

Empirical investigation of the therapeutic effectiveness of the double method in humanistic psychodrama

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An attempt is made to use systematic observations of double processes to clarify whether the double can be described as a method of humanistic psychodrama; whether, in the double process, distinguishable double types can be recognized in their properties; and what effects these double types have on the protagonist, and how these are perceived by the other group members.

Introduction

Doubling is a central method of psychodrama. It is recognized as such, but has so far received little attention in the specialist literature. Zerka Toeman Moreno (1946, 1948) and Hilarion Petzold (1979), for example, devote themselves to the topic in detail, but grant doubling in psychodrama only the value of a method that is used in psychodrama to achieve certain things. Only Rüdiger Müngersdorff (1987) allows doubling to be considered determined by the structure of the entire form of therapy by analyzing double processes documented in humanistic psychodrama.

Goal setting

An attempt is made here to proceed from the essays by Zerka Toeman Moreno and Hilarion Petzold to a systematic observation of the double method in its place, in the psychodrama session, which describes the double as a method of psychodrama and not just in it. The aim is to clarify whether, with the specific type of double method in humanistic psychodrama, distinguishable double types occur and, if so, what properties these are characterized by; whether they have certain effects; and how they are perceived by the protagonist, by the doubles themselves and by the group.

Which characteristics are described in doubles?

The properties determined and derived through a literature analysis, which characterize the double in its actions and its effect, are shown in the following table.

List of duplicate properties

1 attentive	37 thoughtful	71 gives time
2 listens	38 in solidarity	72 overcomes resistance
3 waits	39 addressed myself	73 perceives resistance
4 records	40 radiates calm	74 is very experienced
5 calm	41 observed	75 records group situation
6 left	42 thinks for you	76 is in a hurry
7 takes even back	43 brings your own thoughts	77 patronized
8 completes sentences	44 verbalized body language	78 conveys insights
9 drives forward	45 has insight	79 accompanied
10 rigid	46 gives insight	80 brings about calm
11 occurs	47 can formulate well	81 causes help
12 considered	48 sees connections	82 brings about a solution
13 empathic	49 rated	83 causes reflection
14 goes with	50 stays the same	84 brings about knowledge
15 has the same posture	51 understanding	85 brings about insight
16 brings you further	52 supported	86 causes confrontation
17 leads	53 convinced	87 causes perception
18 stays on the ball	54 formulates that opposite	88 creates security
19 gets to the point	55 provoked	89 causes confusion
20 urges	56 is spontaneous	90 brings relief
21 is warm	57 is unsure	91 causes relaxation
22 checked	58 sticks more often	92 creates optimism
23 makes suggestions	59 is sovereign	93 causes activity
24 is the same	60 is close to the Prot.	94 brings consolation
25 vocally inquires	61 is involved itself	95 causes a departure
26 is strained	62 realizes its own concept	96 causes destruction
27 is superior	63 is hasty	97 causes resignation

28 is with itself 29 makes eye contact 30 be patient 31 be careful 32 agrees 33 looks at 34 withdraws 35 gives inspiration 36 happy	64 is at a distance from the protector. 65 leaves freedom 66 is involved 67 is interested 68 judges 69 verbalizes feelings 70 awaits confirmation	98 causes confusion 99 creates clarity 100 causes goal setting 101 calms you down 102 gives encouragement 103 causes cramping 104 creates solidarity 105 causes vibration 106 brings about coping 107 creates hope
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Assessment scale and procedure

A rating scale is created from these properties, which allows the observed expression of the respective property during the double process by the observing group members and - after the double process - by the protagonist and the double to be assessed on a scale from -3 to +3.

The statistical analysis

The data obtained in 25 double processes by 205 observers (property observations and assessments) are subjected to mean value analyzes, cluster analyzes and factor analyzes for further clarification of the content.

The cluster analysis is a correlation calculation that summarizes the properties and effects of double processes that have small distances from one another (so-called homogeneity) in groups (so-called clusters), thereby separating the individual groups that are clearly different from one another.

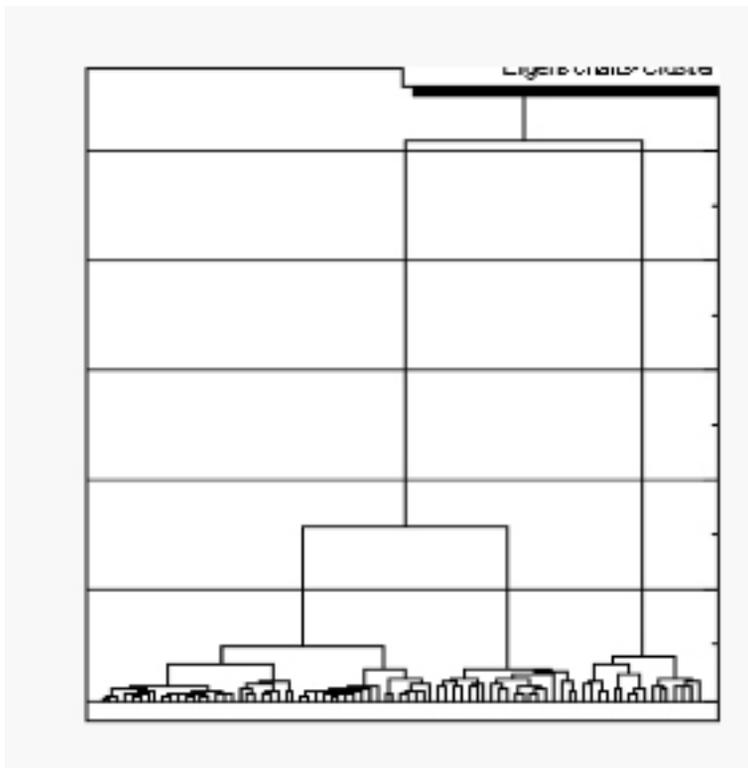
In the process of agglomeration, the summary of the properties, the method known as incremental sums of squares, also known as the Ward process, is used.

The factor analysis, on the other hand, provides information about the commonalities on which the correlations of the individual properties and effects are assumed, the so-called factors. The principal component method with Kaiser normalization is used in this investigation, the results are rotated according to the Varimax method.

In order to assess the effectiveness of the double processes experienced by group members, 56 observers rated 10 double processes separately.

Results of the cluster analysis of the properties determined by observers on the double

In the following dendrogram, the property agglutinations of the observed double processes are shown graphically.



The double types found in the empirical work, distinguishable in their properties and their effects

Double type 1

is empathetic, listening and accompanying, protagonist-centered and solution-oriented and brings about help, clarity, encouragement and hope in the protagonist to a large extent

Double type 2

is calm, patient and takes himself back, only brings about calm in the protagonist

Double type 3

recognizes connections (structured), stays on the ball (protagonist-centered), formulates well (cognitive), gives suggestions (creative) and changes the protagonist in a highly significant way by conveying knowledge, insight, clarity, as well as possible solutions, goal setting, hope and encouragement to set out

Double type 4

has eye contact with the protagonist and signals approval and solidarity, but has no significant effect on the protagonist

Double type 5

takes over the lead, ie he drives the process forward and makes suggestions. He is protagonist and action-oriented, as well as imaginative. It is perceived by the protagonist as bringing about knowledge, insight, hope, confrontation, activation

Double type 6

is very experienced, spontaneous in relation to the situation of the protagonist and the group, perceives resistance and helps to overcome it. It has a significant effect in that it activates the protagonist, promotes knowledge and insight, and conveys clarity and help

Double type 7

is calm, patient and withdrawn, but has little effect on the protagonist

Double type 8

is insecure and rigid in its double behavior, is involved itself and causes tension, resignation and confusion in the protagonist

Double type 9

is hasty, hasty, patronizing and confrontational and thus causes confrontation, shock, confusion and unrest

Double type 10

is judgmental, pursues its own concept, urges and wants to realize itself. The protagonist reacts to this in a significantly confrontational manner

To what extent do the perceptions of effects agree with the protagonist and his respective double?

There are no statistically significant differences in the 10 double sequences in which the effects of the double processes were assessed by the protagonist and the double. That means: If the protagonist experiences assistance from the double, for example, the double also assesses his double process as helpful for the protagonist.

The tendency can be stated: If the protagonist assumes that the double process has brought about activity, help, reflection, calm and reassurance in him, the double is least congruent with this opinion, whereas there is agreement in the case of the effective variables of coping, relaxation, knowledge and solidarity the assessment of protagonists and doubles is greatest

What effects do duplicates achieve when they show specific properties?

To examine the connections between the observed effects of the double and the special properties of the double, correlations (Pearson's r) are calculated for 56 double processes.

The following list shows the correlating effects with the double properties with a probability of 1/000 error. The coefficients determined in each case are given together with the effect.

From the totality of the dual properties, a few stand out that correlate more highly with a conspicuously numerous or relatively few effects. These include the properties "can formulate well" and "sees connections", each with 20 correlating effects. The characteristics "brings you further", "supports", "has closeness to the protagonist", "verbalizes feelings" and "accompanies" correlate with 19 and 18 effects, respectively. The characteristics "understanding", "stays on the ball", "is uncertain", "gets to the point", "gives stimulus", "is spontaneous", "perceives resistance" still correlate with 15 to 17 effects. On the other hand, there are also properties that correlate more highly with only a few effects or have no highly significant relationships at all; no highly significant were found in the following properties:

wait and see
has the same posture
asks
makes eye contact
is strained
looks at
careful
thoughtful
takes back
verbalizes body language
addressed myself
remains the same
rated
realizes its own concept
is involved itself
leaves freedom
waiting for confirmation
patronized

There are fewer than three effects that clearly correlate with the properties listed below:

records
calm
calmly
takes itself back
completes sentences
urges
considered
adjusts itself vocally
is superior
is with itself
patient
agrees

radiates calm
provoked
formulates the opposite
has distance to the protagonist
judges
overcomes resistance
is in a hurry

Negative effects on the protagonist provoke the following characteristics:

is in a hurry
judges
is involved
has distance to the protagonist
is hasty
is unsure
falters more often
is with itself
rigid

Among them, the following properties are correlated with a particularly large number of negative effects:

rigid (13 negative effects)
is unsafe (16 negative effects)
stagnates more often (12 negative effects)

The following properties of the double have highly significant correlations to specific effects in the protagonist:

Provocative behavior in doubles leads to confrontation with the protagonist.

If the double can formulate well, it achieves an activation in the protagonist.

If the double sees connections, this leads to clarity for the protagonist.

If the double stays on the ball, this causes knowledge, insight and reflection in the protagonist.

If the double adjusts to the protagonist, help is given to him and a feeling of calm is triggered.

If the double is very experienced, the protagonist experiences an activation.

If the double “gets to the point”, this creates clarity and hope in the protagonist. Proximity to the protagonist also brings about clarity. Supportive, even sovereign behavior in doubles creates hope in the protagonist. If the double is spontaneous, it causes the protagonist to find a goal, “does it go with” help and hope arise. Empathetic behavior when doubling up also helps. Accompanying behavior creates encouragement. If the double gives inspiration, pushes the double process forward, it brings about insight. If it verbalizes feelings, it leads to encouragement. It goes without saying that when imparting insights it also brings about insights in the protagonist. Understanding behavior in doubles causes calm in the protagonist.

What effects do the doubles achieve on the protagonist?

The question of what effects the identified double types achieve in the protagonist is clarified by a correlation between the types found and the effects described by the respective protagonists. For this purpose, the properties characterizing the double type (with the highest factor loads, usually > .7) are added in their point values and correlated with the effect descriptions.

The sensitive, listening, attuned to the protagonist and accompanying them is attentive, accompanies the protagonist and is close to him. To a large extent, it gives the protagonist the feeling of being given help. The observer's assessment of the effect of doubling correlates with .79. It creates clarity (.71) and encouragement (.68), to an approximately equal extent it brings about calm (.66) and hope (.65). It is solution-oriented (.59), helps the protagonist to find his goal (.62) and helps to cope with problems (.60). The protagonist is activated (.54), feels more secure (.54), receives knowledge about himself and his situation (.54) and makes him optimistic (.56). He is stimulated to think (.48), arranges himself in feelings and thoughts (mess -.52) and feels relief (.47).

Apart from calm (.47) and reassurance (.42), the calm, patient and self-restrained double achieves no further highly significant changes in the protagonist.

The double that recognizes the connections, which wants to take the protagonist further, "stays on the ball" in the double process, is well formulated, has insight and provides suggestions, changes the protagonist in 20 of the 28 examined areas of activity in a highly significant way: in addition to knowledge (.74), insight (.74) and clarity (.75) brings about, also resolving the conflict situation (.74) achieved. The protagonist is intensely stimulated to think (.72), gains goal-finding (.70) and help (.72). He develops a strong feeling of hope (.72), becomes optimistic (.63), activated (.69), encouraged (.64) and copes with the conflict situation more easily (.65). The protagonist's perception is sharpened (.54) and encouraged to set out through confrontation (.49) (.58). Security (.44) and relief (.46) make confusion (-.42) and cramping (-.53) impossible.

If the double keeps eye contact with the protagonist and looks at him, thereby expressing approval and solidarity, this does not result in any highly significant effect on the protagonist. At a lower level of significance, the protagonist feels activated (.34), gains clarity (.32) and encouragement (.38).

If the double drives the double process and takes over the management, for example completing sentences or making suggestions, the protagonist thereby develops knowledge (.60), insight (.58) and hope (.56). He is confronted (.56), activated (.57) and achieved solutions (.54) and coping (.46) of his situation. The protagonist gets help (.49), becomes thoughtful (.53), but also optimistic (.53). He is also encouraged to set out (.51) and to find a goal (.43).

If the double is very experienced, it behaves spontaneously, also taking into account the group situation, perceives and overcomes resistance, thereby activates the protagonist (.68), creates solution (.64), thoughtfulness (.65), clarity (.59), Insight (.60), knowledge (.59). It helps him (.62), also confronts (.58) and helps with perception (.57) and goal setting (.56). Encouragement (.57) and hope (.59) lead to further coping (.49) and departure (.45).

If the doubles themselves are involved and addressed themselves and make an effort for the protagonist, this does not have any significant effect on the protagonist.

With uncertainty about the double, frequent hesitation, rigid double behavior and personal involvement in the double process, the protagonist becomes tense (.65), resignation (.58), confusion (.57) and confusion (.42). For the protagonist, positive effects all correlate negatively: clarity (-.64), help (-.62), encouragement (-.61), security (-.56), activity (-.5), knowledge (-.50), Thinking (-.48), hope (-.51), coping (-.49), goal setting (-.45); Optimism (-.44), perception (-.47), solution (-.46), calm (-.46), insight (-.45).

If the double is hurried, hasty and patronized, formulates the opposite and provokes, the protagonist is confronted to a high degree (.49) and shaken (.45), but also confused (.42) and restless (calm: -.45)

If the double judges, pursues its own concept in the double process and urges, because it wants to realize itself, the protagonist is confronted with it (.49). No other significant effects are achieved.

Which factors explain the double types?

The content of the duplicate types found by the cluster analysis is determined more precisely by factor analyzes. They correlate to a high degree, so that the question arises: Which double types can be more clearly separated from one another in terms of content?

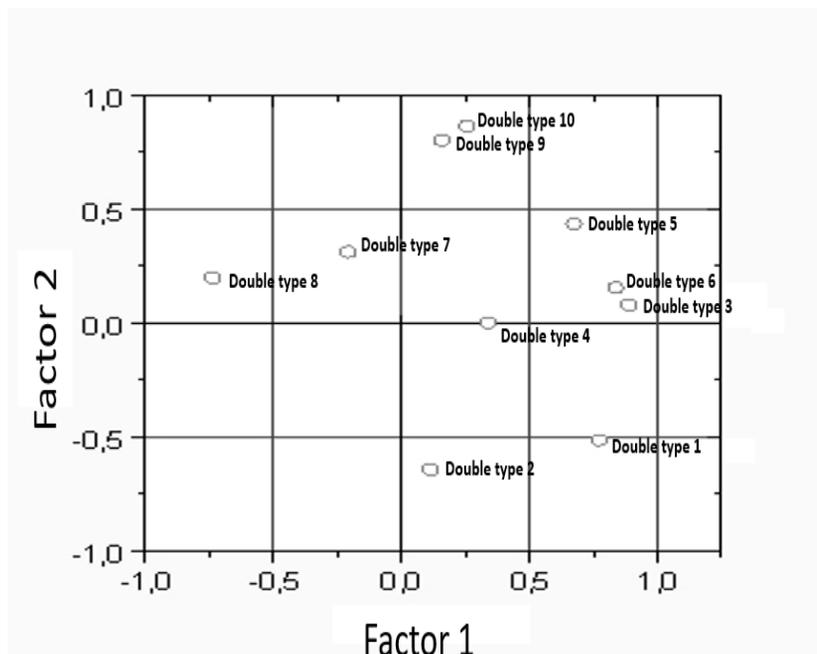
A principal component analysis of the intercorrelation matrix of the double types reveals two factors:

Factor I factor II

stringent, judging,
cognitive, own concept,
experienced, urges,
sensitive, hasty, patronizing

The following graph gives an overview of the way in which the two basic factors justify the similarities between the double types:

Tabular overview of the results of the principal component analysis



Which double types achieve which effective factors?

The effects of consolation, reassurance, hope and encouragement as well as optimism and relief correlate to a high degree with the double type 1, 2, 3, 5, 6 and negatively with type 8.

The effects of destruction, resignation, confusion, confusion and tension correlate positively and highly significantly with double type 8, less significantly with double type 7 and 9.

The rest effect correlates to a high degree positively with the double types 1, 2, less significantly also with 4 and negatively with the double types 8 and 9, and less significantly negatively with the double types 6 and 7.

The effects of insight, solution, knowledge, reflection, help and confrontation correlate highly significantly positively with the double types 6, 5, 1 and 3 and negatively with the double type 8.

Summary, discussion and result

1. Conducting the investigation

An attempt should be made to use systematic observations of double processes in humanistic psychodrama to clarify whether doubling is to be described as a method of humanistic psychodrama and not only in it, whether in the double process it is possible to define double types in terms of their properties recognize and what effects these double types have on the protagonist, and how these are perceived by the other group members.

For this purpose, property observations and assessments of protagonists and doubles were examined by 205 observers in 25 double processes, in a further 10 double processes the effects of the double process experienced in relation to the protagonist, the double and the group members were evaluated.

An identical rating scale was used as a basis for all investigations and mean value, cluster and factor analyzes were carried out.

2. The dual properties described in the literature

Zerka Toeman Moreno describes that for her doppelganger

- this promotes the warming of the protagonist,

- it breaks through resistances,
- he reveals unconscious experiences,
- he gives the protagonist self-confidence,
- he draws attention to the catharsis of the protagonist,
- he runs the game,
- it opens up other forms of expression and experience for the protagonist,
- he leads the protagonist on other paths,
- he gives the protagonist insights,
- he supports the relation to reality,
- he intensifies or slows down the game,
- he gives the protagonist the feeling of being understood.

Hilarion Petzold posits for the double in psychodrama that

- it should be empathic / empathetic,
- it enables the client to experience the matrix of all-identity,
- it evokes regression to earlier stages of development through empathy, at which the protagonist can feel as whole and not yet splintered by trauma,
- it should be based on the reality of the experience of the protagonist,
- it should achieve identity with the protagonist.

Rüdiger Müngersdorff states for the double in the humanistic psychodrama:

- it has a communicative function that mediates between the group and the protagonist,
- it helps and supports
- it gives insights
- it enables distancing and moving away from the structure determined by life history,
- it enables group members to participate in the protagonist's game,
- it should help the protagonist to an expanded and intensified expression of his life world (repetition, concentration, shortening of statements, isolation of expressive elements, change of expression level),
- it enables the experience of social bonding in self-exploration, conveys openness and accompaniment of the group, conveys trust and the experience of fellow humanity during the protagonist play.

3. The study describes 10 double types in humanistic psychodrama which can be distinguished in their effect on the protagonist and which are characterized by different characteristics.

- the double is attentive, observant, and absorbing, and is of great help, clarity, encouragement, and hope
- it waits carefully, patiently and calmly and brings about calm
- it brings you further, has insight and specifies the topic and brings about knowledge, insight, clarity, possible solutions, goal setting, hope and encouragement to set off
- it agrees with the protagonist and shows solidarity with no particular effect on the protagonist
- it guides and drives forward in a controlling manner and brings about knowledge, insight, hope, confrontation, activation
- it is spontaneous, adaptable and very experienced and activated, promotes knowledge and insight, conveys clarity and help
- it is strenuous, self-addressed and involved, but has little effect on the protagonist
- it is rigid, insecure, entangled and causes tension, resignation and confusion in the protagonist
- it is hasty, contradicting, provocative and thus causes confrontation, shock, confusion and unrest
- it urges, judges and realizes its own concept. The protagonist reacts to this in a confrontational manner

Double types who act stringently, cognitively, experienced and empathetic are perceived by the protagonist as helpful in coping with his conflict resolution (types 3, 6, 1, 5), whereas double types who have acted judgmental, urging, patronizing (types 10, 9, 8) were perceived by the protagonist as not helpful or even as aggravating the conflict.

4. The effects perceived by the doubles and protagonists

The greatest correspondence of the effects of the double in relation to the protagonist, which were assessed on the one hand by the protagonist himself and on the other hand by the double, consist in coping with, relaxation and awareness, as well as solidarity. The least agreement is found for effects such as activity, help, reflection, calm and calm.

Approximately average agreement results in the assessment for departure, insight, confrontation, perception, consolation, security, encouragement, goal setting, as well as for destruction, resignation, tension and shock.

5. The meaning of the double in humanistic psychodrama

Based on the classical psychodrama according to Zerka Moreno as well as the behaviorist-oriented psychodrama according to Petzold, both content and methodological differences can be determined in comparison to the humanistic psychodrama. The study also makes the differences clear with regard to the goals described, which a double should achieve and bring about.

One goal of humanistic psychodrama is to give the protagonist the opportunity to expand his self-perception in situations of his life, to open up new scope for behavior and experience, to see new perspectives in the understanding of himself and to see satisfactory conceptions in social, cultural and social terms. To make the temporal context imaginable and tangible, as well as to realize it through broader knowledge possibilities.

Here, the double in the group process as well as in the protagonist game is constitutive with a humanistic value system.

The double is emancipated, based on partnership and at the same time centered on protagonists. It communicates with the protagonist about his feelings, his ways of thinking and values. The aim is to find similarities and differences in the ideas of protagonist and double. This exchange takes place on the verbal level as well as on the emotional level as well as on the action level in order to give the protagonist trust in relation to the double and the double the insight into the ideas of the protagonist. This common process of understanding between protagonist and double is experienced and felt by the other group members and motivates them to continue the double process of their own accord, to add to it, to vary it, as it is beneficial for their own conception formation.

Battegay (18) formulates:

In the group there is constant feedback, an ongoing feedback of the behavior of the members by others. Any action taken by an individual triggers a collective reaction. In this context, the double is to be seen as an integral part of humanistic psychodrama and not as a leader instrument to influence and control a protagonist scene.

An instrumentalization of the double can be derived from Zerka T. Moreno's double conception. In her understanding of double technology, Zerka Moreno is based on the tele concept. In this, the assumed tele-process is a decisive empathy provided by the double and does not correspond so much to joint interpersonal, communicative work. In this regard, Zerka Moreno's demand for "identity and the ability to distance" (identity as empathy largely provided by the double through tele-process, which should lead to a mutual feeling of being one of the protagonist and the double and which on the part of the protagonist a matrix of identity ,

The doubles of the humanistic psychodrama show the effects described by the protagonist. Does the double act e.g. B. in such a way that it makes suggestions to the protagonist and process-oriented helps shape the course of action, the protagonist has gained knowledge, clarity, hope and especially insight. Battegay (18) understands insight as a recognition of unconscious motivations based on past conflicts and a simultaneous first effort to correct behavior.

Since the double process is to be understood as a communicative encounter process, it always includes properties and effects in a larger context. Neither individual properties of the double nor the mechanisms of action of individual properties can be seen in isolation without understanding them in terms of a process-like change. It must be taken into account that the relationship structure between protagonist and double is expressed in the properties of the double and can be perceived there, so that the properties do not have to be considered separately with regard to the interactive events. So the double does not enter the double process with modified properties, but develops these properties in the interaction with the protagonist.

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