SLIDE 1

THE TELIC SCIENCE OF CHANGE

A theory for the development and transformations of the spontaneous- self in sociometric, psycho-imagedrama psychotherapy

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FEPTO Research Committee Meeting, İstanbul, March 2020: New horizons through changing perspectives.

You Tube Psychodrama Lessons 2023

SLIDE 2

Spontaneous Self/ Essence

SLIDE 3

Introduction

Let's re-search a living-being together.

Here is a flower in a pot and psychodramatic role's hero Mathilda. Mathilda enacted by Natalie Portman in Leon is together with us now.

SLIDE 4

We are doing research like Mathilda does.

SLIDE 5

Dieffenbahia is my favorite, too. Here you see mine. It is in my office. The setting here is for psychodrama a-deux. I take roles, so it is not mono- it is e -deux: "İki başına" in Turkish, the word coming from a poem, a poet. The photo was taken for the book.

The beginning is 1999. The first 10 years, I changed the pot almost every year. And the flower was changing and is still changing every day. A new leaf is blossoming every two weeks.

SLIDE 6

There are two different approaches in research: Let's try first the I- it relation. The flower is healthy. It is 30 cm long. It has 20 open leaves open; 1 is almost coming up, etc. This is positivistic objective research. The thing / the object / subject of research is it, the flower in a pot. What do you think: Is it a cultural being or a natural being? Do we need natural science models? Or social science paradigms for our psychodramatic research.

As a second approach let's use what Moreno left us as a philosophical motto: The motto of Encounter: I-Thou. Can this become an epistemological stance?

SLIDE 7

Let's try I-thou with our Dieffenbahia:

Dieffenbahia; dear, when I look at you, the first two things I see are the oldest and the newest parts of yours. Seeing your both leaves, I think of life and death. I wonder if you ever worry. Seeing the newest one I find the creativity and the hope inside me. I feel my-self hopeful, very optimistic about life and living. Seeing you and I feel, and my hair stands in the end, and I get these goosebumps.

SLIDE 8

"The world is passing through m-me."

SLIDE 9

I think and teach that every research method has ontological, epistemological, ethical, aesthetical, methodological and meta-theorical basis. Like in an iceberg, it's usually hidden and cannot be understood easily. Many researchers are unaware where they really belong.

SLIDE 10

When young,

SLIDE 11

I was not aware that mine and our-co sufferings and grieving that we try not to show in photos and in life will lead me to my future.

SLIDE 12

Out of those sufferings were born:

SLIDE 13

My grief model, my role development model, my bonds model my language transformation model, and all forming a "theory of changes in the selfhood in psycho-image psychotherapy" theory. In these three books you'll find the fundamentals of using narrative discourse and the metaphoric mind regarding understanding and conceptualizing the "spontaneous self".

STOP SLIDE

And then will come five other books, three for sense-emotion-feeling development theory, a theory which includes eight models including tele and cosmic resonance model and four main methodologies: image-drama and psychodialogia, discourse analysis, narrative interpretation.

"Psyche," "self," "sprit" and "soul" in English are used for the same entity that psychology, psychiatry and psychotherapy deal with.

"Kendilik/ öz" in Turkish language dictionary (TDK) is described as more an "ontic and ontological category" compared to English dictionary descriptions giving more credit to the "character and personality features". I find it useful to imagine the self both with an essence component and with a relational component. For Turkish differentiation of kendilik and öz I use a criterion by which "öz" is more valid when an observation about the being is being done, "kendilik" is more when subjective component is mentioned.

(Some examples self-esteem= öz-güven, kendine güven; self-critics= öz eleştiri)

J. L. Moreno being in a phenomenological and existentialistic philosophic stance did not take the "subject/person" as an object. He co-researched the situations and solutions together with the protagonist in an existential validity level (Moreno 1959). Although he claimed roles can objectify the behaviour his theory of roles (Moreno 1934, 1946) and his spontaneity theory of child development, it was not enough to be credited as an "academic" science research currently.

Some authors like John Nolte (2014) and Rozei Telias (2019) recently mention about "role theory of personality" "Moreno's personality the theory." As an expert, I do not deal with "personality" except with a few dimensional questions measured by the spectrogram/ diametric tool during psychodramatic session.

Taking the spontaneous self as a different and separate entity is giving me new opportunities. The first step is to limit myself as a researcher

to the here and now reality, semi-reality and surplus reality of the psychodramatic session -and following sessions in an ongoing group. I limit my focus only to "the self."

All phenomena that are coming out of reality and truth universes (Doğaner 2022, Doğaner 2023) and which are present or absent in consciousness till the moment in psychodrama scene are represented in the here and now. And they can be conserved as a text of the session. They can all be researched by the laws of grammar. Grammatic rules and laws are one of the most consensual social reality laws. The natural science researcher must obey the rules of physical reality for validity and the social scientist must obey the rules of social reality for validation.

SLIDE 14

SLIDE 15

Here you see my reality universe and truth universe projections.

Türkçeyi SLIDE'tan okurken altına sırayla yazılabilir:

UNIVERSE OF REALITY
And Field of Physical Development

UNIVERSE OF TRUTH UNIVERSE (Inside image, experience and knowledge about reality)
and EXISTENCE FIELD/ GROWTH FIELD/ BEING

Neutral
Unpercieved
Real and unorganised real

Existing Body

Encounter

Pleasant/ Unpleasant/ Neutral

Percieved Reality
«I» in the Mirror
My Observed Behaviors / Social Roles and My Products and Creations
Man Created Objects
Field of Play
Screens
PD Stage
(Concrete Field Of Surplus Reality)

Attraction/ Choice/ rejection

Word, Symbol, Writing, Proposal, Judgement, Concept, Surplus Feelings, Surplus
Meaning
METHAPHORICAL SELFHOOD, Surplus Joy,
Images and Schemes of my SPS Roles

Psychodramatic Universe
Ideal and PD Role Images and Schemes

Presumptions
Memories
Visions, Imaginations
Dreams
Psychodramatic/ Metaphorical Body
Essence
Images of Perceptions, Senses and Emotions (extrosptive and introseptive)

NOVELTY (New Connections)

Out of Slide.

A large part of spontaneous self can be searched as a sociocultural phenomenon. Spontaneous self can be traced in his/her creations, products including discourses. Even the false self although cannot be differentiated from lies can be caught when metaphorical and interoceptive body is included into investigation. In this setting of the scene and the transcript/ text of the scene, the investigated object of the experiment is the transcript/ the text.

Like in dreams, some components of the spontaneous self" shows itself up in the subjects, verb/ predicates, suffixes, and modals -like imperative mood and should modal- in the language and some features and developmental level of it become concrete in psycho-imagedrama plays in observed roles and with some image, symbol, and metaphors.

In Turkish "-cı suffix" shows the role and the "projection and wish mode" (tasarım/ dilek kipleri) covers the psychodramatic roles that Moreno described. In Turkish modals are combined into the verb as well as the time tenses.

The self is out of chronological age. It can travel through different ages and times at a specific moment. This time traveling may be spontaneous by itself or by direction. In two of my presentations, one named "Kairos versus Khronos," I presented a metaphorical time concept model for psycho-imagedrama (Doğaner 2010, Doğaner 2016). Not to be confused with the titan Kronos -although in some sources they are the same- his primordial form Khronos can be contrasted with both Aion/ Aeon and Kairos. Aion was symbolizing the ritualistic, cyclic, past repeating patterns of time. It was called to be "the time of Gods", while Khronos was the time of humans. Kairos is the arranger of "just the right moment," "creative moment."

We accept that some of the psychodramatists are basically dealing with the self-development, the self-growth and the self-transformations using role theory mentality. For me, the roles and the self are accepted as being closely related. The second step is to combine some models together for understanding and conceptualization of the change and

transformation of self during the session and in the flow of following sessions.

SLIDE 16

My assumptions are:

Spontaneous self is a separate entity. The word "selfness" is not good enough but maybe "selfhood" is OK. We could say selfnessless I guess, but if we are talking about a process like in here hood is better, like in childhood. The self is always embedded in daily language: In Turkish "kendi," and "öz." It is not consisting only of the relational self that psychoanalysis started to deal later then the structural model of ego-id and superego. The structure is mostly cultural. As a structure it can be fragmented, splitted. But there is also the part that comes with birth (authentic, true self) and develops, grows; there is also a part that disguises or freezes and becomes false-self and there is also a part that becomes a saint.

I will do a categorization soon.

SLIDE 17

Spontaneous self and relational self- grow/ develop/ change and transform together. It is by birth there (S factor) and cannot be separated from culturally developing components (like spontaneously speaking) although may be conceptualized as separate (like flower in pot, bird in cage)

SLIDE 18

Is self/ essence only a subjective experience?

Can self/ essence be observed objectively also?

Is self a dynamic and evolving process?

Is self, relational like psychoanalytic object relation theories assume?

Is self/ essence the archetype of wholeness as Jung assumes?

SLIDE 19 ŞEMA

Our categorization will be parallel to role development scheme. It is the first time I use my second version of the role development scheme that I had developed from Leutz's. (What did I do now? I changed her transcendental roles into psychodramatic ones and *added* an integration and efficacy category. Thinking-feeling-behaving-efficacy congruency.

Previously I only added the psychodramatic category but now I also take out transcendental which sounds very spritual; because while preparing this lecture I realized that transcendental roles are already in psychodramatic roles which is used by Moreno but not Leutz.)

SLIDE 20

In psychoimage-drama practice and theories I used two entities the most: Existing self/ essence and metaphorical essences. They sound philosophical terms, aren't they? I would like them to be accepted as the part of narrative discourse. My work required the two concepts most.

SLIDE 21 ŞEMA

Now you see the scheme of categories and processes of self. Very parallel to role development process. Existing essence which can well include authentic/ true self category of Winnicott, experiencing self, sociocultural self which can well include the false and true selves of Winnicott, true self of Jung, relational self of psychoanalysis. Metaphorical selves which can include psychodramatic roles of Moreno; and if we use the pathology of metaphorical selves, we can

include the metonymic that means the psychotic self in the clinic. It can also include the ideal self. As the last category we can create the integration and self-awareness as the most developed level a human being can reach. This category can include Jung's self (wholeness which is symbolized with mandala) archetype. Jung's persona will be in sociocultural self-section while shadow can be found in the antagonist world in psycho-image drama since if it is projected onto others. Not projected part can be discovered in metaphorical selves during psycho-imagedrama.

SLIDE 22

The self has no physical age. It can travel through all ages.

It can identify with any being, creature on cosmos through play and role playing and imagination, including the phantasy/ unreal creations.

This time and space travel can occur spontaneously or can be induced in the "here and now of surplus reality" of the psychodrama stage.

SLIDE 23

Roles (in Morenian meaning) can be categorized / analysed and staged during psychodramatic psychotherapy and this helps to evaluate self-growth/ development/ change and transformations.

SLIDE 24

Clayton and Daniel supplied us an ethological/ survival/ facing based model (fight/ flight/ freeze). I added a psychodramatic role category in their analysis method. Also made a sequential table for each member in the group.

SLIDE 25

Roles are embedded in language.

 In Turkish, the "-ci", "-cı" and "-en", "-an" suffixes and in English the "-er" suffix. Design/projection modes/tenses are for "psychodramatic roles". In Turkish these modes are also added into the verbs. In English they are conditionals and modals.

And we discovered that the parents raise their children talking to them in what we named psychodramatic role tenses/ modes in Turkish. These are design /project tenses.

SLIDE 26

Change in psychotherapy can be evaluated by an evaluation procedure of:

self-development staging models (here: Gilgamesh and four placentas: 8 passages and 4 bonds),

role- development staging models (here: Cosmic Women model),

language change and transformation model (here: already named like that).

Let's see what we will deal with. The change of selfhood (as you'll realize here self becomes a category of process) shown and followed by four models: Gilgames, Cosmic Women, Four Plasentas-Four Births and Language Transformation Theory.

SLIDE 27

Everything starts with separation and of course the loss and the gains.

Separation from our old self and old bond is also a narrative of grief. Growing is grieving.

This point is important for my theory.

The first hero in history, Gilgamesh, supplies us the first **arche-role.**

Now let's experience his story by the help of two artists, painter Kadriye Özelmas and gishgudi player Peter Pringle.

SLIDE 28

Now I'll do a psycho-symbolic reading of Gilgamesh, the first king-hero and griever archetype in written language. I'll use this reading for a self-growth model.

Stage 1: Warming up

- After Enkidu's death, he remembers the Divine Flood survivor Utanapiştim who became immortal in divine "earth."

- He wears lion hide (living the power stage for love. Lion is the symbol for courage and strong heart as well as the rod of heart and focusing to be transformed to divine power as well with a dagger. Psychodramatist is like the rod in warming up.

- Flood symbolically means revolution; like "killing the grand-father" for new things, breaking/ changing the cultural conserves; it is also death and separation.

- Gilgamesh oscillates between immortality and earthy powers; leaves his kingdom.

- Mountains and valleys (nature symbolism) are experience of up and downs and of having self- knowledge through other's eyes, the image of self.

- The other creates ego ideals to be approved.

- Here Gilgamesh starts to question Gods and Goddesses. He is angry.

SLIDE 29

Stage 2: Forest and lion (nature and animal symbolism)

- Forest represents entrance to unconscious or non-conscious. In the story it is higher / divine category. The lion represents the defenses of ego. He makes the lion faint, not kill. Freud would take us to pre (lower unconscious) where Wilber takes us to post waves of consciousness like Assogioli takes us to higher self.

- It is like to make the ego sleep a little bit. Like our protagonist leaves the ego level of consciousness, the, I, when he/she starts to create the scene on stage. Spontaneity factor is now awakening, arising.

SLIDE 30

Stage 3: Maşu Twin Mountain (nature), 2 scorpion men (animal)

- Turkish Shaman Nilgün Arıt writes that in the Bible, there is a story of Samaria civilization. Scorpion is a symbol related to sun. There are scorpion men who keep the holly gates of divine light, of spiritual growth. Here also the scorpion men are protectors and controllers of divine gates. If they like they let in, if they don't believe in the honesty of the voyager then they kill. They like Gilgamesh.

- This is also the dualistic stage. The light when straight gives a short shadow of the person/ object, while oblique it gives taller. The issue is to get into the mountain. From the shell to in, from personality to self (essence). In the psychodramatic stage it is like finding a way to the locus nascendi from the recent situation.

- Let's not forget that all the later prophets got their divine messages in some mountain or have something related to a mountain.

SLIDE 31

Stage 4: Precious stone

- Walking dark inside the mountain and finding the shining stone loaded tree garden symbolizes finding the self, the essence. It is the garden of Gods. It brings joy to Gilgamesh.

- In psychodrama this is where the protagonist has gone through abreaction catharsis and researches her/ his deeper spontaneous self.

- From the grief perspective, restoration point of oscillation.

SLIDE 32

Stage 5 The Sea, the Goddess of fermentation, Siduri

- Let's go on our work of psychological symbolism: After the garden Gilgamesh arrives to seashore, to a pub run by a woman named Siduri (God of fermentation) Beer is very important for Sumerians.

- The lady advises Gilgamesh to take care of himself, get the joy of life, go back home, and live happily with people, eat, sleep, dance, drink, dress nice, keep clean, raise children.

- That's the destiny of mortals.

- What a good advice, isn't it? For many people, that is what mourning for beloved ones teaches. That is what we can learn as

the best. Although there is a risk for hedonism and for substance abuse that point is "what a good life!" is.

- From grief point, this is acceptance and resolution.

- In psychodramatic scene: The "drunkenness" to me is a symbol of an altered state of consciousness, where things seem to be in a new perspective.

- Diplopic /binocular sight gives depth. Dionysus is the god of wine. Drunkenness prepares ecstasy / ex-state (getting out of the situation). Rumi in Sufism also talks of wine drunkenness as a passage gate to the divine.

- This is in PD stage the mirror point where the protagonists sees himself by the help of the double and after abreaction and integration catharsis points (integrated through role reversals with antagonist and auxiliaries) sees, interprets his own situation, finding a new way out of the situation from a higher level /dimension on the scene.

- From grief side, this is where the meaning of grief changes; like, "Now I get thankful that he was my father," "Thanks to him for he has lived," etc.

- But our hero/ protagonist Gilgamesh will not stop here.

SLIDE 33

Stage 6 Dead Sea, the boat, boater, boat oars and Urşanabi

- In symboldrama the water has healing powers and represents the mother. My Matnavi-drama work with a group of psychodramatists helped us the water as a purifying symbol.
- Freud, Jung used water in their metaphors (iceberg in the water; island and ocean)

- Water has transforming quality with the warming up
- In this story the boater and the designation (Utanapiştim) are both men figures. This may associate us with Jose Fonseca's triangulation stage.

- Dark sea symbolizes the place where time and place is lost and we have the risk of being disorganized and chaotic like a psychotic or mystic. It is a passage to Leutz's transcendental roles (be able to role reverse with all the elements of cosmos).

- If not with guidance it is not so rare that the reality realm is lost.

- The oars in the legend are safety factor, the measures of outer reality.

SLIDE 34

Stage 7: Utanapiştim and Mina; the creator of survival

- It was long believed that Noah is the first in flood myths. In this Summerian legend we learn that he has a prior. He was helped by the God of Wisdom Enki.

- They were examined by 7days of sleeplessness period and they tell that Gilgamesh will not be able to pass this exam for getting into immortality gift.

- He takes the challenge. The bread by the bed tells the truth although he denies that he has slept. No chance.

- Now Utanapiştim advises: "Get rid of fears and sadness; go back and do helpful things for your people. This will turn back to you as happiness."

- Mina the wife is sad for Gilgamesh and asks her husband to point out the place of the youth grass. He accepts.

SLIDE 35

Stage 8: Deep of the river, the grass, the snake, cooked brick

- This time in river, the symbol of flowing life, he gets the grass. During all the way together with the boater again, he thinks differently than before. He asks himself: "What is it for if all my beloved ones are not with me. They die, I live. I will share the grass."

- In psychodrama it is the place of sharing and becoming an ordinary part of the whole.

- In grief it is to re-bonding to the deceased and to be "helpful" to the others, to public, develop the older roles to a progressed level (role creation)

- The snake eats the grass. Leaves out the old skin.

- Snake is the symbol of time, of transformation, symbol of chaotic matrix of creation. Symbol of both poison and anti-poison (antidote).

- He accepts the rules of the Gods. He takes the God's side. Moreno's role reversal is the same.

- Urşanabi takes him back to the city of Ziggurats, Uruk;

- Seeing the walls with fired bricks that he made, he feels contented. He identifies with Enkidu's courage and takes a part of him to his self.

SLIDE 36

- Seeing the walls with fired bricks that he made, he feels contented. He identifies with Enkidu's courage and takes a part of him to his self.

Now let's review in Turkish while the Table in English stays there.

37- 38 Read from the slide

39- 40 Read from the slide

SLIDE 41

Self grows in-with a hand. Mother, family, society, and cosmos.

We fly from these nests.

SLIDE 42

We eat the leaf and grow. I called this mulberry leaf and silkwarm model.

SLIDE 43-44-45-46

I called them four placentas and four births. (Eight passages four births.)

SLIDE 47

- Physical placenta of the mother: Physical birth (original 1)
- Socio-psychological placenta of family: Psychological birth (free 1, free 2)

- Socio-cultural plasenta of the society: Sosciocultural-birth (autonom1, original 2)
- Cosmic placenta of the universe: Cosmic birth (original and holistic)

SLIDE 48

I built the Cosmic Women Metaphoric Model from role development perspective: Rol taking, rol playing, rol creating and co-rolings with others.

- Role taking (Ellen of the film «Alien»)
- Role-playing and creating (Eleanor of the film «Contact»)
- Role-creating and co-rolings (Louise of the film «Arrival»)

SLIDE 49

Elen performing the role given.

SLIDE 50

Eleanor choosing her path and roles.

SLIDE 51

Louise meeting, co-roling

SLIDE 52

and partly becoming the other/ her antagonist. We see the snake (ouroboros) here again. Now future is experienced as in here and now for Louise.

SLIDE 53

Role Anaysis derived from Clayton and Daniel were used as a method. You see it in the Table.

SLIDE 54

Here you see my envision of how self grows. It is close to what I later wrote as the Telos of Tele. This scheme here is in fact version two. I added The Universe of Truth and The Universe of Reality here which I developed late while writing Psychodialogia. Regression is only in Truth Universe, never in Reality Universe. We never see a person regressing to age one in physical reality. Khronos works there, Aion and Kairos work here. Freezing, fixation; symbolic/ metaphorical death or birth occur only in Truth Universe. But they express themselves from in to out as behaviors, appearances, relations, language and products, creations.

Let's emphasize some points:

The growth of self is exponential, not linear (Matryoshka, onion).

I, like Jung, think of it to be symbolized as a circle, mandala. I wrote here the ages in an idealized form of growth. For example, 16 is the age of becoming emotionally free; but this does not happen so in practice. I use the idea for growth in psychotherapy. So, for me the issues is even abstract we can have a measuring tool; let's say a psyche-meter by this.

SLIDE 55

Language/ discourse transformation model (my psycholinguistic experience goes back to 1990)

- Self can be measured and leveled in language/ discourse features.
- Subject is important in expression. The use of subject changes during psychotherapy vertically (during the session) and horizontally (in the ongoing process) (You, I, I…myself…, we, self, etc.)

- Verbs/predicates in the language show the fuction level of the subject.
- Project/ «Tasarım» tenses/modes -«Psychodramatic role modes (Doğaner 2019» show major changes during pychotherapy: Should, let's, must, do, if;
- In English they are conditionals and modals
- In Turkish these modes are «suffixes» into verbs -infinitives
- -meli, -malı; -se, sa; -e, a (false we), (-: command, like in "yap/do" infinitive)
- Senses, emotions and feelings can be followed in the text and psychotherapy vertically and horizontally feeling words increase.

Note: Psycho-imagedrama psychotherapy does not show a linear progress. A session may exibit a more regressed level of self from the previous one.

SLIDE 56

In very short we assumed and found that the biggest change is as follows:

- Instead of taking the «given» functions/ roles, the subject starts to choose functions/ roles (I want to) and the self starts «feeling» (kendimi üzgün hissediyorum).
- Subjectification and selfification occurs.
- I, İnci, use doubling and questioning as the prominent techniques.

SLIDE 57-

Now I will present 9 of our cases, that means 9 sequential texts which belong to Dilara of the book Self Development Theory/ Kendilik Gelişim Kuramı. We presented this research in FEPTO research committee meeting.

58-77 alt yazıya gerek yok (Slides in the YouTube presentation are in English; not taken here)

I think that all these theories, models and methods can be grouped under the larger category of the Science of Change in Psycho-Image Drama."

So, how to combine them towards a more complex theory of self-development and change in psycho-imagedrama psychotherapy is the conclusion point.

After the break I will present "a feeling theory" and some major "methods."

SLIDE 77

The other five books: Psychodrama A-Deux: Sociometric, Pscyhodramatic Indivudual Psychotherapy. It should be realised that this is not named Monodrama. Actual Science does not love the sociometric couple of pychodramatist-protagonist. It tries to spoil the co-research issue in sake of the objectivity of the scientist. While what I want to do is to make phenemenology a science, New Telic, that meams co-feeling Science.

Image Drama is a method already in itself. We work in the format of psychodrama with eyes closed through introsptive body sensations, images, methaphors and feelings. Here the images are directly converted into images.

In the Discourse of A Psychodramatist my part of the speech text becomes the research subject. The scientist searches herself.

Psychodialogia presents a method of working and conceptaulization for psycho-imagedrama. It is the logic og un-logic. It formes a diametry from dream to creation via magical thinking, dialectics traveling in the universe of truth and reality.

Lastly, *Feeling and Tele* to be published until March 2024 is a book of models and theories. We found out eight Gates/ Passages in Gilgamesh-Enkidu. By a meaningful coincedence, my voyage for my theories comes to a solution in eight books, opus 8. This became an integrated

theory which I present here and now. You'll here about the telos of tele here.

We even prepared a Phenomenological Dictinory of Feelings here. We say, "feeling has a name." Observed emotional states appear in the blankets of the transcript writer. She is the only scientist in actual science criteria. All others are in flow, hand by hand.

SLIDE 78

We arrived to 3000 pages. We had totally 32 cases (transcripts and protocols except traniee's small group work. 9 cases were Dilara work. 2 cases were worked twice from different perspectives. In Selfhood and Plasentas Sürel, Ayşe and Hadi accompanied me. In A-Deux, Discourse of Psychodramatist, Psychodialogia and Feeling and Tele Hadi was with me. In Image drama co-terapists were Sürel, Ayşe, for technical help Hadi and Simge were there. Elif Saillard accompanied me in research part.

SLIDE 79

There are six theories; six metaphorical models which has twenty-eight sub-models that bring concretization to the theories and six research methods with nineteen sub-methods.

SLIDE 80

In this lecture/summary titled Telic Science of Change will present some of those which are distributed in eight books in an integrated and un-sequential manner. For example, the language methods will just be there in the start giving us some results. Whether from reality realm/ universe or from truth realm/ universe when we discover some region, we spontaneity followers first travel then make the map. We have of course some old conserves in hand but in creativity action comes first, knowledge about the thing/ the realm and about the actions comes later.

During the seven years of writing and conceptualization process the drawings, the sketches I had in the start was very simple compared to the map I have today. Of course, I then had the thirty-three years of experience of medicine, thirty-one years' experience of psychodrama and twenty-six years of psychodrama teaching, not to forget about all the readings, translations.

SLIDE 81

I emphasize that I listed only my contributions in tables.

SLIDE 82

TÜRKÇESİNİ OKURKEN ALTA ALT YAZI

New Telic Science Theory With It's Main Methodological Difference From Actual Science

Telic Experiental Co-research derived from Moreno's Experimental Co-research Model

Co-created Transcript as the Subject/ Case of the Research Instead of the Person

Analogy and Metaphors Model *(Supported By Brain section of the book, hypohalamus, pineal terms, etc. Moles's Science of Unpresize)*

Heads and Tails Mental/Psyche-Selfhood and Brain/Body Model (Hypothesis of Sherzad Feeling Model) -coming soon

Mirror Model (by Tele build via Reflection and Sharing) Instead of Light-Shadows (interpretation) Model –coming soon

SLIDE 83 ÜSTTE YAZILANI AZICIK TUT

SLIDE 84

The current theory is as important as grief and self theories in my bigger system: Sensation-enotion-feeling theory.

SLIDE 85

This time I used another arkche-narrative: Sherzad of One Thousand One Nights. A arkche woman hero from East, as old as Greek myths.

SLIDE 86

A model with dört hypothesis each including four sub-hypothesis is built.

Evolvement in time; feeling-genesis, table of senses, emotions towards feelings; time relations, fractal times, Zeigernik effect, relational nature of emotions feelings and the encounter, integrity of thought-feeling-behavior-effect componenets of role etc are all discussed.

SLIDE 87

The most important of one-thousand-one feelings are classified along with relational (encounter and receiving way) components.

A phenomenological feelings dictionary is prepared for psychoterapy.

SLIDE 88

Processes of Emotional Relation (Encounter, **Receiving Way**, Stages)

Directions of Emotional Relation (Completing-reciprocality, **progressive-regressive-freezing**)

Reflection added to Triology of Empathy, Transference and Tele in regard to emotional relation types. Tetralogy. WATER-MIRROR MODEL

Telos of Tele in regard to self developmental stages are associated.

Bold written features are my contributions into the conceptual frame.

SLIDE 89

Here two more metaphoric models help us to concretize the theory. One is the water-mirror model. Here it is the algorthym of the psyhodramatist (being transperent, being away from an interpreter of the personality, reflecting, sharing, by the co-stance as double, researcher and director) makes him/ her like a mirror then a light.

SLIDE 90

The second model helps to transfer the situation change from body sensation to feeling in language. The flow of a strong water becomes calmer when reaching the ocean.

SLIDE 91

Damasio's work, which I summarized in Feeling and Tele, proves this evolvement from somatic to cortical. He uses the tree metaphor.

SLIDE 92

I used the three metaphor before reading him, Roots, Wings and Stars named after Dalmiro Bustos version for freedom. Mine includes

cosmos. It is our Transgenerational Psycho-Image- Drama School that I opened in 2022. First graduates will come in May 2024.

SLIDE 93

It is now time to gaze at the main method I also teach in this school. Now we are coming closer to the topic of Change in micro level of our work. I described this method in a very detailed way in the book Image Drama.

SLIDETA BİRAZ KALINIYOR
SLIDE 94 İNGİLİZCEDEDE BİRAZ KALINIYOR.

SLIDE 95

While we are talking about change now let's look at the conceptualization for change: First How where we start from the truth universe, second change through the Daimond of Change algorthym inspried from Sabelli, Sabelli and Hale; and third let's see how the canon of creativity of Moreno opens up from the circle to spiral.

SLIDELARIN İKİSİNDE DE KALACAĞIM BİRAZ.

SLIDE 96 VE SLIDE 97 OKU

SLIDE 98 ve 99 OKU yaratıcılık halkası oku

SLIDE 100

I'll give an example of transcript interpretation in My Rozary Father case in the book Psychodialogia.

> The main thematic polarizations are: 1) false we-me, 2) denier-acceptor, 3) loneliness-overwhelmed by relatives and 4) passivity-real encounter.

These polarization progress towards subjectification and fairwell to father synthesis/ creation.

The psychic abuse in real life an the sexual insult in truth/ phantasy life is stopped by the developing ability of saying NO during the play of the protagonist in the scene.

I once see that eventhough past time does not change we change the senses-emotions and feelings attached to the memories of past in the here and now reality of psychodrama scene. Change and growth is the main issue.

SLIDE 101

We can now claim that change in our work is from sense and emotion level of body to feeling and conatus level and then the cognitive one comes simultaneously.

SLIDE 102

While stimulate my protoginist towards change and growth to a cosmic (özbir) human being level not touching to Tele was impossible. I included a long place fort he topic tele. And I added a model form y cosmos envision: Cosmic Resonance Model.

SLIDE 103

- Beyond words, deeper than feeling/ free from time, space/ in you, in me, in us/ one, one co-vibration, a resonance.

SLIDE 104

From the Book Feeling and Tele
Cosmic Being Creative Actor/ Antagonist World
(Rain-Lake/ Cosmic Resonance Model Inspired by Moreno and
Moreno and Philosoph Stone Model of Peat, Science of Unprecise

of Moles, Rainbow and Penguins Model of Farrow and Methers, And Connectiviness Model of Kılıç)

SLIDE 105

Rain and Lake Model. Wave Amplification and Attenuation rulse are important.

SLIDE 106

From Whole to Part Model is in parallel with unconservibility of spontaneity. (An example is the flow of energy from mother to child in birth in an open systems frame)

SLIDE 107

Our research proved that sense-emotion and feeling levels can be discriminated in the transcript. (Only sense and emotion in discourse)

SLIDE 108

Our findings

(I am) Cooling, smiles, (I am) sad, (I) pitty, loves, (I am) disturbed

Here we see a very important phemenological sign. Protagonists says (I am sad) but she smiles.

SLIDE 109

Animal cries upward with pain.

SLIDE 110

Man cries inward. He hides the face probably feeling shame.

SLIDE 111

Animal shows the teeth in agression.

SLIDE 112

Man is blocked.

SLIDE 113

Animal closes it's eyes.

SLIDE 114

Man takes out his eyes since he did not see the truth, not because he slept with the mother.

SLIDE 115

Mammaa I killed a man.

SLIDE 116

Fredie: Mama I killed a man.

İnci (doubles): I killed him only in a song.

Fredie: Oh, I did'nt mean to make you cry. My time has come.

İnci (doubles): Anne I did not have the power to make you feel. It is your emotion, your feeling, It's now my age, my time.

SLIDE 117

My age. My generation.

SLIDE 118

Einstein is said to be asking forgiveness of Newton while discovering his theory.

SLIDE 119

Moreno was more courageous.

SLIDE 120

Our findings:

Warming up, the play middle, the resolution and finishing part. The blue is sense, the orange is feeling.

SLIDE 121 VE 122

I made a method proposal list for psychodrama researcher. Let's read first in Turkish and then in English.

SLIDE 123-140 ARASINDA

Now let's classify all what we mentioned until know. The tables are first in Turkish then in English.

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