

## What I Do is Who I Am

Let us recognize I am whom I present myself to be. My role model was before me, but now the role is me, and they do not notice, even if they knew, who was once in the background. They don't care. I am enough.

For them this is who I am. Soon we have a network of interactions supporting the role I've taken for myself. This has become autonomous. It will endure long after the role model has gone. Why?

Because a whole family of subsequent actions has been based upon it. Who can say now it is tentative, insignificant, unconvincing? It is who I am. But becoming who I am is no small achievement. With heroes of every time, everyone has been called to live out their story. That's the theme of this monograph. My task is to present a pattern long recognized and abundantly illustrated, together with my specific way of conceiving and coping with the process.

### Journies

Were we to aspire to a single generic pattern with all its attractive elegance and achieve it, we'd find ourselves explaining too little in covering too much. On the other hand, if we seek to develop a pattern for each conceivable variation, we lose our grasp of the whole. A trade-off to strike a balance is required, like Type I and Type II errors in statistics. If we choose to be very specific and create an elaborate pattern, we risk coming up with a model that is so restrictive excellent dramas may be excluded.

But if we are vague and general, we have a model which provides minimal guidance, thereby including nearly everything that purports to be a story. Such minimal guidance flings wide the door to the kind of drama most professionals would disdain. What we need is a fairly elaborate structure, capable of predicting the sequencing of nearly any drama through requiring major segments and permitting only a few optional omissions. But rather than seek mid-points, I propose to modify polarities to give us overlapping patterns, which include nearly all possibilities,

and serve to represent models, at least one or two of which may serve more effectively at some times than at others.

My system consists of 24 stories or 28 plots, made up of categories which are neither classes nor types. They cannot be fully independent. Characterizations of each are to be taken globally rather than specifically. Sequences of scenes designated here generically as **drama** equally well include psychodrama, drama therapy, movies, history, biography or novels, wherever a protagonist point-of-view applies. Though several plots may be involved, some prove more important than others, and tend to succeed each other. The system is more than a list, for the 28 relate to each other both temporally and spatially as narrative.

Accordingly we set forth generalizations based on linear, block, rectangular, diamond or circular representations, but I shall not attempt to cover all these here. Choice of role names has often lacked a unifying principle, but the regular use of 28 plots simplifies generation of role names, for which I provide examples.

If we do not offer a single generic pattern, may we hope for a hierarchy of generic dramas? That's what I had in mind. Typically psychologists look for empirical solutions. If we were to apply factor analysis to the 28 plot system, we should reach a short list of higher order generic psychodramas. On the other hand, this ex-statistics teacher has yet to come up with a scoring method which meets the minimal requirements for the factor analytic approach, but I'm still working on it and welcome suggestions.

The system uses verb names, most of which are transitive, as a short list of generic drama plots. Likewise, roles required for all these plots are relatively few. Within the range of each, we readily decide whether the protagonist typically takes the active or the passive role, and this of course calls for reciprocal antagonist roles, passive when the protagonist is active and active when the protagonist is passive. A list of roles we generate this way is limited to  $24 \times 2 = 48$  stories (or  $28 \times 2 = 56$  plots), manageable, and likely to fit most situations. To these we add Jungian archetypes as roles too.

### The interactive model

I encounter someone; someone encounters me. With respect to each situation I am either active or passive. This describes almost all social situations. But often it doesn't indicate what is happening within me. Unless I take this into account (for others too) much behavior remains mysterious. I refer to the I-ME. for I not only come up on others, I come up on myself.

In a social situation I become aware that someone before me is interacting with himself between my assertion and his response. The more delay in responding the more I am compelled to take into account the other's interaction within himself. The conclusion I draw, which necessarily involves inference, acts upon me as if it were an outside stimulus, but one which I alone see unfolding.

The other takes in my reaction, believes he knows the real me, and acts as if his perception were correct. In turn I react to his reaction. We are more or less accurate. Sometimes it matters, sometimes not. Which is so depends on the extent to which my environment renders me accountable for what they think that I did.

Roles remain the same or they change. A specific change may make no practical difference, for it's just another way of doing the same thing. But difficulties arise when I cannot readily come up with a role to fit a changed situation. I feel my way along through several options. Who knows what I'm about to do? Others seem disinterested, but they're watching nonetheless. They relax when at last I begin to do something, provided it isn't too strange. No cause for comment. This is not yet a role transition. A role transition emerges as I cross a threshold into a new world with new possibilities. With the 28 plot system I've set forth dramas, any of which may require or flow from role transitions. As you read the several descriptions below, you'll find that nearly any drama illustrates more than a single plot. I call minor variations **themes**, even though I use the same 28 names.

Rather than overwhelm you with all 28 at the outset, I shall introduce them gradually and save the summing up for

the end. Adjacent plots tend toward several natural groupings, which we may conveniently present in sequence. But other frequently recurring patterns stretch over separate areas as, for example, in the role training format, which lends itself to the *appeal, mature and associate* plots. Likewise a case may be made for other examples, not adjacent to each other in the system, which represent role transition crises also.

Role transition plots constitute a more comprehensive category than those they subsume. Whether this emergent category offers a better claim as a generic drama was the concern of my *Celebrating Role Transition through Psychodrama*. Here we approach the matter inductively from the other end.

Visualize a pyramid with 28 plots at the base, a role transition plot a bit further up, and a single generic drama plot at the apex, toward which we strive but doubtfully ever will reach. What follows is an initial attempt in that direction, the hero's journey, which I submit for your examination. Inspiration comes from two related sources beyond typical healer's dramas:

Joseph Campbell's *The Hero with a Thousand Faces*, and Christopher Vogler's *The Writer's Journey*

### Chapter Three

#### RESOURCES AND STRATEGIES FOR HEALERS

Some healers read for the sake of their own personal growth, whereas others seek perspectives and suggestions they may use in healing troubled persons with a long way to go. This chapter is for the latter healers. The others may bypass this section and go directly to Chapter Four, covering a protagonist's spiritual journey.

Healers reaching out for others simultaneously travel parallel courses, living from within once again in memory their own protagonist journey, and embarking afresh at the protagonist's elbow, matching stride, ready with input, and sharing outcomes. Healers reinforce other mentors, as do directors with trained psychodrama doubles, and as leaders

guide a person's peers who function as spontaneous mentors in the midst of group discussion.

At critical moments healers confront directly on the process level, serving protagonist intentions for a better life in consensual reality beyond therapy at journey's end. Ever receptive and aware, spiritual healers experience a cosmic presence doing with, for and through them what they do with, for and through protagonists.

Religion and language constitute and inform culture, providing the arena within which we work, so we turn to language structures: myth, parable, plot, paradox, dialectic, transitive verbs, active positives, passive negatives with their reflexives, imperatives, subjunctives, role relationships, affective expression, and approach avoidance polar conflicts. Transitive verbs function as names for the 28 plots in my system, which has the further merit of facilitating reversibility through recourse to active voice, passive voice, and reflexive usages. Imperatives relate to morality and the spiritual. The spiritual speaks the language of myth. Subjunctives remind us of the powerful place of imagination and fantasy in healing. Parable and paradox jolt us out of our doldrums. Log jam brought on by approach-avoidance conflict may yield to fresh interpretation. Dialectic encourages the alternation between action and reflection, incorporating both positives and negatives in a larger synthesis.

Table 1 introduces 28 plot definitions, and Table 2 reflects interaction among plots, affects and roles. Don't try to absorb all that now. Just graze over the options enough to see what can be covered. Recognize that this one short chapter simply offers samples detailed in Part III, and summarized as tabular closure.

Table 1: Twenty-Eight Plot System Cell Definitions

1. <b>LIBERATE</b> Desire freedom emancipation, escape. Lets go rapid warm up Break-out	2. <b>REGRET.</b> Feel guilt. Remorse, self-reproachful "Had I but known" Bad wish=bad deed Deep grief	3. <b>TEMPTED, TEST</b> I feel guilty if I yield, get caught or even relish what I desire. Brinkmanship	4. <b>DISCOVER</b> "Can this be me?" Identity, Lost innocence. Adopt. Betrayed "Who am I?"
8. <b>DESCEND</b> Fallen from height, How to cope? Nuclear scenes and scripts	7. <b>APPEAL,</b> to seek support from an authority who vindicates or not. Get me out! Supplication	6. <b>CONFUSED</b> Madness, mine or others. Attempt to cope. taking, burdened, split "It's too much"	5 <b>PUZZLE</b> Reality vs appearance Mystery. "What's going on here?" Concealment,
9. <b>DISSIPATE</b> just too much, wretched excess, Acting-out impulsively, Extremes & effect of extremes, Flawed	10. <b>ADDICTED</b> Addictive & sedative scripts. Relief obtained in one way only. Gamblers, overeaters. Can't handle anxiety	11. <b>DEVIATED</b> Forbidden love, Sex abused. molested, incest stalked, sado-masochism, Raped, harassed libertine,	12. <b>ABANDONED</b> Loss of love through death, desertion, neglect, shunned isolation, divorce, separated
16. <b>JUDGED</b> judgmental, enmity, Hatred toward one who should be loved, Critical, Nagging, prejudiced.	15. <b>AVENGE</b> Revenge. Hold grudge. Get even, Balance the scales. Eye for an eye, a tooth for a tooth.	14. <b>RIVAL</b> Compete. Well matched. One's loss, another's gain. 0 sum game. Role of expectations.	13. <b>AFFLICTED</b> Disaster plot, Victim of natural or man-made catastrophe or crime, Disabled. Cruelty, injustice.
17. <b>CONTROL</b> demanding, coerce, power-driven, aggressive take over, manipulate, constricted emotion	18. <b>SACRIFICE</b> Paying a high price to or for another with questionable gain for oneself. Self-denial	19. <b>PURSUE</b> Seek out other Courtship. Quest. Hide and seek, Tag. Ground rules? Stakes?	20. <b>VENTURE</b> Goes forth, overcomes obstacles Comes home. Not character focused.
24. <b>TRANSFORM</b> hero changes dramatically becomes new person Catharsis likely	23. <b>NURTURED</b> Normal growth process. Coping with obstacles. Passages. Transitions	22. <b>TRANSCEND</b> Underdog. upset, 'Inferior'protagon -ist, superior antagonist. Against all odds"	21. <b>ASCEND.</b> to Make it. Succeed Attain goals, achieve, Power-player, Initiates, steady> dramatic.
25. <b>RESCUE</b> caretakers protect others Heal, teach, save counsel, Deliver from evil one	26. <b>ASSOCIATE</b> Get along with peers, neighbors at work school, church, Inclusive Cohesive,	27. <b>LOVE,</b> endure Intimacy, Cope with usual. insecure, Misunderstanding	28. <b>CELEBRATE</b> Thankful, blessed Holy days, praise holidays. festive Commemorate Spiritual

Table 2: Coordinating Plots, affects, and Roles

plot and affects	roles
1. LIBERATE: joy/ enjoyment, pride, surprise	liberator, creator, liberated, freed,
2. REGRET: distress/ anguish, sadness	mourner, mourned, culprit, victim, shamed, interrogator
3. TEMPTED: anxiety, distress/ anguish, envy	seduced, snared, temptor, seducer
4. DISCOVER: anxiety, distress/anguish, fear	discoverer, herald, inventor, discovered
5. PUZZLE: anxiety, envy distress/ anguish, anger, fear	deceived, detective, deceiver, puzzler, trickster, comic, liar
6. CONFUSED: anxiety, sadness, distress/ anguish	confused, overextended, confuser
7. APPEAL: anxiety, hope, distress/anguish, shame	supplicator, endangered, persecutor, wise mentor, decider, shaman, arbitrator, evaluator.
8. DESCEND: shame/humiliation, distress/anguish, guilt	descender, fallen, whiner, reactor
9. DISSIPATE: disgust, sadness, shame/ humiliation, distress/ anguish	squashed, dissipator, abdicator
10. ADDICTED: disgust, anger shame/ humiliation, distress/ anguish	addict, ACOA, enabler, connector
11. DEVIATED" shame/humiliation, distress/anguish, fear, guilt	betrayed, perpetrator, deviate
12. ABANDONED: guilt, envy, distress/anguish, shame/humiliation	deserted, deserter, beloved one who died, or the one left behind.
13. AFFLICTED: envy, sadness, shame/ humiliation, distress/ anguish	bereaved, neglected, shunned, persecuted, persecutor, afflictor, oppressor, persecuter
14. RIVAL: excitement, shame/ humiliation, distress/ anguish	loser, winner, competitor, topped, topper, pace setter

plot and affect	roles
15. AVENGE: anger/ rage, disgust envy, determined	avenged, avenger, bounty-hunter police
16. JUDGED: disgust, anger, determined	condemned, persecuted, criticized nagged, punished, persecutor, critic, nag, judge
17. CONTROL: anger, disgust, determined	controller, captor, dominator, bound, controlled, guardian
18. SACRIFICE: pride, anger/ rage, fear/ terror	self-denier, sacrificer, sacrificed, priest
19. PURSUE: interest/ excitement fear/ terror	pursuer, suitor, knight, pursued, fugitive
20. VENTURE: interest/ excitement, fear/ terror	adventurer, risk-taker, ventured, entrepreneur
21. ASCEND: pride, enjoyment/ joy, happiness, determined	achiever, manager, CEO, president
22. TRANSCEND: enjoyment/ joy, relief, pride, determined, happiness,	overcomer, underdog, transcended
23. NURTURED: pride, happiness, interest/ excitement	nurturer, nurtured, parent, child teen, mentor, teacher, coach
24. TRANSFORM: relief, happiness, surprise/ startle	healer, healed, shaman, shadow
25. RESCUE: compassion, pride, relief, determined, fear	rescuer, savior, rescued, saved
26. ASSOCIATE: enjoyment/ joy, pride, love, happiness	includer, included, colleague, friend, peer, buddy, pal
27. LOVE: enjoyment/ joy, pride, compassion, happiness	lover, loved, suitor, cheater, betrayer, supporter, partner
28. CELEBRATE: enjoyment/ joy, pride, happiness, love	celebrator, celebrated, exemplar, hero, cheer leader, advocate