events, as well as the sense of conviction arising from full body involvement all support the image of therapeutic enactment as lifelike. The reliable presence of this lifelike quality serves as a plausible explanation for the depth and breadth of multi-modal change processes experienced in therapeutic enactment.

Equally, Moreno's (1989) description of psychodrama as an integrative therapy is supported by this investigation. In fact, throughout the planning, enactive, and reflective stages reported on in this study integrative experiences were a consistent theme. Historical review

triggered new integrative realizations in the planning stage. High degrees of similarity in reliving combined with multiple sources of social difference necessitated integration in the enactive stage. Performative, affective, and dream derivatives all indicated conscious and unconscious ways in which integration was continuing after the enactment.

Moreno's (1971) notion that creativity-spontaneity can be enhanced through role-training is supported by this study's reports of increased confidence in risk-taking, decision making, assertiveness, and the continuation of new expressive abilities after enactment in personal and professional roles. However, this study extends the notion of role-training in terms of revealing complex processes implicated in that term. This study revealed the extent to which perceptual-cognitive and affective differentiation of existing representations is critical to role change. It also suggested the extent to which early object relations impinge on role change. Neither of these dimensions of role or spontaneity training were addressed in detailed by Moreno.

Moreno's view of catharsis as a curative element in psychodramatic enactment is both supported and extended by this study. Action catharsis as physical abreaction was certainly experienced as helpful by co-researchers in this study. Catharsis of integration, the experience of new levels of insight and realization, was commonly reported. Co-researchers here reported that pivotal change was associated with the most cathartic moments of their enactments. However, this study found variability in people's own goals for catharsis. Some wanted the full abreaction of an action catharsis others wanted to experience mastery of intense affects and issues in a more controlled catharsis. Moreover, this study's findings described finer mechanisms of change during catharsis in terms of the affective disamplification and amplification of experienced interactional content.

Moreno's views on relationships between the spontaneous act, cultural conserves and surplus reality (imagination) are supported and extended in this study. The results of this study may be seen as describing detailed transformations in the representational world through enactment. Conserved representations needed to be externalized and re-engaged during interpersonal action in imaginative and novel ways. In fact, the ability of enactment to disregard reality for therapeutic ends instilled renewed hope in people who had given up on resolution of issues with missing and unwilling others. This hope itself stimulated imaginative and spontaneous interaction in enactment. What this study reveals is a constant and dynamic dialectic between action, affect, representation, and imagination in interpersonal interactions and related enactments.

Blatner's (1985) more differentiated view of catharsis involving the additional categories of catharsis of inclusion and spiritual catharsis can be seen as receiving some support from this study. Co-researchers experienced the support and witnessing of the social group as critically important throughout the enactment process. The strength taken from this sense of belonging persisted after the enactment.

In this particular sample of participants the most direct allusions to spiritual issues during the enactment occurred when H wanted to burn away the evil associated with a letter from her deceased husband in a cleansing ritual, and, when G experienced the breaking of her engagement as the betrayal of a sacred covenant. However, the reported experience most in line with Blatner's (1985) definition of spiritual catharsis, as a sense of integration with the cosmos or godhead, occurred for C after the enactment. On a trip to the Rockies she found herself focussed on images from the enactment dealing with grief related to the immediate death of her grandmother. At one point, while doing this, she was overcome with a "sense of beauty" and the

thoughts that now her grandmother was one with the beauty. This experience was a turning point for her in grieving her loss. Derivative images and feelings from the enactment were intimately involved in it.

This study may also be seen as extending understanding of the experience of transpersonal integration by considering dream derivatives and mythic functions of the mind triggered by enactment. The detailed dreams reported by five of the co-researchers indicate a couple of interesting points. First, they suggest that significant integration of enactment effects takes place unconsciously. Second, the structure and content of the dream images is suggestive of ancient transpersonal themes commonly rendered in myth: Resurrection, rebirth, securing the dead in another world, transformation and transcendence of personal loss, and so on. This suggests that therapeutic enactment somehow stimulates reordering of the personal psyche in line with archetypal forms and that such elemental templates are surprisingly close to the actions and images of everyday interpersonal relations. The consequent realization that daily interactional structures may be the actual substance of mythic form can itself generate something of a spiritual catharsis.

Blatner's (1996) view of role theory as a general language for psychology is worth considering in light of this study's findings. At one level, this study may be seen as an exercise in the hermeneutic deconstruction of the role concept. This began at the point where enactment was conceived as the clear link between role theory and lived roles. From that point on this study investigated the enactment of roles as a set of existential experiences bundled together rather than as an abstract construct. What this study suggests then, is that role may indeed, be a useful heuristic device for describing and tracking the bundle of complex experiences and processes that

it refers to in conceptual shorthand. However, what this study also suggests is that we benefit greatly from detailed investigation of the layered experiences themselves, and, that we may have much to learn about the complexities underlying the abstract construct of role. This study demonstrates the richness of understanding that may be overlooked if abstractions like 'role' are taken at face value and not investigated phenomenologically.

Blatner's (1988, 1996) list of processes and outcomes is open to similar consideration in light of this study. Overall, his thirty-six points are supported by this study. However, this study suggests weighting of significance, temporal order, and added detail to some of his points. Not all of these can be considered here, but important ones can be noted.

First, his observation of hope being instilled by seeing others grow in psychodramatic enactment is supported and extended. This study found that hope of resolving interactions thought to be hopelessly closed was a sustaining motivation throughout all phases of therapeutic enactment.

Second, Blatner's claim for the development of altruism is supported and extended. This study suggests that more than a broad sense of altruism is developed in therapeutic enactment. Rather, the dimension of interactional ethics is concretely experienced and opened to perceptual and cognitive refinement.

Third, corrective emotional experiences related to early interactional dynamics do indeed occur. Co-researchers weighted this experience as one of the highest in value for them when reflecting on their enactments. Moreover, it was found that early interactional dynamics are centrally involved even when there is no conscious intent to deal with these issues in an enactment. This suggests that interpersonal theories of development and theories of enactment

may deal with overlapping processes.

Fourth, sublimation does seem to occur. What this study adds is detail about the extent and means of unconscious sublimation of enactment derivatives. The dream, for example, shows the complex specificity of unconscious sublimation of new images and feelings as a result of enactment.

Fifth, reality testing is practiced. What this study reveals are connections between externalization of inner representations, analogic differentiation, objective insight, and boundary formation as important antecedents to increased capacity for reality testing.

Sixth, repatterning of object relational representations does occur. However, this study adds detail to this process. The actual affective disamplification and amplification of interactional content is described by co-researchers. This leads to the suggestion of script theory as a means of understanding the repatterning of object relational representations through therapeutic enactment.

Seventh, strengthening of the self was supported as occurring throughout the enactive stage due to group effects such as validation and feedback. This study found that co-researchers particularly valued the witnessing aspects of the social group.

Eight, this study extended Blatner's (1996) claim that self-doubts were found to be challenged by increased personal and social vitality derived from the enactment. This study found that negative beliefs related to longstanding interpersonal themes were disconfirmed and disputed during interactions within the enactment.

Ninth, Blatner's (1996) claim that synthetic-integrative functioning is enhanced through the demand to integrate multiple levels of experience is supported. This study added detail to this process by identifying the dynamic tension between high degrees of similarity in reliving and

difference contained in the otherness of the group. Also, representations derived from the enactment were seen as acting like psychic organizers facilitating the ongoing integration of old with new interpersonal experiences and abilities. This synthetic functioning was evidenced in dream derivatives and reports of the conscious use of imagery.

Tenth, claims of increased autonomy, self-control, mastery, and competence were all supported by reports of the co-researchers in this study. This study also found evidence of developmental processes such as separation-individuation, differentiation of self and object representations, differentiation of emotional and cognitive processes, and increases in self and object constancy as supporting advances in the effects claimed by Blatner (1996).

Goldman & Morrison's (1984) psychodramatic spiral portraying movement from more present based scenes to earlier scenes and their determining interactional structures is supported by this study. What this study adds is evidence of remembering through action as a mechanism for accessing and moving toward earlier scenes. In the process, personality-based enactments can emerge, be identified, and integrated into the conscious personality.

The overall pattern of experience identified in psychodramatic enactment by Martens (1991) is supported and extended by this study. The sixteen themes representing a pattern of experience associated with planning, enacting, and reflecting on a therapeutic enactment can all be located in this study. Although validated by this study Martens themes present only a very broad description of the enactment experience. This study may be seen as both a confirmation and a deepened description of the pattern of experience her work reveals.

Similarly, Baum's (1994) study of change processes in enactment is both supported and extended by this study. Whereas her study produced thirty-two themes associated with the

before, during, and after stages of protagonist experience of an enactment this study produced fifty-nine. This study added detail and dynamic relationships to themes identified by Baum. For example, her finding that protagonist's benefited from trust, safety, and comfort with the director was drawn out more extensively in interviews with the co-researchers here, revealing that collaborative interaction on the part of the director was associated with trust and safety throughout the enactment process. Baum's theme of physical movement facilitating the experience was also drawn out in interviews revealing that remembering through action is a specific way in which physical action develops an enactment. The experience of the importance of reliving in front of the group was given finer description in terms of dynamic contrast between similarity and difference being setup in scenes enacted, and co-researcher's descriptions of the specific experience of being witnessed by the group. Baum's identified theme, describing the need to change and act on one's enactment experience, was brought into higher relief with co-researcher's descriptions of change in dreams, life-changing decisions, and spontaneous use of imagery from the enactment.

The results of this study stand in a position of reciprocal support with Battegay's (1990) discussion of the functioning of remembering through action in psychodrama. His view that action in the clinical setting necessarily contains elements of unconscious remembering because psychomotoric response is always associated with memory processing is strongly supported by this study. His view that enactment taps the enactive stage of memory processing adds a critical piece of understanding to enactment, and, the findings of this study regarding the extent and centrality of remembering through action supports his views. This leads to a model of change based on cyclic relationships between enactment, remembering through action, working through,

and integration of the meanings, feelings, and thoughts involved; that may apply not only to therapeutic enactment but to all therapies.

The findings of this study combined with the views of Battegay (1990) argue for reconsideration of Freud's (1905) original views on acting-out. Whereas, Freud's early view was that action or acting-out in the therapeutic setting was designed to keep unconscious material away from conscious awareness, the findings of this study suggest that action brings unconscious material to consciousness. In light of this study, acting-out becomes a means of keeping developing awarenesses away from engagement in immediate interactions that elicit them, because of difficulty handling intense affects and uncomfortable meanings suddenly available, rather than a means of keeping material strictly unconscious. In other words, it may be that acting-out becomes necessary because difficult material has gained some degree of consciousness, and only then are efforts taken to dispel awareness once again.

The findings of this study support Freud's (1914) later view of remembering through action as a possible step toward memory, insight, and change if the therapist can support the patient in transforming the enactive stage of memory into a more semantic one. This finding also fits with more contemporary psychoanalytic views of therapeutic gains occurring when both therapist and patient can work through meanings of enactments mutually engaged in (Renik, 1998). In this view, which is compatible with memory having an enactive stage of coding, ideational components of representations are seen as presaged by action as a herald rather than as a veil. Therefore, therapeutic enactment becomes an intentional and methodical means of bringing dynamic material into awareness, where it can be worked through, and integrated in a safe way rather than be acted-out in riskier life contexts.

The results of this study stand in contrast with Kipper's (1986) attempt at a comprehensive model for understanding clinical role-playing. His attempt at developing neutral language such as the "B-factor", and the "E-factor", designating behavioural and environmental conditions in clinical role-playing respectively, falls rather flat compared to the rich descriptions produced in this study. His model ends up with categories of clinical role-playing that cannot do justice to the complex experiences co-researchers described during enactment. His terminology does not capture the dynamic relationships evident in the lived experience of enactments. Kipper's (1986) study demonstrates the effective differences between a qualitative, hermeneutic-phenomenological approach to an area of investigation open to interpretive reflection versus a more quantitative approach. By examining the lived experience of people who have experienced significant change through clinical role-playing in the context of therapeutic enactment a more compelling description has been produced.

This study supports and is supported by the condensed list of characteristics associated with enactment according to Bowman's (1994) reading of existing literature. The view of enactment as an emotional and interpersonal communication is supported by this studies consistent finding that people had something involving strong affect to undo, redo, master, finish, or get through to others in their planned enactments. The view of this interactional communication as based on enactive memory is consistent with the repeated evidence of remembering through action acknowledged by co-researchers. The view of enactments having developmental meanings was supported by the theme of searching for a scene with multiple developmental imperatives. The view of these developmental issues as representing interactional realities felt, but not fully symbolized semantically, is supported by the roles of catharsis and

perceptual-cognitive-affective differentiation described by co-researchers. The view of enactment in life as a spontaneous attempt to reorganize and master these poorly symbolized affective experiences is supported by the emergence of personality-based enactments in the course of therapeutic enactment. And, the view that interpersonal acknowledgement and restructuring of enactments produces significant change is supported by the change experienced through rescripting scenes during the return to interaction with externalized representations of previous role-relationships.

Moreover, Bowman's (1994) compiled list of existing definitions of enactment supports the distinction made in this study between personality-based enactments and therapeutic enactments. Bowman's list refers exclusively to enactments that spontaneously emerge from existing personality structures in the course of interactions in either therapy or life. This study demonstrates that enactment can be intentionally used therapeutically and that it accesses the same processes and meanings of personality-based enactments in more controlled and potentially productive way.

Roughton's (1994) concept of "actualization" is supported in complex ways by this study. His view that enactment can be experienced as having fulfilled wishes or expectations, often without awareness, is interesting to speculate on in light of the results here. First, the motivating power of hope generated by the realization that enactment can disregard reality for therapeutic ends may be seen as evidence of the strength of desire for actualization of wishes held in abeyance because they were felt to be unaddressable. The possibility of actualizing these wishes through therapeutic enactment energizes planning. Second, the term also indicates that enactment has an intrapsychic side that involves deeply held needs and fantasies. The desire to have these needs

and fantasies actualized may linger consciously or unconsciously but always with persistence. This may explain the finding in this study that co-researchers had strong reactions to having their plans for the enactment deviated from too greatly. They may have had too much hope already invested in having specific wishes and fantasies actualized. Third, Roughton (1994) claims that actualization of positive or negative outcomes can occur on both conscious and unconscious levels. This suggests that actualization may be a factor in the reported experience of unexpected benefits deriving from therapeutic enactment. It also suggests that actualization may be a way of understanding the experience of negative insight discussed in this study, where negative beliefs about oneself are perceived as confirmed, or actualized, during enactment experience.

Similarly, Eagle's (1993) description of change through enactment without awareness suggests that people can have critical desires, fantasies, and needs actualized through interpersonal enactments whether they intend to or not. His view is that the enactment of core "interactional dramas" in novel ways provides corrective emotional experiences related to core emotional and interpersonal themes. This study found similar effects of "emotion-based learning", a concept that allows for both conscious and unconscious learning through emotional interaction, related to therapeutic enactment (Westwood, 1999). For example, even when co-researchers planned the focus of their enactment in ways that did not consciously target longer standing interpersonal themes, after the fact, such themes were found to be addressed for all participants. These themes, such as 'I'm inadequate', 'Everything's always my fault', 'Anger is bad', tend to represent negative affective scripts derived from early or traumatic interaction.

The fact that these scripts seem to wait for a chance to correct themselves, even without cognitive intent, suggests an image of the affect system as **opportunistically self-righting**. This

opportunistic tendency of the affect system has connection with major theories of emotional functioning such as Freud's (1914) view of pleasure principle, Kohut's (1977) view of healthy narcissism, and Tomkins (1992) view of the affect system as being geared to maximize positive affect and minimize negative affect. The findings of this study suggest that the unconscious and positive opportunism of the affect system may underlie the experience of unexpected benefits of therapeutic enactment and non-specific effects reported in other therapies.

At another level, when coupled with views such as Roughton's (1994) and Eagle's (1993), the findings of this study revealing the intimate connection between enactment and emotional learning suggests that, in life, enactment is a ubiquitous and naturalistic action strategy for attempting adaptive change in human interaction. Enactment seen in this larger sense, as an ethological expression of innate tendencies of the affect system, becomes a homeopathic psychosocial process active throughout life. Relationships, careers, chance encounters, and their respective interactions, that have an enactment component, may be seen as constant attempts at self-directed therapy. In life, these opportunistic enactive attempts at change may or may not go well. What becomes clear is that therapeutic enactment offers a safer and more controlled format for achieving change in ways that are congruent with the ethologically evolved self-righting tendencies of the affect system.

Co-researcher's reports of the importance of keeping their enactment congruent with their central plans, the interactional disputation of negative beliefs, and the centrality of corrective emotional experiences to both conscious and unconscious change through novel interaction supports the premises of Weiss & Sampson (1986). Their well researched model, centred on the person's continual need to interactionally test and disconfirm "pathogenic beliefs", may be another

way of describing the intrapsychic function of spontaneous enactment in both life and therapy. The similarity between testing pathogenic beliefs and the reported disputation of negative beliefs in this study suggests a basic equivalence between Weiss & Sampson's (1986) view of the feeling mind's constant testing of interpersonal experience and the view of enactment emerging from this study. In both, people never give up on the hope for corrective interactional experiences and opportunistically seek them consciously and unconsciously.

This study also suggests additional details related to the continual need to test and dispute negative beliefs. The role of externalization, differentiation, boundary formation, and rescripting through interpersonal enactment may usefully context the testing of pathogenic beliefs in a more precise set of processes, actions, and meanings.

The work of Weiss and Sampson (1986), like that of Eagle (1993), demonstrates that significant change can occur without immediate insight or awareness. The unexpected benefits reported by co-researchers suggests that this occurred through therapeutic enactment as well. The implied role of the affect system, related scripts, and emotional learning underlying this effect unites this study with their theories. A pragmatic implication of the ability of therapeutic enactment to produce an array of positive effects without immediate awareness may lie in its application to relatively non-verbal and non-psychologically minded populations. For example, trauma victims who have difficulty articulating critical experiences and those who have difficulty introspecting for developmental, social conditioning, or cultural reasons may be approachable through therapeutic enactment.

The production of positive effects without immediate awareness also suggests the usefulness of working through after the fact of therapeutic enactment. In fact, the value of a

means to work through effects post hoc was not only a finding, but also a recommendation of the co-researchers in this study. This was because they all found it very productive for integrating, consolidating, and bringing changes derived from the enactment to awareness.

The results of this study supports and is supported by the interactional model of development of Stern (1995). Stern's research on the construction of development through a dialectic between action and representation occurring in interaction between parent and infant has direct parallels with the pattern of change identified in this study. His view that interaction produces representations which then structure subsequent interactions gives enactment of these representations the determinative role in both development and change.

In brief form, Stern's model parallels the functions of enactment revealed in this study. This pattern involves the externalization of existing representations, renewed interaction with them which produces new representations, and their influence on subsequent interactions. Stern's model coupled with this study's results implies that therapeutic enactment will always activate developmental issues. Indeed, this was a central finding of this study. Therefore, this study seen in light of Stern's (1995) work supports an interactional model of development and offers a means to remediate interactionally based developmental issues, such as separation-individuation, that may have become problematic.

Stolorow's (1989, 1994) views of enactment as a means of concretizing the basic organizing principles of personality and interpersonal reality are supported in interesting ways by this study. His theory is particularly relevant to the findings of this study because it is a hermeneutic theory that focusses on the meaning of experience that is co-constructed through "intersubjective" interaction. For Stolorow (1994) the basic psychological process mediating

experience and action is "concretization, the encapsulation of structures of experience by concrete sensorimotor symbols". According to Stolorow (1994) two major pathways for concretizing experienced interaction are enactments and dreams. This was significantly supported by co-researcher's descriptions of dreams and new and unexpected behavioral actions spontaneously emerging after their therapeutic enactments. Moreover, the centrality of object relational changes depicted in the concretized images reported in the dreams suggests that therapeutic enactment is capable of generating deep structural change in a very brief time. This becomes a point of theoretical controversy when related to an extensive body of psychodynamic literature which claims that deep structural change is possible only through lengthy periods of therapy (Brenner, 1982). Eagle's (1993), Weiss & Sampson's (1986), Stern's (1995), and Stolorow's (1994) views on change without awareness, relationships between action and representation, and condensation of psychic structures out of brief interactions challenge ideas about longer periods of time needed for structural change. The results of this study suggest that, at least, some types of structural change may well be possible in brief time periods through therapeutic enactment. This has implications for delivery of psycho-therapeutic services at a socio-economic level.

Stolorow's (1994) theory has another implication when coupled with Tomkins (1992) model of affect and the results of this study. Stolorow (1994) takes an absolute position on the meaning of experience being co-constructed during interaction. By this he means that there is no isolated mind that bears sole responsibility for what each person experiences during an interaction. All involved are implicated at some level in the constitution of meanings and feelings during interpersonal experience.

When coupled with an ethological view of the affect system as being innately adapted to

amplification and communication of interpersonal experience, Stolorow's concept of co-construction of experience contains an ethical imperative. While cognitive meanings may vary widely in an interaction, and qualify the meaning of affective signals, affects themselves remain a compact signal system for how everyone is doing with each other. They are few in number, constant in meaning, generally available to and understandable by all present, and are impossible to entirely suppress (Tomkins, 1992). As a result, the immediacy and intelligibility of affective experience renders the distress of others transparent to all, and therefore, open to empathic and remedial responsiveness by all.

In this view, interpersonal awareness of distress coupled with lack of empathic responsiveness becomes the paradigm of immoral behaviour. Moreover, when such lack of responsiveness occurs at a high enough level of distress it can become the basis of enduring traumatic scripts (Tomkins, 1992). Examples range from the helpless distress of an unattended infant, through the cowardly sadism of a group enjoying the embarrassment of one of its members, to the finding of Shay (1994) that the most traumatic experience of Vietnam soldiers was the perception of being abandoned in distressing situations by superiors; which they labelled "moral betrayal".

In this study, co-researchers were sensitive to interactional ethics in choosing scenes for their enactment and in planning the desired outcomes of their enactments. These scenes ranged from time periods as early as two and half years old to more recent interactions in marriages. When stripped to the bone this sensitivity to interactional ethics involved addressing the felt wrongs associated with having been left or placed in a state of distress that was apparent to others but not adequately respond to. This created negative beliefs about self-worth, negative

perceptions of others, and self-limiting scripts that people wanted to alter through return to interaction in therapeutic enactment. Taken altogether the close relationships revealed between interaction, affect, ethics, and enactment become an interesting direction for future thinking about moral behaviour and development.

There are many implications for this study when considering Tomkins (1992) theory of affect. These have been acknowledged in numerous ways throughout this investigation. At this point, two significant implications for the larger context of this study will be noted.

First, to date enactment within the psychodramatic literature has not been associated with an established theory emotion that could help understand how change occurs through this modality. Similarly, other literatures which deal with enactment, most notably the psychodynamic, have not grounded enactment in a comprehensive model of emotion. This study has suggested and demonstrated a natural affinity between Tomkins (1992) dramaturgical model of affective functioning and the functioning of therapeutic enactment. This theory of affect offers detailed ways of conceptualizing the action of enactment. For example, conceptions of script formation in interaction, affective amplification of scene content, and the need to create new analogs through return to interaction in order to change scripts have all be seen as evidenced in the reports of co-researchers. Therefore, Tomkins (1992) theory suggests that therapeutic enactment may be best understood as a remedial means to rescripting the critical scenes of life because of its emphasis on re-engagement of affective activators and subsequent ability to generate new and differentiated analogs of experience on multiple levels. In short, this study introduces a comprehensive theory of emotion to therapies that acknowledge enactment. This may substantially increases understanding of the functioning of enactment in human experience.

Second, beyond understanding change through enactment the results of this study when coupled with the theories of Tomkins (1992) suggests that the broader area of emotion-based learning, defined as learning that is both action based and script sensitive, may be worth investigation (Westwood, 1999).

The investigation of enactment has led to consideration of the emotional structuring and restructuring of being-in-the world itself, through patterns of affective amplification in interactional dramas: Patterns of interaction, patterns of affective meaning, and patterns of psychic structure (scripts) are inseparable. Affect stands out and is focussed on most prominently as the amplifying ingredient in critical scenes, yet it cannot be separated from accompanying imagery, arousal, thoughts, and most importantly interaction. To enter experience through either one of these channels leads to a bundled whole, to a scene, to an enactment, to the interactional structure of a drama, to lived and recursive structures of being in the world. Therefore, movement and transition through this "endless drama", in Cochran's (1987) poetic phrase, is not finally about feeling, not finally about enactment, but about the meaning of lived and structured interaction in the world.

This would be the domain of emotion-based learning; emotion-based because it is the "intense mattering", or the amplifications, of the innate affect system that determine the primary values of lived experience (Cochran, 1987). Investigation and utilization of emotion-based learning would also be action-based because it is only through interaction, or through the living of life, that scripts are formed and condensed. And finally, the study of emotion-based learning would be script sensitive because it is the embedded scripts of lived time and development that are the essential targets of change.

Therefore, emotion-based learning as an area of investigation would be multi-modal by nature. Behavioural and systemic processes would be considered because of the value for action and interaction. Cognitive-affective processes would be considered because of the primacy of affect and emphasis on meaning. Psychodynamic processes would be considered because of the centrality of tension between scripted representations over developmental time. And, neurophysiological processes would be considered because of the total involvement of the body. What emotion-based learning would guard against is the tendency to dwell exclusively in any one of these component areas.

Finally, in terms of theoretical implications of this study, the suggestion that dream derivatives of therapeutic enactment reveal the humble side of the mythic mind are worth brief mention. The results of this study link Tomkins (1992) view of basic affects as representing core dramas of "nuclear scenes" with Burkert's (1982) ethological view of myth and ritual as innate action and feeling patterns raised to level of universal human themes. The linking of the affect system with the mythic mind and the functions of ritual and enactment suggests an elegant unity between affect, action, meaning, culture, and the structure and transformations of the mind which are only beginning to be recognized and drawn out. Cochran (1987) for example, also discovered a mythic dimension in emotional structures and referred to the enduring and recurrent meanings involved as "ancient scripts" and "existential hymns". What the results of this study suggest in light of work by researchers like Tomkins (1992), Burkert (1982), and Cochran (1987) is that these ancient scripts are less in us than we are in them as transpersonal structures of lived experience.

For the narrower subject of enactment itself as the focus of this study, the relationships

Burkert (1982) describes between ritual and myth are seen as largely transposable to the relationships between enactment and self-narrative revealed in the experience of co-researchers. In the same way that ritual gives credibility to myth, so do co-researchers report conviction about change in self-narratives when anchored in the lived representations of enactment.

Implications for Practice

A professional reading of this study will find an ample number of implications for the technical practice of psychodrama and therapeutic enactment. Only a few significant ones will be mentioned here.

First, the value of establishing a collaborative relationship between director and protagonist is strongly supported by this study. Moreover, this collaborative relationship needs to be attended to through out the enactment process, and ideally, should take a client-centred attitude towards content of protagonist scenes and a psychodynamic attitude toward protagonist process. Resistances, defences, transferences, and interpersonal obstacles can all become mobilized and need to be respectfully addressed by the director to help with forward movement. However, these process issues should not be allowed to obscure content issues in scenes protagonists are planning for their enactment. People tend to have a correct sense of what they want and need to address in a scene. This should be respected for to do otherwise risks hollow compliance.

Second, related to the above is the need for director sensitivity to plan congruency through out the protagonist's enactment. People can react strongly to changes in plans for their enactment if they are not consulted first.

Third, the findings of this study suggest it might be a helpful in the planning stage to

suggest that people think in terms longstanding interpersonal themes when searching for scenes to enact. All participants in this study found that core interpersonal themes were engaged and changed.

Fourth, it would be useful for directors to be aware of the productiveness of remembering through action once physical movement has begun in the enactment. Being able to utilize this process can make for a richer and more productive enactment.

Fifth, directors would benefit from having a complex view of catharsis. This study suggests that people bring different goals to the experience of catharsis, and that novel interactions during and immediately after it are some of the most change producing moments of the entire process, in terms of facilitating rescription of affective self and object representations.

Sixth, all participants would be well served if the possibility of negative insight was discussed at the beginning of an enactment. This would act as a preventative measure and may also allow people to bring valuable experiences into the group that would otherwise be kept out.

Seventh, it would be useful for directors to keep in mind the value of physical touch in supporting and creating change through enactment.

Eighth, the value of having a means to work through the many effects of therapeutic enactment was suggested by all participants. This would be worth discussing prior to and enactment.

Ninth, increased awareness of and attention to the dimension of interactional ethics may enrich the course of an enactment.

Tenth, increasing director and group sensitivity to both the range and depth of derivatives, such as dreams, that can ensue from a therapeutic enactment may promote greater integration,

consolidation, and generalization of positive effects.

Implications for Future Research

This study investigated a complex phenomenon and as a result can potentially generate additional questions regarding a wide range of issues as indicated by the number of theoretical and practical implications discussed. Given the range of processes and theories touched upon by this study, different professional readings may find different topics of interest for future research. As such, only a small number of significant issues that deal directly with questions that would extend an understanding of therapeutic enactment will be suggested here. This is not intended as an exhaustive list.

It would be interesting to design additional qualitative studies that would add depth of understanding to a number of questions that have been highlighted in this study.

First, the area of interactional ethics suggested as a meaningful dimension by this study would be interesting to pursue as a separate focus. An investigation of the meaning of interactional ethics may generate information relevant to a number disciplines.

Second, the experience during catharsis and immediately after it has been described as particularly significant for change by co-researchers in this study. Moreover, the finding of different goals for catharsis in this study and the designation of at least four types in the literature suggests that deeper investigation of the experience of catharsis, as a lived process itself, may reveal important new information about change.

Third, the presence and witnessing effects of the group as environment for therapeutic enactment was experienced by all co-researchers as highly significant. It would be informative to do a phenomenological study of the experience and meaning of the group effect in psychodrama

and therapeutic enactment.

Fourth, an examination of the extent of generalization and persistence of positive effects after a therapeutic enactment would be very useful to do. Qualitative follow-up studies dealing with questions about awareness of the effects of therapeutic enactment at chosen time periods after its occurrence would produce very interesting information.

Fifth, one of the most interesting and surprising findings of this study was the description of derivatives produced by enactment such as dreams, spontaneous new behaviours, expressive abilities, life-changing decisions, and unexpected benefits. In depth studies of any or all of these derivatives would add valuable knowledge to the effects, functions, and meanings of enactment. For instance, what is the meaning of an enactment generated dream?

This investigation also suggests a number of important comparison studies.

First, as a brief multi-modal therapy capable of dealing with both deep change and behavioural adjustment it would be interesting to compare the results of therapeutic enactment with other types of therapies, both brief and longer, such as cognitive-behavioural, psychodynamic, and so on. These studies may be significant in securing a wider acceptance of therapeutic enactment as an effective and economical modality.

Second, as a form of emotion-based learning which is both action-based and script sensitive, therapeutic enactment may be applicable to less articulate and non-verbal populations. For example, the emphasis on rescripting patterns of affective amplification suggests that therapeutic enactment may be useful with post traumatic stress disorders which are characterized by isolation of affect and suppression of expression. Therefore, it would be useful to conduct outcome studies using enactment with this population.

Third, it would be revealing to conduct comparison studies with competing approaches to the treatment of traumatic experience. For instance, eye movement desensitization response (EMDR) has become an accepted means of treating post traumatic stress disorder (Shapiro, 1996). How would therapeutic enactment do compared to this method?

Fourth, the practising of therapeutic enactment in a group context has shown that its techniques enrich the group experience. Outcome studies looking at the effectiveness of combining enactment techniques with different types of groups would be informative to both modalities.

Fifth, the comments of all co-researchers in this study about the value of having focussed means to work through the many effects and changes of therapeutic enactment after its occurrence suggests another comparison study. It would be interesting to compare two groups of people who experienced change through therapeutic enactment. One with and one without focussed means of working through. This should generate knowledge about factors related to the level of change, the maintenance of change, and the generalization of change.

Summary

This study investigated the question: What is the meaning of change through therapeutic enactment in psychodrama? Because this question dealt with the meaning of a lived experience over time a qualitative methodology was used. This involved an existential-phenomenological approach which emphasized the progressive hermeneutic interpretation of the experience through different levels of analysis. Because the experience in question occurred over time with a before, during, and after sequence thematic analysis of phenomenological accounts were organized in narrative form in order to reveal meaningful temporal relationships. This methodology produced

a set of personal narratives describing the experience of change through therapeutic enactment, fifty-nine (59) identified themes in these narratives, a common story of therapeutic enactment, and a theoretical story of therapeutic enactment.

Procedure involved the selection of eight (8) co-researchers who had experienced change through therapeutic enactment in psychodrama. These co-researchers were interviewed in depth about their experience and video tapes of their enactments were reviewed. Audio tapes of their interviews were transcribed. These transcripts were read and initial analysis as to temporal structure, themes, and theoretical and technical implications were noted. The initially analyzed transcripts were then put into narrative form producing eight straightened stories which are rich accounts of the planning, enacting, and effects of change through therapeutic enactment. The narrative accounts were then returned to the co-researchers for validation. Also, the original transcripts, the video tapes, and the narratives were given to an independent reviewer for a reliability check. The validated narratives were then thematically analysed with the help of initial notations made during reading of the transcripts. This produced fourteen (14) themes in the planning stage, twenty-four (24) themes in the enactive stage, and twenty-one (21) themes in the reflective stage, for a total of fifty-nine (59) themes. These themes were then woven into a common story and a theoretical story of change through therapeutic enactment.

Results were then discussed in terms of implications for existing theories which deal with change through enactment, the technical practice of therapeutic enactment, and future research.

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APPENDIX A
CONSENT FORM

APPENDIX B
PSYCHODRAMA AS THE RESEARCH CONTEXT

Psychodrama as the Research Context

In this study therapeutic enactment was investigated in the context of a psychodrama workshop.

Psychodrama involves a group of individuals who assemble under the leadership of a therapist referred to as a '**director**'. The purpose is to identify and enact scenes of emotional significance in order to resolve conflicts that inhibit interpersonal action and expression and enhance understanding of self and others.

The person who enacts a scene under the guidance of the director is referred to as the '**protagonist**'. The protagonist chooses '**auxiliaries**' from group members to play parts in their psychodrama.

Co-researchers in this study were drawn from two psychodrama workshops. Each of these workshops lasted three days. During the course of a workshop six to ten separate therapeutic enactments might be performed. Each enactment is comprised of a **warm-up** phase, the actual **enactment**, and a **debrief** phase. After each three day workshop a follow-up meeting for the entire group is scheduled in order to further consolidate and integrate the experience.

For a detailed description of psychodrama procedure and technique see Adam Blatner's (1996): *Acting In: Practical Applications of Psychodramatic Methods*.