**Hans-Werner Gessmann  
  
Double in Humanistic Psychodrama**  
  
**Doubling is a central method in psychodrama** and is also used in other forms of therapy and counseling. In mediation, for example, it is an aid when translating between disputing parties in conflict resolution and is therefore a mediation strategy. Difficult content can be transported from one conflict partner to another by the mediator. The mediator presents the statement in such a way that the person addressed understands it and the person who is doubled still recognizes it as his.

In humanistic psychodrama, a double is a group member who appears next to the protagonist during the protagonist-centered work. In a holistic communication process, supported by body language alignment, the inner experience of the protagonist is clarified, conveyed to the group and, among other things, promoted knowledge and insight.

This game is made possible by the constant process of interaction between the group members as a double and auxiliary ego (fellow player), the protagonist and the therapeutic leader. It also develops its effect through dynamic processes within the group, which is why the protagonist game can also serve as a group therapeutic intervention. [1]

Since the double process is to be understood as a communicative 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. [2]

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**Function of the double**

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 helps shape the course of the action, the protagonist has gained knowledge, clarity, hope and especially insight. [2] Raymond Battegay understands insight as a recognition of unconscious motivations based on past conflicts and a simultaneous first attempt to correct behavior. [3]

With the help of the double, the progressive discovery of one's own self-image, one's own identity during the protagonist play on the stage can be represented and experienced in a dialogical conversation. The protagonist directs, the double has a mediating, supporting, helping function. Insight arises through the protagonist's own actions and experiences, the mediation arises in the game.

**Consequences in the mediation process**

Through mediation, the conflict party experiences a relief of negative feelings. There is an emotional deepening by slowing down and emotional enrichment of the conflict. Despite the slowdown, this is a shortcut to direct dialogue. Subliminal aggression, disappointment or defense against fear are explicitly addressed and correctly labeled. It comes to clearing out trivialities and superficial excuses, so that one can concentrate again on the essentials, and to establishing contact including mutual reference and a reaction (feedback).

**Dual types in therapeutic psychodrama**

An extensive empirical study of the double process by Hans-Werner Gessmann 1996 describes 10 double types in humanistic psychodrama which can be distinguished in their effect on the protagonist and which are characterized by different characteristics:

**Double type properties**

01 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

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

03 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

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

05 takes over the management, i. that is, it drives the process forward and makes suggestions. It is protagonist and action-oriented, as well as imaginative. It is perceived by the protagonist as bringing about knowledge, insight, hope, confrontation, activation

06 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

07 is strenuous, spoken to and involved and does not have any specific effects on the protagonist

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

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

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

**Effects in therapeutic psychodrama**

Highly significant correlations to specific effects in the protagonist are ascribed to the following properties of the doubles: Provocative behavior in the 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.

**The doubles describe four impact groups:**

Impact group effect

1 comforting, calming, hopeful and encouraging effect

2 destructive, resignation leading and confusing effect

3 calming effect

4 Insightful, solution-oriented, knowledge-giving effect

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.

Since the double process is to be understood as a communicative 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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Einzelnachweise

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