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Discovering Thoughts, Inventing Future

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Khadijah (RA) an Ideal Wife: A Perfect Model and Example of Muslim Women

By Dr. Rashidah

International Islamic University Chittagong

Abstract- The marriage is not just an economical and physical arrangement of living together but a holy agreement, a gift of Allah, to lead a joyful life and carry on the lineage. The connection between them is not like as neighbors and friends; it is more excessive. Allah (SWT) explained in the Quran:

The sign of Allah is that He created mates for you from your selves to get tranquility in each other's, and He placed between them love and compassion (Al-Quran, 30: 21).

Husbands and wives must be well-mannered, pleasant, sympathetic, frank, helpful, reliable, well-wishing, loyal, and polite with one other. A good and virtuous wife is a most pleasure for a husband. Mother of the believers Khadijah (Ra) was dutiful, comfortable, and well-being of her husband to Prophet Muhammad (saw).

This paper aims to explore and highlight the Khadijah (Ra) works, activities, behavior, and manners as a righteous wife of Prophet Muhammad (saw) and investigate the probable measures for Muslim women from her family life. This paper is a theoretical study based on the biography of Khadijah (Ra) and Hadith of the Prophet (saw). Therefore, I strongly think that today the instructions, lessons, and teachings from Khadijah (Ra) family life are indispensable for Muslim Ummah to bring peace and happiness in the modern age.

Keywords: *khadijah (Ra), ideal, model, example. muslim women.*

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I. INTRODUCTION

A wife is an institution of the whole nation. Its root goes back to the beginning of the first man and woman Adam and Hawwa, the first woman of the world Hawwa was the wife of Adam (first man). A good and sound society depends upon the smallest unit that is a family; and a family builds by love, care, and cooperation between the husband and wife. It raises peace of mind and provides a secure atmosphere for the growth and progress of the whole human race. The most of the Prophet, including the last Prophet Muhammad (saw) practiced system of marriage. His first wife was Khadijah (Ra), she is the perfect model, icon, example for Muslim women.

II. SHORT BIOGRAPHY OF KHADIJAH (RA)

Khadijah (Ra) was born fifteen years before the year of the Elephant (Amul Fil) in 566 CE at Makkah. Her

nickname was Ummul Hind and Ummul Kasim. She was famous by his surname "Tahira" (the sacred one), and Khadijah Al-Kubra (Khadijah the great). Her father, Khuwaylid ibn Asad was a great businessman of Makkah. Her mother, Fatima bint Za'idah was a third cousin of Prophet Muhammad (saw) mother (Aj-Jahabi, 1990). She died in Ramadan, tenth year after the Prophet Hood. She buried in Jannatul Mualla in Makkah. The Prophet Muhammad (saw) feels grief for the death of Khadijah, later Prophet (saw) called this year "Amul Hujun" (the year of sorrow). Here mentionable that the uncle of Prophet (saw) Abu Talib also died at the year of Khadijah's death year (Tabari, 1998).

III. THE DIGNITY OF KHADIJAH (RA.) IN ISLAM

Khadijah (Ra.) was the first from companions of Prophet (saw) who get the glad tidings as to enter into Jannat (heaven). The Prophet Muhammad (saw) said her, "O Khadijah, here is Jibreel. He ordered me to say Salam to you and to inform you the glad of tiding of a home of pearl in Jannat (heaven) in which there will be no pain or toil." She responded Allah is the contributor to Salam. Peace is upon Jibreel and peace, and mercy of Allah be upon you" (Saheeh Muslim, Chapter: The virtues of companions, the Mother of the Believers).

Abdullah Ibn Abbas (RA) reported one day the Prophet (saw) drew four lines on the land and told, "Do you know the significance of these four lines? The companions of Prophet (saw) who were present there respectfully answered, Allah and his Prophet (saw) knows best. The Prophet (saw) said that those four lines meant the four most graceful and great women of the universe, they are, Khadija bint Khuwalid (Ra), Fatima bint Muhammad (saw), Mariam bint Imran and Asia bint Mazahim.

The wife of the Prophet (saw) Ayesha (Ra) feels jealous about Khadijah (Ra), although Khadijah (Ra) had died before her married to Prophet (saw). Ayesha (Ra) said,

"I never jealous any of the Prophet's wives as I jealous Khadijah (Ra), and I had not even seen her. The Prophet all the time remembered her. Whenever any sheep or goat slaughtered, He sent the choicest parts to Khadijah's relatives and friends".

"The Prophet of Allah rarely went out of the home except mentioning Khadijah (Ra) and praising her,

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One day he said about Khadijah (Ra) at that time I feel jealous and said, was she not an old lady whom Allah has replaced for you with a better woman? He got angry and replied, "No, by Allah! He did not alternate her with other one. Because, Khadijah believed in my speech and work at what time people doubted in my mission, she helped me with her assets while men ignore me from their wealth, and Allah give me children from Khadijah (Ra) (Ayesha (Ra) said) and I said in my mind, "never shall I speak unfavorably of her again" (Saheeh Bukhaaree, The virtues of the Ansar).

IV. KHADIJAH (RA) MARRIAGE TO PROPHET (SAW)

Khadijah (Ra) was a very successful merchant. She appointed others to business on her behalf for a commission. After she heard about the honesty and responsibility of Muhammad (saw), she offered Muhammad (saw) to do business on her promising gave to double from her usual commission. He agreed and left Makkah with the Khadijah's servant Maisarah. On this business trip, he had made a lot of profit for Khadijah. Maisarah informs Khadijah about the noble character and qualities of Muhammad after return from a business trip (Ibn Hisham, 1955). Before her marriage with Prophet Muhammad (saw), she married twice time. Her first husband was Abu Halah Malik bin Zararah Tamimi and the second husband was Atiq bin Aidah. By her first husband khadijah (Ra) had two children, Hind and Hala and by her second husband, he had a child Hinda. She refused many proposals of marriage after the death of her two husbands because she had no intent to marry a third time (Ibn Hajar, 1978). She changed her decision when she meets to Prophet Muhammad for her business transaction. She proposed the Prophet Muhammad (saw) through her friend Nafeesa to marry her. The Prophet Muhammad (saw) was delighted with the proposal, but he nonetheless first went to his uncles to ask their advice, they all settled that he should marry her (Ibn Saad, ND).

At the time of marriage Muhammad (saw) was twenty-five years old, and Khadijah was forty years old. She had two sons and four daughters by the Prophet Muhammad (saw). They are Qasim, Zainab, Ruqayya, Umme Kulsum, Fatima, and Abdullah (Ali Khan, 1983).

V. FIRST MUSLIM

Khadijah (Ra) was the first female, or rather the first person, who believe Allah and His last Prophet Muhammad (saw) and believe in all that he receives from Allah by wahy (revelation) (Ibnul Asir, ND). She was also the first who hear revealed verses of the Quran from the Prophet Muhammad (saw) and after the Prophet (saw) first recite it. She was also the first person who acquires knowledge of prayer from Prophet (saw). One

day, the Prophet Muhammad (saw) Came home after Jibreel trained him the rules of prayer. When Prophet (saw) told her of this, she said, "Just teach me how he trained you," the Prophet trained her. She then completed ablution as he did and prayed along with Prophet (saw) (Al-kandhalubhi, 1983).

a) *Sacrifice wealth in the way of Allah*

Allah said: Never will you attain the good (reward) until you spend in the path of Allah) from that which you love (Al-Quran, 3: 93).

Khadijah (Ra) practiced this order of Allah by heart and soul. She gave the charge of her trade to Prophet Muhammad (saw), who also visited numerous places in Arabia, including Yemen and Bahrain, in connection with the trade missions. Khadijah (Ra) said her husband that all her property was his (Muhammad saw), so he could use just as he desire it. The messenger of Allah Muhammad (saw) invested her (Khadijah's) all property in the way of Allah (Ibn Hisham, 1955). Especially her financial support for confined period of Muslims in the valleys of Abu Talibis mentionable. Khadijah knew her husband's dreams and hopes, so to complete her husband's vision; she spared him the trouble of labor by giving ownership of her vast wealth. As a result, the Prophet Muhammad (saw) devoted all his time in the way of Allah. Allah reminded the Prophet (saw) of this favor as He said:

"Allah found you poor then He prepared you self-reliant" (Al-Quran, 93: 8).

She also showed compassion to poor and needy Muslims. She was very kind to them (Ali Khan, ND).

b) *Family life*

A peaceful family only set with a righteous, virtuous, and devoted woman. Khadijah (Ra.) was the first woman who obtained the credit to become the first wife of Prophet (saw) and the first Ummul Muminun (mother of the believers), and the Prophet's of Allah Muhammad (saw) did not marry any other woman until she died (Muhammad Ali Qutub, 2008). The respect, love, and admiration are complete the family relationship between Muhammad (saw) and Khadijah (Ra).

c) *Choosing a spouse based on morality*

A happy family life depends on husband-wife pure character and honesty. The family life of Khadijah (Ra.) and Prophet (saw) was full of pleased because both they have the same morals and manners, and their hearts also shared the same feeling. It described in the Prophet Hadith:

The most pleasure in life is a good, virtuous wife (Saheeh Muslim, The volume of Nursing; section: The greatest happiness of the earth is an honest wife).

Khadijah (Ra.) character and morality were so high that the Prophet (saw) entitled her as "the greatest

amongst the women of this nation" (Abul Hasan Ali Nadwi, ND). In selecting Khadijah (Ra) as a wife, Prophet Muhammad (saw) preferred her nobility and character. Because she was also one of those few, who lived an upright life even in the pre-Islamic time and saved herself from the indecent that was widespread in that time, so she was famous by the name of Tahira, which meaning one who is pure (Aj-Jahabi, 1990).

On the other hand, the character of Prophet (saw) was so high that he was polite and modest; liberal and noble; thoughtful and considerate; truthful and sincere. He liked the good and disliked the bad. Allah said in the Quran: And indeed you are of a moral character. (Al-Quran, 68:4)

d) Careful mother

There is a famous saying: "Who brings up a male, brings up a man, but who brings up a woman, brings up a generation." The most effective teacher for a man "Mother", a very famous quotation from Napoleon Bonaparte, "Give me a good mother, and I shall give you a great nation!" (<https://www.azquotes.com/quote/>).

Khadijah (Ra) was a caring mother. She gave her full contemplation on her children and family and took care of them properly. Khawla bint Hakeem said the Prophet (saw) after the death of Khadijah, Oh the Prophet of Allah! It seems you have been troubled for the demise of Khadijah. The Prophet (saw) then said, "Yes, she was the mother of the household and the caretaker of the family" (Muhammad Ali Qutb, 2008).

After the first revelation of Quran from Allah to Prophet Muhammad (saw) the wife of Prophet (saw) Khadijah (Ra) gathered their four daughters Zaynab, Ruqayyah, Umm Kulthum, and Fatima, She also gathered other two members of Prophet House Ali ibn Abi Talib and Zaid ibn Harith with them. Then she explained what had happened in the cave of Heera with Prophet (saw) and asked them would they believe in the message of Prophet Muhammad (saw) with seriousness and confidence. Without any hesitation this six-person, they stated their belief in Allah as their only creator and Muhammad as His messenger (Ibnul Asir, ND).

e) Give console at the crisis and threat time

The duty of a woman as a wife she must be careful about the consolation and well-being of her husband. She may neither annoy him nor offend his feelings. It's explained almighty Allah in the Holy Quran as the virtuous people desire, they pray:

Oh Allah, gift us from among our wives and children console to our eyes and build us a leader for the righteous (Al-Quran, 25: 74).

Ummul Muminin (mother of the believers) Khadijah (Ra) was an example of this verse. Because Khadijah (Ra) always supported Prophet Muhammad (saw) physically and mentally before and after his Prophethood. After the first revelation of the wahy,

Prophet Muhammad (saw) was terrified and anxious. He came into Khadijah (Ra) and said: wrap to me! Wrap to me! So, she covered him, and when the panic left him, he informed Khadijah about what occurred in the cave of Heera and said: I fear for myself, Khadijah (Ra) replied: Never! By Allah, Allah will never abandon you, because you attach ties of family connection, you carry the troubles of the feeble, you provide to people what no one else can supply, you are hospitable to your guests and relatives, and you assist people who are troubled with calamities. Khadijah (Ra) relieved Prophet Muhammad (saw) by reminding him of his good virtues and quality (Saheeh Bukhari, the beginning of revelation).

f) Asking advice from an honorable, honest person

The angel Jibril came to Prophet Muhammad (saw) when he was in the cave of Heera and said: "Read," the Prophet (saw) replied, I am not able to read. Jibril pressed him to his breast number of times then the following verses said:

"Read in the name of your creator who shaped man from a clinging substance. Read, and your creator is the most benevolent, He taught by the pen, Taught man that which he knew not" (Al-Quran, 96: 1-5).

At this moment, the Prophet (saw) returned home with frightened, and nervous. Khadijah (Ra) took him to Waraka Ibn Nawfal (the cousin of Khadijah), who had accepted Christianity in the time of ignorance and was able to write the previous divine book in the language of Hebrew. He was also well-versed with the existing divine religions. At that time, He was an experienced person who had lost his sight. Khadeejah (Ra) said to him, O my cousin, listen to what your nephew says. Waraka said, O my nephew, what you see? After the Prophet completed telling him what he had seen, Waraka said, He is An-Naamoos (Jibril), whom Allah had sent down to Prophet Moosa. I hope that if I were physically powerful! I hope to be alive when your community drives out you from your country. The Prophet said, will they drive out me from my country? Waraka replied, every man when arrived with what you receive, treated them as enemy. If I am alive when the time of yours comes, then I will help you. Waraka died after a short time (Saheeh Bukhari, the beginning of revelation).

She also confirmed him by Waraka Ibn Nawfal that he would be the last Prophet of Allah.

g) Helpful in all kind of righteous activities

The revelation stopped for a time after the first message revealed. The angel Jibril came to the Prophet Muhammad (saw) for a second time; Allah revealed to Prophet (saw) these verses:

"O you who covers himself (with garments), arise and warn. And your Lord glorify. And your garments purify" (Al-Quran, 74:1-4)

After the revelation of the second message from Allah, the Prophet (saw) woke up from his sleep. He became worried, anxious, and upset about his duty and responsibility. In this situation, Khadijah (Ra) approached him gently to go back to bed and have some rest and sleep. The Prophet replied the time to relax and sleep is over. Then he informed Khadijah (Ra) that has Jibril commanded him to warn and invite people to Allah and His worship. Then the Prophet said whom I should call? And who is going to accept my invitation? Khadijah (Ra) comforted him by her acceptance of the Prophet Hood of her husband. Thus the Prophet Muhammad (saw) and Khadijah (Ra) striving together in the way of Allah from the beginning of the revelation (Ibn Hisham, ND).

h) *Encourage to establish the truth*

Khadijah (Ra) was always loyal and helpful to Prophet Muhammad (saw) mission. She encourages and helped him to preach Islam. In 616, after seven years of revelation, the Quraish started a trade boycott against the Muslims. They attacked, imprisoned, and beat the Muslims. Although Khadijah (Ra) passed her whole life in wealth and luxury, but would not turn away from Allah's Prophet for the pleasure of life. Khadijah (Ra) passed away a short time after the boycott, due to the extreme conditions of the boycott without food and drinks (Ibn Hisham, ND).

i) *At a glance the characteristics of Khadijah (Ra) as a model of Muslim women*

Khadijah (Ra) was righteous and superwoman; her life is full of lessons for every Muslim woman. The Prophet (saw) described her as "the best amongst the women of this nation." Now some noble character of her mention below at a glance:

- She shared the vision, mission, and ambition of Prophet Muhammad (saw) from her heart as a noble wife.
- She had a good character and qualities that are essential for a superior wife.
- She abstained herself from all kinds of offense that practiced in Arab society. She faced much opposition for staying upright life.
- She was more ahead for racing towards virtue by declared her faith for the first time on the Prophet (saw). As Allah said: "Race towards virtue" (Al-Quran, 5: 48).
- She maintains a mutual and understanding relationship with husband
- She was very attentive about the rights of relatives and husband.
- She was a devoted wife. As Allah described in the Quran as a character of a righteous female: Men are in charge of women by what Allah has given one over the other and what they spend on maintenance from their wealth, So virtuous women are devoutly

obedient, protector in the husband's absence what Allah would have them guard (Al-Quran, 4:34).

- Her relation was transparent with her husband, Prophet Muhammad (saw). As Allah said in the Quran: they (wife) are clothing for you, and you (husband) are clothing for them (Al-Quran, 2:187).
- Khadijah (Ra) was an excellent mother. She was attentive about her children. She never ignored them.
- She prepared herself for the Akhirat by her efforts and sacrifices.
- She décor the house of Prophet (saw) by her character and disposition.
- Khadijah (Ra) obtained a special place in the heart of the Prophet (saw) by her contribution. None of the wives of the Prophet could acquire this place.
- Khadijah (Ra) was always a constant source of pleasure for her husband.
- She was a respectable, charitable, and wealthy businesswoman who was known and famous for her intelligence, purity, and kindness.
- She was able to balance her family responsibilities and her business.
- She also advocated and supporter of her husband. As Allah said in the Quran:

"The faithful males and females are partner of one another. They command what is right and prohibit what is incorrect and establish prayer and bestow Zakat, and obey Allah and his messenger. Those Allah will have mercy upon them" (Al-Quran, 9: 71).

VI. CONCLUSION

A wife is a husband's helpmate, peer, and partner of life. The wife is the key to the sustainable progress of her husband. A wife holds a variety of positions in the family, such as a leader, administrator, manager of family income, and a mother. The wife of the Prophet Muhammad (saw) Khadijah (Ra) who sacrificed her desire and ambitions, she created an essential environment for her husband, Prophet Muhammad (saw) to think and work more about for the Islam. She was the source of inspiration to her husband, Prophet Muhammad (saw). She stands by him in all the crises as well as she shared with him all achievements and successes. She was that person for whose the Prophet Muhammad (saw) turned to her for love, sympathy, comfort, console, and recognition. She was the symbol of purity, faithfulness, obedience, submission, and devotion to her husband.

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Head, Heart and Hands on- Concerning, Concrete, Visual and Creative Methods in Supervision

By Christina Löwenborg

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Christina Löwenborg

This article describes how tangible, visual and creative methodologies can be applied in the context of supervision. The method combines techniques from taping and psychodrama, and uses schema therapeutic points of origin. It comprises both theory and case descriptions that serve to explain and clarify the theoretical perspectives.

I. INTRODUCTION

This article describes how creative methodology can be applied to different types of professional conversation. The method is used in part in supervision with professionals working in human care professions, and in part in psychotherapeutic and psychosocial conversations with patients/clients. The article focuses on supervision for professionals working in human care professions. In addition to its beneficial effect in training, supervision has proved to be a strategically important area for the development of professional skills. It has a potentially significant impact on everyday work, given that it is often performed over a protracted period and is closely linked to practical actions (Egelund 2001). Supervision is used to address a number of significant themes.

The issue may have to do with the staff's own feelings towards a client, or the attitudes and methods they apply in their work. It may also center on how professionals can better understand the actions/behavior of their clients. It may have to do with ethical dilemmas in the work, or relationships with working partners. It may concern working relationships within the working group, or feature therapy-like input for personal development (Höjer, Beijer & Wissö, 2007).

"Head, heart and hands-on" are key concepts that this action methodology comprises.

The Head stands for the cognitive component that allows an "outside-in" perspective and intelligibility of the context. *The Heart* represents an "inside-out" perspective, an emotional experience of the situation that can contribute to understanding, while *hands-on* corresponds to action in the situation in question, on the basis of intelligibility and understanding. Emotional learning is accorded a prioritized position as regards interactive processes that supervision entails and is termed the most effective component (a.a.). For this

reason, it is important to describe a method that underpins emotional learning.

There are long traditions for supervision in Sweden. The idea appeared in the context of child and adult therapy in the 1940s, as a step in the professionalization of child care work in Sweden. During the 1970s, professional support experienced broad expansion to additional activities in the field of human care (Löwenborg, C. & Nilsson, L., 2001). From a global perspective, however, supervision remains quite rare. For a number of years, the author was involved in a development project with the objective of implementing supervision in Belarus (Löwenborg & Nilsson, 2005), as new child care mechanisms were being built up in the country at that time. Research (Egelund, T. & Kvilhaug, 2001) has demonstrated that supervision for professionals comprises a number of meaningful aspects. One significant component is the professional aspect, whose purpose is to develop professional work methods and increase knowledge about theory and research. Given that supervision is targeted at the entire working group within an organization, it also involves an aspect of staff development. It provides continuous support, which helps counteract stress and burn-out in the working group. Shared supervision facilitates working relationships within a working group, and research has also demonstrated that it leads to an increase in the self-awareness of each and every member of the group. The third important aspect in supervision is the client-oriented aspect, i.e. the professionals' target group. Supervision contributes to increasing understanding of and respect for the clients, and to allowing the best possible treatment and interaction (a.a.).

The following section focuses on taping as a method. This is followed by a chapter about psychodrama and a case study drawn from a supervision process, where a combination of taping and psychodrama was used. Next comes a section about schema therapy and how the concept of modes can be utilized in taping. The final chapter presents reflections on combining these specific, visual and creative methods in supervision.

Supervision conversations are used to deal with complex issues and contexts that need to be both understood and processed. Problems and questions

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need to be sorted, delimited and understood, but the process also involves resolving, building up and creating new structures. The theme or issue is placed in context, with the next step being to organize the process around the issue; in that context, it is necessary to combine cognitive and emotional reflections and ideas at the same time.

The specific, visual and creative methodology allows both the cognitive and the emotional perspective to come into play simultaneously, which has a dynamic effect on the process.

II. WHAT IS TAPING?

Taping is a method that makes conversations visual and tangible by allowing the narrator to build up a scenario using figures and symbols that represent external and internal relations. The narrative thus becomes a palpable and detailed storyline. A visual creation.

The method was developed by Martin Soltvedt (Soltvedt, 2005), a psychologist and child psychotherapist in Norway, who was also the brains behind the approach that came to be known as Child Oriented Family Therapy (BOF).

Taping is a "doing method", an action-oriented method that transforms both the narrator and the conversation guide into two interacting players. Paradoxically, the person guiding the conversation can be more inquisitive, wondering and challenging, and can simultaneously be perceived as less questioning, which helps drive the process forward.

The narrative in taping can demonstrate an "outside-in" and "inside-out" perspective at the same time. In other words, it allows illustration of an external reality simultaneously with an internal one. The method can be applied in many different situations; it can be used to depict a conflict scenario, a vision, someone's life story or two conflicting stories, a network around a person, an inner conflict or a set of circumstances perceived as ambivalent.

The benefit of using taping in a supervision context is that it helps visualize, clarify and concretize the narrative the narrator wishes to present. Taping contributes to creating a shared image, thus ensuring that everyone present is seeing the same picture. One major advantage of supervision is that the creative image generated on the tabletop "stage" stimulates the involvement of the group; this, in turn, makes it easier for all individuals to establish links to their own experiences. Strong participation reinforces the interaction between all those involved and serves as an excellent starting point for supervision going forward.

Supervision is used to process complex issues, and as a narrative is built up and – occasionally – simultaneous settings are created, this provides both an overview of the scenario and an understanding of the

happening. The specific image narrative generates a perception of reality and elevates the emotional experience.

In taping, the stage is variable. The narration can move through and between past, present and future. It can depict parallel happenings, and it can present an external and an internal reality at one and the same time. Figures can be moved back and forwards. All this facilitates the generation of reflections and the exploration of thoughts and ideas. In supervision, the group members can be invited to air their thoughts and ideas in a specific, tangible manner.

Supervision involves the use of Playmobil® figures, and the ones available represent people of different ages, genders and ethnicity. As they have moving parts, it is possible to highlight their expressions and attitudes by, for example, turning their heads, arms and legs, thus clarifying the relationship between those involved. They can stand close to one another, or far apart. They can turn to face one another or to face away from each other, depending on what is being played out on the stage.

In conjunction with the Playmobil® figures, symbols are used to make the narrative more finely shaded and illustrative. These include tangled balls of cotton that can be placed between figures to illustrate entangled, conflicted relations. There is also a stone, which can be used to represent a weight – possibly a mood of grief or depression. A heart can be used to symbolize a warm relationship. A transparent cube can illustrate a feeling of isolation or exclusion. A telephone can symbolize that the parties are communicating, while a fence can be used to indicate the opposite. The symbols are selected by the narrator, who applies his/her subjective interpretation to them. In taping, the technique of externalization* can be applied through concretizing the externalized problem. For example, a stone can be used to illustrate someone's depression, thus separating the problem from the person so as to clarify that the person *is not* the depression. This also allows a "dialogue" between the person and the depression. Symbols for animals – such as a horse, dog, cat and bird – can be used to aid descriptions in the narrative. The figures need a delimited space – a stage where the action can take place. Tape and the fence symbol serve as external and internal boundaries in the narratives that take shape. An alter-ego figure functions as the narrator's representation of himself/herself, and in certain situations the supervisor may use an alter-ego figure in the supervision process. Wild and tame animal figures are used to express feelings and forces that find expression between those involved. For example, a bull can express powerfulness, while a little rabbit can be used to represent trepidation. A tortoise can be used to indicate how a person withdraws into his/her shell for protection, while a snake can be used to depict unreliability. The narrator chooses

the symbols that express the emotions that need to be represented on the stage. The narrative receives support and emotional charge from tangible symbols. The actual image narrative presents a perception of a reality and the picture created remains clear in the memory.

*Externalization is a therapeutic technique developed by Michael White and David Epston; it belongs to the narrative school within systemic therapy. Externalization stems from the credo that "It isn't the person that's the problem – it's the problem that's the problem". Separating the problem from the person makes it possible to examine the interaction between the person and the problem. The problem thus becomes a separate entity outside the person.

III. WHAT IS PSYCHODRAMA?

The other method is psychodrama. The word "psychodrama" comes from the Greek *psyche* (soul, life) and *drama* (action, theatre) and can be taken to mean "soul in action". The distinguishing features of psychodrama are that the person's internal, subjective images are displayed and given form, and are thus brought to life on the stage (Slettemark, 2004). Past, present and future can all be expressed in psychodrama. The internal images that are brought out into the open in the mini-theatre may have to do with incidents from the past, but they can also refer to circumstances in the here and now, and to the future. They may be unresolved situations, internal conflicts, fantasies and dreams. Everything is possible in psychodrama; numerous different perspectives can be represented on the stage at the same time in a *single* time dimension. Different realities can be merged, examined and brought to life on the stage. Psychodrama centers on bringing the action of the soul to life on stage.

Psychodrama is a theory and method that were originally developed by Jacob Levy Moreno as early as the beginning of the 1920s, and which have since been refined. Moreno has had a major influence in several areas, including group psychotherapy, personality psychology, sociology and social psychiatry. The method of psychodrama is an action method with numerous areas of application. It is a way of working that is used for therapeutic treatment, crisis processing, personal development, supervision of professional groups, leadership work and organization development. Moreno viewed psychodrama as a science through which the subjective truth can be explored using psychodramatic methods.

The work method in psychodrama comprises different "happenings" or phases, which are distinctive of the process. Psychodrama commences with a warm-up phase. The purpose of the warm-up is to create a permissive and creative work climate. This phase often

includes some elements of movement. It is during the warm-up that the group's shared topic appears; this topic is then carried forward by one of the participants, who is appointed to act it out on the stage. This participant becomes the key figure or protagonist for the group, which entails being the spokesperson for both the group and for himself/herself. The warm-up phase is followed by the action phase, which is the main part of the process. Following an initial interview, the role of auxiliary ego is allocated, the stage is set and the protagonist starts to act. The action phase is distinguished by role reversals with the assistance of the auxiliary egos, doubling, concretization and mirroring. The action phase often culminates in some form of catharsis, after which the drama begins to draw to a close. The psychodrama concludes with a dialogue or participation phase – often referred to as "sharing". During the sharing, the members of the group sit together and share their feelings and experiences from their role(s), or their own experience of relevant drama.

Psychodrama comprises a number of classic components. The first is the *protagonist*, the leading actor who carries the group's theme into a psychodrama. The second is the *director*, who works with the protagonist to create a sphere and an opportunity to bring the internal image to life. The third component part is the *auxiliary egos*, played by other participants in the group. These auxiliary egos (also called simply "auxiliaries") represent important characters in the psychodrama and help drive the process forward. The fourth is the *audience*, which comprises the other group members who are not up on the stage. The audience is often involved in the process and experiences benefit of its own, without playing an active role on the stage. The fifth component part is *the stage*, which is a part of the space in which the drama plays out. The stage may be equipped with props in the form of items of clothing, hats and figures that can be used as symbols during the psychodrama. A number of techniques are used in psychodrama, which are characteristic of the methodology. *Role reversal* involves the protagonist swapping roles with his/her auxiliaries on appropriate occasions in the drama. Role reversal entails swapping roles with another person and viewing the world and yourself through their eyes; this generates insight and empathy and can help reveal projections. Role reversal provides an opportunity to examine the situation and the interaction, and presents an opportunity to find new approaches in the circumstances depicted. *Doubling* is another psychodramatic technique that involves a member of the group being tasked with playing the protagonist's internal and non-expressed self – a "doppelgänger". Doubling entails an auxiliary taking on the persona of – and identifying with – the protagonist and his/her thoughts and emotions, and then expressing them dramatically on the stage. The role of the Double is to

represent the protagonist's psychological experiences in as much depth as possible. Another function is to provide the protagonist with support so that he/she dares to take more risks. Doubling can be used as support in a difficult scenario or, for example, to highlight conflicting emotions. The Double can also suggest to the protagonist a more appropriate way to behave in a given situation.

Mirroring is another technique that allows the protagonist to watch the unfolding scene while the auxiliary ego takes his/her place. The protagonist steps off the stage to obtain a better overview of the situation. On the basis of the new thoughts/insights the protagonist acquires through the mirroring, he or she can step back into the drama and try a new role.

Concretization is a technique that involves giving an inanimate object, a concept, a symptom or a thing a role on the stage as a dialogue partner – for example, a headache, stress, or a tree outside the window. Concretization provides a new opportunity for the protagonist to enter into dialogue with himself/herself.

These techniques are used to drive the psychodrama forwards. Emotions are liberated in action, but emotional representation and release only lead to change when supplemented by thought and knowledge-related insight. Psychodrama comprises both “head and heart” and its intention is to create “hands-on action insight” within the protagonist. The action insight is distinguished by three conditions. Firstly, it has to do with a *personally perceived learning experience*. Secondly, learning is achieved through *doing*. It is not sufficient to talk about what you need to do. Thirdly, learning is achieved at *corporeal level*. This action insight is achieved during the action phase. The subsequent phase – sharing – is the setting for an integration of emotion and cognition; feelings and understanding are linked together. This integration takes place within the protagonist, and often within the other group members as well.

IV. “FRUSTRATION” – A CASE STUDY

This case study is drawn from a supervision process where both taping and psychodrama were used as complementary methods. The case study has been anonymized and no actual persons can be identified. The illustration depicts an emotional state expressed in the narrative.

The action takes place in a family center with a group of staff comprising school welfare officers and preschool teachers: Geraldine, Olivia, Caroline and Patricia. The family center is located in the suburbs of a large city. Facilities at the family center include an open preschool and facilities for providing counselling and support to individuals and couples.

In the supervision process, Geraldine – who is a school welfare officer – will be highlighting a problem issue under the header of “I’m so frustrated with a dad”, based on a couples session she had with her colleague Olivia, who is also a school welfare officer.

The supervisor suggests that Geraldine use the taping material and set up the stage to illustrate the situation. Geraldine chooses alter-ego figures for herself and Olivia and places them on the stage. She then selects a figure for the mother – Lynne – and one for the father – Tom – and positions all the figures to represent where they were in the room during the session.

The participants are encouraged to choose symbols or animals to illustrate how they perceived the two parents. Geraldine chooses a large brown bull to represent obstinacy and places it behind the mother – Lynne – and a sad, downhearted “Eeyore” to place behind the father – Tom.

Geraldine is then asked to choose a symbol for how she felt. She chooses a tiger, which she places behind her alter-ego figure.

“Well, that was what the emotional climate was like,” says Geraldine.

Geraldine provides some background regarding the meeting. Lynne and Tom have two girls together, one aged four, the other 18 months. Tom also has a boy with ADHD from a previous relationship with Maria. Tom and Maria have shared custody of Daniel (aged 7), who lives alternately with each of his parents. While she is talking, Geraldine takes out figures for the two girls and places them close to their mother, Lynne. Daniel is positioned facing away from his father, Tom.

Geraldine relates that the parents, Lynne and Tom, sought external help when they discovered that Daniel has been playing sexual games with five-year-old Thea. The parents are now looking for help in how to find an appropriate way to confront Daniel with the situation and prevent any more incidents. By moving the figures farther away from each other, Geraldine demonstrates that Lynne and the children are distancing themselves from Daniel.

As the issue Geraldine is struggling with has to do with what happens within herself in relation to Tom, the focus is redirected towards Geraldine.

Geraldine is encouraged to show what is triggering her frustration. At this point, the representation moves from the figures on the table-top stage to a physical dramatization on the floor. A setting comprising four chairs is assembled on the floor. She then selects her colleague Caroline to play Tom and positions him on the chair in the center. No-one is chosen to play the roles of Lynne (the mother) and Olivia (Geraldine’s colleague), but their chairs are positioned symbolically in the setting. Caroline takes on the role of Tom, sitting dejectedly in the chair with her head down.

The protagonist is asked to demonstrate what’s happening.

"How do you view your responsibility, Tom?" asks Geraldine.

The participants are encouraged to switch roles. Geraldine and Caroline swap chairs – and thus roles. Caroline takes on the role of Geraldine and repeats the line about how Tom views his responsibility.

Tom replies listlessly "I don't know ... I don't know ...". Tom speaks quietly with his upper body bent over.

The participants are asked to switch roles again. Geraldine and Caroline swap chairs once more and Tom repeats that he doesn't know how he sees his responsibility.

Geraldine now looks frustrated and is asked what she's feeling inside.

It is suggested that she stand behind her chair and verbalize her feelings, which she couldn't express in the real life situation. She is encouraged to let her thoughts and emotions find expression, to say what she's thinking and feeling.

Geraldine stands up and stands behind her own chair:

"Hey you! How about starting to take responsibility for your life! Grow up! You're a grown man. Start taking care of your kids instead of sitting there moping!"

Geraldine stops.

"Oh, goddammit! (silence) He reminds me of my brother. Luke!"

Geraldine is asked if she would like to bring her brother, Luke, onto the stage for a while.

She suggests that her colleague, Patricia, take on the role of her brother, Luke. Luke stands behind Tom to indicate that something in Tom reminds Geraldine of her brother, Luke.

Geraldine is asked what she feels she needs to say to her brother, Luke.

"Listen here, Luke, I'm so damned tired of having to take responsibility for you. It feels like I've been doing it all your life, as a kid and as an adult. But now it's time for you to start taking care of yourself! Take responsibility for your own life. Grow up!"

It is suggested that he has actually turned up at her workplace and that Geraldine physically has to take him away.

Geraldine stands up and escorts Lasse off the stage. "Now go home and stay there!"

Luke has now left the stage. Geraldine swaps roles with Tom again.

I ask the other two colleagues to go over and stand behind Geraldine's chair to reinforce the message of: take responsibility, grow up and take care of your children. I ask them to maximize the message to Tom.

After a while, I wonder what Tom is feeling and where his thoughts are going.

"I don't know what to do ... My ex is fighting me over custody – she wants sole custody of our son, Daniel. My current wife is micromanaging me; she plans everything from what we'll be doing on the weekend, to which clothes she thinks I should wear.

I just want to get away, to take my RV and drive as far away as I can. I just want to spend Saturday stretched out on the sofa, and not driving around on excursions all day. I don't want to answer the phone when it rings. I just want to be left alone!"

The participants are asked to switch roles.

Geraldine and Caroline swap chairs – and thus roles – once more. I ask the two Doubles to stand behind Tom to reinforce the message that he doesn't know how to act, and that he feels trapped.

Geraldine is replaced by a Mirror so she can look at the situation from a distance. Olivia becomes her auxiliary and takes on the role of Geraldine on the stage. The dialogue is repeated back so Geraldine can watch herself in the encounter with Tom.

"OK, I now understand how you feel, Tom." Geraldine moves back and sits in her chair, leaning in towards him. "I recall that you talked about a situation where you took the initiative and planned an activity together with your son. You said it felt good, and I saw your eyes come alive. You looked happy. I think I want to talk to you about when you take the initiative and suggest something you enjoy doing."

"Now that feels good! I don't feel the frustration that I was feeling to start with. I've developed some understanding for him and think I may have found ways to approach him in the conversation. We can wind this up here, it feels finished," explains Geraldine.

The psychodrama is concluded, the setting cleared away and everyone steps out of the roles they have been assigned. The group members then retake their places around the table with the stage and the figures, sharing the thoughts and feelings that arose during the action phase. There is now a period of mirroring on the basis of the taping image. The conversation concludes with recognizable trigger points that each and every member of the group can identify with – about which emotions are stimulated when others fail to take responsibility, are extremely passive or, in contrast, highly pushy and meddlesome. Geraldine's frustration becomes the entire group's concern, such that Geraldine's drama becomes everyone's drama.

V. SCHEMA THEORY AND THE CONCEPT OF MODES

Schema theory is based on cognitive behavior theory (CBT), and is largely distinguished by emotions and underlying core cognitions. It is an integrative method developed during the second half of the 1980s by Jeffrey Young, DPhil, psychologist and psychotherapist, Columbia University. It is now an

evidence-based psychotherapeutic model founded on CBT, attachment theory and gestalt therapy (Young, J., Klosko, J., Weishaar, M. 2003). We can apply parts of the theory in the taping methodology – primarily the part that has to do with modes. The following section presents a brief description of the theory behind schema therapy, coping styles and how the concept of modes can be applied in taping.

The systematic approach method used in schema therapy integrates techniques and strategies from different theories. Schema therapy shares similarities with cognitive behavior therapy in that both use cognitive and behavior interventions. One key concept of schema theory has to do with early dysfunctional schemas, which are the result of the individual's core needs not having been sufficiently accommodated during his/her life.

One of the fundamental concepts of schema theory is that we are all biological beings born with emotional needs – called “core needs” – consisting of security, autonomy, realistic demands and boundaries, as well as spontaneity and playfulness.

These core needs have to be covered in close relationships with others so as to allow the possibility of healthy development and maturity. When this happens, we develop healthy living patterns, known as “adaptive schemas”. In situations where the fundamental patterns – our schemas – are frustrated, we develop early emotional wounds, “maladaptive schemas”. The schemas that are developed here are defined by a combination of our temperament and experiences. These schemas are dysfunctional patterns and consist of thoughts, emotions, memories, cognitions and corporeal reactions. The following schemas can develop when needs are not met: *abandonment, emotional neglect, distrust, shame, exclusion, under-developed self, failure, vulnerability to hurt, submission, confirmation-seeking, self-sacrificing, lack of self-discipline/self-control, emotional inhibition, punishing, overly strict demands and negativism/pessimism*.

To avoid the risk of being drowned by the intensive, overwhelming emotions that our emotional wounds can cause us, we apply a variety of strategies to deal with them, known as “coping styles”. These are the ways we react and express ourselves when our vulnerabilities are triggered. They are divided into the following categories: *flight/avoidance, freeze/capitulation and fight/overcompensation*. They help protect us against danger, discomfort and pain.

A coping style is thus a way to deal with vulnerabilities – a schema – for better or worse, but it does not heal the wound itself.

Jeffrey E. Young discovered that the original model of schema therapy was not sufficient. Focusing on dysfunctional schemas and coping styles was not enough to explain the phenomenon of changing behaviors, which is essential when the change process

has to do with replacing dysfunctional patterns with more appropriate ones. It was on this basis that the concept of modes was developed.

A mode is the dominant, overarching state of mind in which a person finds himself/herself in a given moment. It encompasses the person's fundamental schema, vulnerability and associated coping style (avoidance, capitulation or overcompensation), and the coping response (the actual behavior) activated in the specific situation (a.a.).

Modes are divided into four categories: The first category centers on child-like modes; they are called *the vulnerable child, the angry child, the impulsive child and the contented child*. The second category refers to parent modes, i.e. internalized attitudes such as *the punitive parent and the demanding parent*. The third category consists of coping modes (derived from the coping styles), i.e. strategies for dealing with the situation; these are divided into *the detached protector, the over compensator and the compliant surrenderer*. The fourth and last category comprises healthy, well-adjusted modes known as *the healthy adult*; it is also here that *the contented child* is to be found.

VI. TAPING WITH MODES

Taping can be used to help express a mode through the medium of symbols. When a mode is concretized with the assistance of a symbol, the act visualizes the dominant and overarching state or mind in which the narrator finds himself/herself at that moment in time. As the narrator is also asked to stage how the other person is perceived, the exercise also reveals the narrator's perception of the other person's mode. The table is thus the “stage” for the components that are perceived as strong influencers for the issue or the problem. The image presented now comprises information about the current status, which can then be examined and understood. The narrator is given the opportunity to express emotions and cognitions on the basis of his/her current mode/status, and, if appropriate, to use symbols to try other modes and see how that might change the issue/the problem.

The following section presents a case study drawn from a supervision process. The case study has been anonymized so that no actual persons can be identified. The illustrations depict the different emotional statuses that emerge during the narration.

In the supervision group, a counsellor brings up the need for help in “climbing out of a black hole”. The counsellor, who we will call “Theresa”, is currently feeling strong emotions of guilt and shame because her client has attempted to self-harm. Theresa starts the taping exercise by *showing* the situation using figures and symbols as occasioned by her current emotional state. The client, who is highly vulnerable on account of a problematic life situation and childhood, has taken an

overdose and Theresa feels guilt and shame at having been unable to prevent this. Theresa chooses a figure for her client and lays it down. Next to it, she lays out figures representing her client's self-harming behavior.

Theresa continues to lay out the taping "stage" using figures and symbols to represent how this feels for her. She chooses a gun and points it towards her alter-ego figure. The supervisor indicates the gun and asks: "What does the gun mean to you?" Theresa answers: "You're a worthless therapist who couldn't see this coming and should've acted faster. It's your responsibility that this happened to your client." Her inner voice is punitive. On the basis of the concept of modes, the punitive and demanding parent mode is dominant in Theresa at the moment.

Theresa is asked if there is anything else she would like to show – anything else that affects the situation. Theresa continues her narration and shows the supervision group her current life situation, which is also having an influence on her. Theresa picks up figures that symbolize her family. She has attempted to be there for her young children, who have been ill, and for a seriously ill parent, about whom she is naturally concerned. Theresa places a heart on the stage as a symbol for the care she feels for them all. Theresa then chooses some figures to represent colleagues in her working group and shows how they have come and gone recently. Finally, Theresa sits her alter-ego figure down and says she feels utterly exhausted.

In the supervision group, taping is integrated with the reflecting team methodology, and at this stage the group members are asked to reflect on what they have seen and heard with one another, while Theresa has the chance to listen to what they are saying. The group members emphasize that they can clearly see and hear Theresa's warm empathy with other people, with her client, with her children and her parent. They have also noted her strong sense of responsibility and that she seems to lack others with whom to share this responsibility, both at work and at home. When the group members are asked whether they have picked up on any side of Theresa which has not found expression in the taping scene, one of them suggests a mother symbol. The participant places the symbol for "caring" next to Theresa's alter-ego figure. At the same time, she changes the position of the gun so that it is no longer pointing at Theresa's alter-ego. The gun is now on one side of her alter-ego figure, with the caring mother symbol on the other side.

Afterwards, it is Theresa's turn to reflect on the others' reflections, to accept whatever adds something to her and to discard whatever does not feel usable. Theresa nods and says that there is a caring side to her, but that it has always been directed towards people other than herself. The supervisor asks her to direct the symbol for the caring aspect ("healthy adult" mode)

towards her alter-ego figure, to place her finger on the symbol and let it talk to her.

Theresa places her finger on the symbol and lets it talk to her alter-ego figure.

"It's an overwhelming situation for you. You've been far too alone in this demanding situation. So it's no surprise that you've felt unhappy. Now you understand why. You need to take care of yourself so you have the chance to recover. You need to share the responsibility with others."

In conclusion, the supervisor asks Theresa to look at the taping scene, to describe how it feels and what she has observed. To the question of how she feels now, Theresa replies that she feels better now, that she knows what she needs to do in future to take care of herself, and that it feels like she's no longer trapped in a black hole. She thinks that she's identified strategies – both cognitive and behavioral strategies – for how she ought to think and act in future so that she will no longer feel powerless and dejected. She knows that she needs to share the responsibility with others around her.

Theresa states that she feels satisfied, and the supervision session is brought to a close.

The case study described above illustrates how the concept of modes can be used in taping. Concretizing dysfunctional modes – negative voices – and discovering more positive modes – voices that can converse with the negative voice – can help change the internal emotions and the external dialogue.

Healing factors also encompass changes in behavior as the individual learns to replace dysfunctional coping styles with more functional ones.

Common mode constellations in taping are "the vulnerable child and the demanding parent", "the critical parent and the healthy adult" and "the vulnerable child and the detached protector". Taping allows an opportunity to externalize modes, and externalization, in turn, supports mentalization.

Having or developing a "healthy adult" mode entails being integrated in thought, emotion and action, as well as moving towards mutual satisfaction of needs in relationships.

VII. CONCLUDING REFLECTIONS

In the rebus "head, heart and hands-on", emphasis is placed on the specific and unique aspects of the methods "taping", "psychodrama" and "schema model", and on how the methods integrate the functions of cognitive analysis with the immediate emotional experience and active participation. Briefly put: head, heart and "hands-on" become one.

There are many similarities between taping and psychodrama, but there are several differences as well (Soltvedt, 2005 and Slettemark, 2004). The fact that both methods integrate head, heart and "hands-on", and that they are tangible, visual and creative methods, has

made it possible to use the methods alternately in supervision sessions and to exploit their respective potentials. Both feature strong elements of non-verbal communication, which is an asset when the exploration of the problem is sensitive in nature, and when the exploration itself risks becoming over-intellectualizing. The mode concept from schema theory is a usable model in combination with taping and psychodrama, and which brings sharpness and distinction to the work method with its clean-cut forms of dominant states of mind in the moment (Young, J., Klosko, J., Weishaar, M. 2005).

In the methods of taping and psychodrama, the actors in the narrative act; they speak and express emotions. In taping, the drama takes place on a table-top stage using acting figures, while in psychodrama, the narrator – the protagonist – physically acts together with his/her co-actors directly on the stage itself. In addition to the setting of a stage, taping and psychodrama share a number of significant component parts. Both have a leading figure – a protagonist – who tells a story, as well as an auxiliary ego on the stage, or other characters representing important people in the narrative. There is a conversation guide, or a “director”, who helps drive the narrative forward. In both cases, the relationship between the narrator, the protagonist and the conversation guide (the director) becomes more co-creative, which allows the players to become more challenging and wondering, without becoming more directly inquisitive. Moreover, the other group members are present in both contexts, becoming involved in the process in different ways on the basis of the narrative as it unfolds.

The schema therapeutic perspective encompasses emotional, cognitive, behavioral and relation-related interventions, which makes the theory suitable for integration with taping and psychodrama. Schema healing factors include changes in behavior as the individual learns to replace dysfunctional coping styles with more functional ones. When a wound (a schema) heals, it is no longer triggered as readily as it was before. The concept of modes opens the door to internal dialogue between different sides of the person. Having or developing a “healthy adult” mode entails not only the integration of thoughts, emotions and actions, but also a mutual satisfaction of needs in relations with others.

There is much to be gained by combining the methods. *Role reversal* is to be found in both taping and psychodrama. Role reversal is the technique whereby the narrator/the protagonist swaps roles with another actor in the drama, and it is one of the principal techniques for reinforcing mentalization capacity. Role reversal makes it possible to view the world from the other person's perspective. Moreno expressed it as follows:

A meeting of two: Eye to eye, face to face. And when you are near I will tear your eyes out and place them instead of mine. And you will tear my eyes out and will place them instead of yours. Then I will look at you with your eyes and you will look at me with mine. Moreno

The same technique is to be found in taping, when the narrator places his/her finger on another person's figure and answers his/her alter-ego. Roll reversal, which boosts mentalization capacity, has to do with looking at oneself from the outside, and understanding the other person from the inside.

Mentalization capacity is supported in taping through the narrator “animating” his/her figures by moving them around the stage and speaking, thus taking on the perspectives, thoughts, emotions and needs of another person. Role reversal is also found in methodologies stemming from the schema model, with starting points drawn from gestalt therapy.

Switching from taping to psychodrama in role exchange reinforces the narrator's/protagonist's experiences and actions even further. In the first case study (about Geraldine), role reversal is used to amplify the emotional understanding of the client's perspective.

Concretization is to be found in both taping and psychodrama. Both methods can concretize the external as well as the internal representation within the narrator/protagonist, both separately and simultaneously. Taping allows inner images to be concretized – for example, the feeling that the person encompasses both a large, capable persona and a small, frightened one, which can be represented through the use of two different figures/animals/symbols. In the second case study (about Theresa), the punitive and demanding side of the figure are concretized in the form of a gun, while the caring side is represented by a mother figure. In psychodrama, an auxiliary ego can be cast as the large, capable persona, while another auxiliary takes on the role of the small, frightened one. In both cases, concretization allows the narrator/protagonist to engage in internal dialogue. The concept of modes, which covers a variety of states of mind in which the individual may find himself/herself, is *one* way to conceptualize and concretize the different sides the individual displays in a given situation.

In the first case study (about Geraldine), the narrator chooses symbols and animals to express how she perceives the states of mind of the other people involved – and her own.

Externalization is also to be found in both taping and psychodrama, and the concept of modes, in and of itself, is one way to externalize different sides of oneself and of others who are active in the situation. Externalization is a concept that is closely aligned with concretization. The technique is intended to separate the problem from the person so as to clarify that the person has a relationship to the problem—but *is not* the

problem *itself*. Externalization of “partial selves” occurs when the narrator chooses different figures as representations of himself/herself, which clarifies how the narrator views his/her internal world, and those of others. When externalization takes place in psychodrama, the role of “partial self” is played by an auxiliary ego. The concept of modes in the schema model corresponds to the “partial selves” concept in psychodrama.

Doubling is a psychodramatic technique that it is beneficial to use in taping. In psychodrama, the group members have the opportunity to assist the protagonist in expressing messages and emotions that he/she finds difficult to bring out, by physically stepping onto the stage and expressing their emotions through the protagonist. In taping, I have developed a way for the group members to double the narrator during the reflection phase by placing their finger on the principal actor's alter-ego figure and suggesting messages. In the same way as in psychodrama, the narrator/protagonist always has the option of declining the suggestions put forward. Doubling can take place through the narrator's alter-ego figure, and through externalized modes.

In the first case study (about Geraldine), the doubles are used to reinforce the man's message that he feels trapped and that he doesn't know how to (re)act, so as to clarify his emotional state of mind.

Mirroring is a technique that appears in both psychodrama and taping but takes different forms in the two methods. In psychodrama, the protagonist steps off the stage while an auxiliary ego takes on the role of protagonist. The intention is for the protagonist to take advantage of the distance to gain a better overview of the happening and thus to come up with thoughts and ideas about what he/she should do in the situation. In taping, an overview is always available through the physical distance between the narrator and the figures on the stage. The conversation guide can switch between the narration playing out on the stage, and reflections derived from the overview that the scene provides.

In the first case study (about Geraldine), mirroring is used in the psychodrama section to allow the protagonist to gain distance from the situation, and to think about what needs to be done; in the taping section, it is used at the end to expand the narrator's topic to become the whole group's topic and thus to increase the recognition factor and the degree of urgency in the drama.

There are also similarities in how the process is concluded in taping and psychodrama. In taping, the activity is concluded by looking up from the scene playing out on the tabletop and reflecting on what has happened; how the narrative that has played out becomes useful to the narrator. It is in the conclusion phase that links are established between what

happened on the stage and reality. What was created on the stage must, in one way or another, be applied in reality. The conversation is elevated to a cognitive level, concerns can be generalized and become issues for each and every member of the group. In the second case study (about Theresa), the session concludes with Theresa reflecting on the change that has taken place within her. She experiences having made a change, climbing out of her black hole and tapping into usable cognitive and behavioral strategies for how she should think and act in future.

In psychodrama, the session is concluded with a period of “sharing”, where everyone present shares the emotions and perceptions they experienced over the course of the drama. During “sharing”, an integration process takes place where emotions and understanding are merged. Both methods engender an experience of “I am not alone in my issue, my dilemma, my emotions ... they are something I share with others” .

The miniature format of taping makes it possible to establish multiple stages at the same time; this creates structure and a broad overview of the happening. Presence in multiple settings can be built up simultaneously; different perspectives on one and the same issue can be illustrated in this smaller format, while the large format of psychodrama does not present the same opportunities. The taping stage can be used to visualize a *helicopter perspective* and keep the complexity alive. The different views of a mother and a father on a custody battle can be brought out at the same time.

Both methods are action methods and encourage people to express themselves in action. The actors – regardless of whether they are representative figures or actual people on a stage – can look at one another, look away, raise and lower their voices; the dialogue plays out in front of everyone's eyes. In the same way, different modes can enter into dialogue with each other.

The methods can move through different time perspectives: past, present and future. When characters address one another, they do so in the present tense; this augments both the sense of reality and the emotional temperature. In both methods, new dialogues can be tested between the characters. If the narrator/protagonist needs to find other ways to act, he/she can experiment with bringing new approaches to old situations. New dialogues can be trialed on the table-top stage or in the psychodrama before they are tested in reality.

In the first case study (about Geraldine), the process involves describing a situation that triggers frustration, followed by an emotional expression of feelings and then a thoughtful insight that leads to a change in and for the narrator. A similar scenario plays out in the second case study (about Theresa). In other

words, head and heart working together with a view to creating insight into a hands-on action.

The originators of taping, psychodrama and schema therapy all emphasize the importance of play and creativity in the therapeutic work. Martin Soltvedt describes his desire to turn the conventional relationship between play and conversation upside down, with the purpose of tapping more strongly into the desire to play in the adult person in the change process.

For his part, Jacob Levy Moreno describes the psychodrama method as a method for allowing people to train their spontaneity. He believes that spontaneity is a precondition for allowing change. Creativity builds on spontaneity, and creativity is indispensable in the supervision process.

In his theory of schema therapy, Jeffrey Young (2003, 2010) describes spontaneity and playfulness – having the opportunity to explore, to be curious and to tread new paths – as being one of our fundamental core needs. This core need has to be covered in relationships with others so as to allow healthy development and maturity to occur. The need to be spontaneous and playful, and to have the chance to explore, constitutes a key aspect in supervision. A survey of “active components” in supervision (Löwenborg, C. and Nilsson, L., 2002) highlights the importance of the supervisor creating a space for play, where the supervised person(s) can work with their material without fear or the need for justification. It seems that emotionally charged incidents are stored at a deeper level in our memory system and are processed more deeply in our brains, which makes it easier to associate with similar situations subsequently (Pakzad, F. from *Psykoterapi*, 2019).

VIII. THE INTEGRATION PROCESS

Supervision is a form of learning, and learning is an active process that benefits from involving different senses. The more senses that are activated, the more effective the learning usually becomes (a.a.).

Changing factors are the interaction between a cognitive processing, an emotional activation, and an adequate emotional encounter followed by a behavioral change.

An integration takes place between the different components. Head – Heart – Hands-on become One.

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La Figura Mitológica De Hérculesen El Teatro Musical

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Summary- In this investigation the figure of Hercules and its relationship in the History of Music with the Musical Theater has been analyzed. From the various existing studies, the propagandistic use and exaltation of his figure is detailed through the musical theater that the Spanish monarchy makes on several occasions. On the other hand, the article shows how in the peak of the use of mythology during the Baroque, Hercules is part of the work of two great European geniuses of music: Bach and Händel.

Keywords: hercules/ opera/ bach/ haendel/ baroque.

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La Figura Mitológica De Hércules en El Teatro Musical

José Salvador Blasco Magraner^α & Fernando Toner Feltre^ο

Resumen- En esta investigación se ha analizado la figura de Hércules y su relación en la Historia de la Música con el Teatro Musical. A partir de los diversos estudios existentes, se detalla el uso propagandístico y la exaltación de su figura a través del teatro musical que en diversas ocasiones hace la monarquía española. Por otra parte, el artículo muestra cómo en el auge del uso de la mitología durante el Barroco, Hércules forma parte de la obra de dos grandes genios europeos de la música: Bach y Händel.

Palabras clave: hércules/ ópera/ bach/ händel/ barroco.

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I. HÉRCULES EN LA TRADICIÓN ESPAÑOLA: EL ANTEPASADO DE LOS REYES

La figura mitológica del hijo de Zeus (Júpiter, en el Olimpo romano) ha sido muy querida y seguida por la tradición española, la cual hunde sus raíces en la Antigüedad Clásica, a partir del décimo trabajo de Hércules. Recordemos que éstos fueron encargados al semidiós por su tío Euristeo, -a la sazón, rey de Micenas y de Tirinto-, como consecuencia de los resentimientos de la diosa Hera. El décimo cometido herculano alude a Gerión, gigante de dos cuerpos, tres cabezas, seis brazos y seis piernas, quien era dueño de una manada de bueyes. Gerión vivía en Gádir o Gádira, esto es, Cádiz. Hércules mató a Gerión y, posteriormente a Caco, un pastor ladronzuelo, quien le sisó siete de los bueyes, hasta recuperarlos a la postre.

Las miniaturas de la *Estoria de España*, del rey castellano Alfonso X El Sabio, se refieren a episodios de Hércules en el solar hispano y a la fundación por el héroe de algunas ciudades de la Corona de Castilla (Sevilla, Cádiz, Toledo).¹ Tras matar a Gerión, según la

versión de Alfonso X El Sabio, Hércules entregó el mando de la península ibérica a uno de sus hijos, el denominado *Hispano*. De ésta y otras versiones anteriores del mito, se colige que los reyes españoles eran descendientes del mismísimo Hércules.² En este sentido, el investigador Alfredo Vigo Trasancos afirma que ya con anterioridad al reinado de Alfonso X, en los círculos más selectos de la corte se había extendido la creencia según la cual se consideraba a Hércules como la figura mitológica fundadora de la monarquía española y hacedor de heroicas gestas, como la separación de los montes Caspe y Abila que habían dado forma al Estrecho de Gibraltar y a las famosas Columnas de Hércules:

“Y tiene sentido esta relación del héroe griego con la Monarquía española, pues Hércules, en efecto, mucho más que ningún otro héroe de la Antigüedad, pasa- ba por haber vivido en suelo peninsular varias de sus más legendarias gestas, ya que en España, a decir de algunas de las fuentes clásicas, había tenido lugar el muy conocido relato de la separación de los montes Caspe y Abila que había dado forma al estrecho de Gibraltar y a las “Columnas de Hércules, y el décimo de sus “trabajos” que estaba directamente relacionado con el robo de los bueyes y la muerte de Gerión, cruel tirano de Tartessos, que había tenido lugar en una remota región de la lejana Hesperia”.³

II. HÉRCULES COMO ENALTECIMIENTO DE LA MONARQUÍA ESPAÑOLA

Durante el siglo XVII, la monarquía hispánica ya utilizaba la figura mitológica de Hércules con una finalidad propagandística, legitimando y exaltando a los soberanos.⁴ Así, en tiempos de Carlos II, se publicó un texto salido de la pluma de Juan Francisco Fernández de Heredia, en 1682, titulado *Trabajos y afanes de Hércules*, en donde se presenta al hijo de Zeus como el

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¹ DOMÍNGUEZ RODRÍGUEZ, A.: “Hércules en la miniatura de Alfonso X El Sabio”. En: *Anales de Historia del Arte* nº 1, 1989, Madrid, Universidad Complutense, pp. 91-103.

² DURÓN, S.: *Ópera escénica deducida de la guerra de los gigantes*. [Edición crítica: ANGULO, R. y PONS, A.]. Madrid, Asociación Ars Hispana, 2017, pp. 15 y ss.

³ VIGO TRASANCOS, A.: *Tras las huellas de Hércules. La estoria de Espanna, la torre de Crunna y el pórtico de la Gloria*, Quintana, Universidad de Santiago de Compostela, 2010, p. 218.

⁴ Ibídem, pp. 15 y ss.

primer rey de España, vinculando al héroe con los monarcas hispanos.⁵

Durante la Guerra de Sucesión española, el Archiduque Carlos de Habsburgo aludió a su condición de descendiente de Hércules a la hora de reclamar su pretensión al trono español. Mientras tenía lugar la contienda bélica, se ejecutaron algunas serenatas musicales en las que se establecía un paralelismo entre la lucha del Archiduque Carlos y Felipe V de Borbón y la victoria de Hércules contra el tirano Gerión. Por eso, para celebrar la onomástica del archiduque, en el año 1708 se interpretó en la corte vienesa el <poemetto dramático> titulado “*Ercole vincitore di Gerione*”, y con el propósito de festejar su cumpleaños en 1710, se ejecutó el <componimento pastorale heroico> titulado “*La decima fatica di Ercole ovvero La scoffitta di Gerione in Spagna*”.⁶

Pero también el mito de Hércules fue utilizado para loar a Felipe V durante la Guerra de Sucesión. Con tal propósito se representó en el Teatro del Buen Retiro matritense una <ópera alegórico-cómica> titulada “*El Hércules ofendido, defendido y apaleado*”, a cargo de la compañía de Los Trufaldines, con motivo de la jura de Luís I como Príncipe de Asturias.⁷

En otro orden de cosas, Sebastián Durón compuso la “*Ópera escénica deducida de la guerra de los gigantes*” para celebrar el enlace matrimonial entre Felipe V y María Luisa Gabriela de Saboya.⁸ El argumento épico de esta *Gigantomaquia* cuenta cómo Hércules (Felipe V) consigue acabar con la rebelión de los gigantes –esto es, las potencias enemigas de la monarquía borbónica– contra Júpiter (Luís XIV), gracias a la ayuda de Minerva (María Luisa). La puesta en escena de este argumento resultaría apropiada dentro del contexto bélico previo al comienzo de la Guerra de Sucesión española, con una imagen victoriosa de la monarquía borbónica.⁹ Es probable que el estreno de esta “*Ópera escénica deducida de la guerra de los gigantes*” tuviese lugar entre mayo y noviembre de 1701.¹⁰

Un antecedente directo argumental de esta “*Ópera escénica deducida de la guerra de los gigantes*”,

desde el punto de vista pictórico, es el motivo iconográfico utilizado por Luca Giordano, *il fa presto*, cuando decoró hacia 1697 la bóveda del Casón del Buen Retiro, el Salón de Embajadores. Allí, el napolitano pintó “*La Fundación de la Orden del Vellochino de Oro*” y la “*Apoteosis de la Monarquía española*”. La <Entrega del vellochino de oro a Felipe el Bueno, duque de Borgoña, de manos del propio Hércules>, constituye el origen mítico de la Orden del Toisón de Oro, vinculada con la Casa de Austria a través de Felipe el Hermoso. Giordano sustituye a Jasón, héroe que organizó la expedición de los argonautas a la Argólida para conseguir el vellochino de oro, por Hércules, en la entrega de tan preciado galardón. Hércules vuelve a aparecer en los dos extremos de la bóveda, en la Gigantomaquia, y luchando con Anteo.¹¹

Raúl Angulo Díaz y Antoni Pons Seguí consideran que la “*Ópera escénica deducida de la guerra de los gigantes*” corresponde a una etapa intermedia de la producción de Sebastián Durón, a caballo entre obras tempranas como “*Salir el Amor del mundo*” (circa 1697) y otras postreras como “*Veneno es de amor la envidia*” (circa 1705 – 1706).¹² Lejos del <dramma per musica> italiano, en esta *Gigantomaquia* del compositor de Brihuega predominan formas musicales estróficas de tradición hispana como las “tonadas” y las “coplas”. Pero tampoco puede equipararse con las *fábulas mitológicas* al uso en la corte española en tiempos de Pedro Calderón de la Barca y el compositor Juan Hidalgo, puesto que en la “*Ópera escénica deducida de la guerra de los gigantes*” no existen personajes cuyas tipologías encarnen a los galanes, las damas, ni tampoco los graciosos.¹³

Por otro lado, el autor del libreto nos es ignoto, pero es plausible suponer que no era un escritor profesional.¹⁴

III. JUAN SEBASTIÁN BACH: CANTATA “*HERCULES AUF DEM SCHEIDEWEGE*”, BWV 213

El 5 de septiembre de 1733 fue estrenada en Leipzig la Cantata BWV 213 de Juan Sebastián Bach, titulada “*Hercules auf dem Scheidewege*” (“*Hércules en la encrucijada*”), con motivo del aniversario del príncipe heredero Friedrich Christian, quien cumplía 11 años de edad. Fue ejecutada al aire libre, en el jardín de Zimmermann de la ciudad alemana. Es la única composición en la que Bach se acerca a la ópera, dentro de los límites del género alegórico-mitológico.

⁵ Ibidem, p. 14.

⁶ Ibidem. (Los autores de la edición crítica toman estos datos de: MÁXIMO LEZA, J.: “Celebrando a Hércules hispano: Festejos teatrales de los Trufaldines para la jura de Luís I como Príncipe de Asturias en 1709”. En: NAGORE FERRER, M. y SÁNCHEZ SÁNCHEZ, V. (Coord.): *Allegro cum laude: estudios musicológicos en homenaje a Emilio Casares*. ICCM, Madrid, 2014, p. 107).

⁷ Ibidem. (Los autores de la edición crítica toman estos datos de: MÁXIMO LEZA, J.: “Celebrando a Hércules hispano: Festejos teatrales de los Trufaldines para la jura de Luís I como Príncipe de Asturias en 1709”. En: NAGORE FERRER, M. y SÁNCHEZ SÁNCHEZ, V. (Coord.): *Allegro cum laude: estudios musicológicos en homenaje a Emilio Casares*. ICCM, Madrid, 2014, pp. 101-114).

⁸ Ibidem, p. 18.

⁹ Ibidem, pp. 18-19.

¹⁰ Ibidem, p. 19.

¹¹ REY RODRÍGUEZ, M.: *Historias de Hércules en el Casón del Buen Retiro*. Madrid, Museo Cerralbo, 2010, pp. 3-4.

¹² DURÓN, S.: *Ópera escénica deducida de la guerra de los gigantes*. [Edición crítica: ANGULO, R. y PONS, A.]. Madrid, Asociación Ars Hispana, 2017. Op. Cit., p. 21.

¹³ Ibidem, p. 27.

¹⁴ Ibidem, p. 26.

Picander, el autor del libreto, lo concibió como un auténtico *dramma per música* italiano. Una vez más, el semidiós es empleado para glorificar a la monarquía, en este caso al nieto de Augusto el Fuerte; pues el hijo de Zeus y Alcmena era, para él, un héroe desde su más tierna infancia. Picander eligió dos alegorías femeninas, Lujuria y Virtud, quienes encuentran a Hércules en una encrucijada. La primera le promete una vida placentera si elige su camino. La segunda le ofrece privaciones, pero también virtud y renombre. Hércules opta por el sendero difícil y Picander pone en escena a Mercurio para revelar el significado del evento: Hércules ha de ser un símbolo para el joven príncipe sajón que, siguiendo el ejemplo del semidiós, elige la senda de la virtud.¹⁵

En esta cantata se emplean los temas más populares del *Oratorio de Navidad* del compositor de Eisenach.¹⁶ En rigor, la cantata BWV 213 "*Hercules auf dem Scheidewege*" es la obra original, y el "*Weinachtsoratorium*" BWV 248 una adaptación. Siete de las trece piezas de la cantata operística fueron trasladadas luego al oratorio navideño.¹⁷

Este *dramma per música*, como se detalla en la partitura impresa, posee una plantilla instrumental nutrida, con trompas y oboes, ya presentes en el coro inicial, escrito en Fa Mayor, junto con las cuerdas de la orquesta y el bajo continuo. Tras un escueto recitativo del héroe, el ariado *capo* de la Lujuria <*Schlafe, mein liebster, und pflege mein ruh*> (duerme, querido, y cuida de mi descanso) es subrayada por la doble octava ascendente y descendente en el *basso continuo*, de influencia italiana, mientras Bach evoluciona hacia la tonalidad subdominante, Si Bemol Mayor. Tras la epatante aria de la Lujuria, la Virtud advierte a Hércules del abandono del camino correcto en un recitativo secco, <*Du wirst des rechten Weges fehlen*>. En el aria subsiguiente, de carácter pastoril, con oboe d'amore *obligato*, escrita en el tono de La Mayor, Hércules se confía al Eco <*Treues Echo*> (Eco fiel). La Virtud entona entonces un recitativo <*Mein hoffnungs voller held*> (Mi héroe de esperanza). Acompañada por un fondo sonoro tejido por el solo del violín y del primer oboe, en una emotiva aria *da capo* en Mi Menor, la Virtud se insinúa ante nuestro héroe, <*Auf meinen flügeln sollst du schweben*> (Deberías flotar en mis alas). Aún le dará tiempo, en el recitativo posterior, advertir a Hércules de los peligros de la Lujuria, <*Die weiche wollust locket zwar*>. El hijo de Zeus desatiende los consejos de la Virtud en un aria *da capo* escrita en La Menor, <*Ich will dich nicht hören*> (Yo no quiero escucharte). El

recitativo secco posterior es crucial, pues nuestro héroe ya ha escogido el camino de la Virtud, <*Geliebte Tugend, du allein sollst meine Leiterin beständig sein*> (Amada Virtud, únicamente tú deberías ser mi guía). El nudo argumental nos conduce a un dúo entre Hércules y la Virtud que constituye el idilio de entrambos, en el tono de Fa Mayor. En rigor, es un largo dúo amoroso, revestido con la arquitectura del aria *da capo*, <*Ich bin deine, Du bist meine*> (Soy tuyo, eres mío). Tras la comparecencia en escena de Mercurio, -Bach escoge la tipología vocal del bajo, siguiendo los compromisos de la ópera barroca, que acostumbraba asignar las gamas graves masculinas a las autoridades, reyes y dioses-, un coro postrero, en la tonalidad de Fa Mayor, acompañado por la misma plantilla orquestal inicial, pone punto y final a este breve *dramma per música*.

IV. GEORG FRIEDRICH HÄNDEL: LA ÓPERA "*HERCULES*", HWV 60, Y EL ORATORIO "*THE CHOICE OF HERCULES*", HWV 69

"*Hercules*" es un <*dramma per música*> en tres actos compuesto por Händel durante el verano de 1744, entre los meses de julio y agosto. El libretista fue un clérigo, Thomas Broughton, quien poseía experiencia literaria.¹⁸ Broughton se basó en "*Mujeres de Traquis*" (*Las Traquinias*) de Sófocles y el noveno libro de *Las Metamorfosis* de Ovidio. Esta ópera se estrenó en el King's Theatre de Londres, en su versión de concierto, el 5 de enero de 1745. En aquella temporada, hubo sólo dos representaciones. La segunda tuvo lugar una semana después, el 12 de enero. La obra fue un fracaso rotundo, tal vez por haber sido estrenada tan sólo en su versión de concierto, sin aparato escénico. En vida de Händel, únicamente tuvieron lugar tres funciones más: dos en 1749 y una en 1752.

El argumento sitúa a Hércules una vez que hubo finalizado la misión de los doce trabajos, ya camino de regreso al Palacio de Traquis, en donde se encuentra su esposa Deyanira. Empero, una extraña profecía predice su muerte. Durante el retorno, el héroe es hecho prisionero junto con la bella princesa Íole, hija del rey de Ecalia. Sin embargo, ambos consiguen llegar a Traquis. Al encontrarse con Íole, Deyanira siente celos de ella. Decide entonces utilizar un manto ensangrentado regalado por el centauro Neso -herido mortalmente por Hércules-. Neso le había asegurado que, cuando su esposo se lo pusiese, Hércules volvería a amarla. Al cubrirse con el manto, Hércules agoniza a causa del veneno sanguíneo del centauro. Consciente de su error, Deyanira enloquece de pena. El cuerpo de Hércules es incinerado y comparte con los dioses la

¹⁵ <http://www.cantatasdebach.com/213.html> (Fecha de consulta: 9 de abril de 2017).

¹⁶ MORFORD, M.P.O. y LENARDON, R.J.: *Classical Mythology*. Nueva York, Oxford University Press, 1999, 6ª edición, p. 579.

¹⁷ <http://www.cantatasdebach.com/213.html> (Fecha de consulta: 9 de abril de 2017).

¹⁸ BURROWS, D.: *The master musicians: Handel*. Segunda edición. Nueva York, Oxford University Press, 2012, cap. 13.

vida inmortal. Finalmente, un sacerdote de Júpiter anuncia que Hilo, hijo de Hércules y Deyanira, se casará con Íole. El coro final loa al jefe del Olimpo.

Durante el verano de 1750, entre el 28 de junio y el 5 de julio, el compositor de Halle escribió el oratorio en un acto titulado *"The Choice of Hercules"* (*La elección de Hércules*), HWV 69. Se trata de un trabajo híbrido: un breve drama para solistas, coro y orquesta basado en una música incidental que Händel había pretendido para *"Alceste"*, compuesta a comienzos de 1750; una producción, sin embargo, cancelada. Como no quería perder esta buena partitura, Händel instó a Thomas Morell a escribir un libreto, basado en un texto del poeta y clérigo Robert Lowth.¹⁹

El argumento es muy similar al de la cantata BWV 213 de Juan Sebastián Bach. Es el mito clásico de *La Elección de Hércules*, que sigue la narración de Pródico, un sofista ateniense del siglo V a. C. El joven Hércules debe elegir entre el camino del Placer y la Virtud, los dos personajes alegóricos femeninos ya conocidos que exponen sus razones al semidiós. La decisión del hijo de Júpiter se ve complicada por un personaje, el *Asistente del Placer*, a pesar de lo cual Hércules, finalmente, opta por la virtuosa senda. *"The Choice of Hercules"* fue estrenada el 1 de marzo de 1751 en el Covent Garden Theatre de Londres, junto con *"The Alexander's Feast"*. De toda la obra merece la pena destacar uno de sus mayores éxitos, el aria *<Enjoy the sweet Elysian grove>*, cantada por el *Asistente del Placer*, y el trío *<Where shall I go?>*, en donde concurren Hércules, el Placer y la Virtud, una imaginativa representación del viejo dilema acerca de la dificultad de elegir.²⁰

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¹⁹ BLAKEMAN, E.: *Handel*. Londres, Faber and Faber, 2009, p. 208.

²⁰ *Ibidem*.



Imagen 1: Hércules vence y mata a Gerión, un ser antropomorfo formado por tres cuerpos. (Museo del Prado. Madrid).



Imagen 2: Bóveda del Casón del Buen Retiro con la Alegoría del Toisón o Apoteosis de la Monarquía Española. (Museo del Prado. Madrid).



Imagen 3: Juan Sebastián Bach (Fuente: www.biografiasyvidas.com)



Imagen 4: Georg Friedrich Händel (Fuente: Google ites)

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- k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and suggestions to improve brevity.



FORMAT STRUCTURE

It is necessary that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

All manuscripts submitted to Global Journals should include:

Title

The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, "What words would a source have to include to be truly valuable in a research paper?" Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

Abbreviations

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

Formulas and equations

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.



Figures

Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

PREPARATION OF ELETRONIC FIGURES FOR PUBLICATION

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

For scanned images, the scanning resolution at final image size ought to be as follows to ensure good reproduction: line art: >650 dpi; halftones (including gel photographs): >350 dpi; figures containing both halftone and line images: >650 dpi.

Color charges: Authors are advised to pay the full cost for the reproduction of their color artwork. Hence, please note that if there is color artwork in your manuscript when it is accepted for publication, we would require you to complete and return a Color Work Agreement form before your paper can be published. Also, you can email your editor to remove the color fee after acceptance of the paper.

TIPS FOR WRITING A GOOD QUALITY SOCIAL SCIENCE RESEARCH PAPER

Techniques for writing a good quality human social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of human social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

5. Use the internet for help: An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow [here](#).



6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.

Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.



20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium through which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

INFORMAL GUIDELINES OF RESEARCH PAPER WRITING

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



Mistakes to avoid:

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.



The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

THE ADMINISTRATION RULES

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CRITERION FOR GRADING A RESEARCH PAPER (COMPILATION)
BY GLOBAL JOURNALS

Please note that following table is only a Grading of "Paper Compilation" and not on "Performed/Stated Research" whose grading solely depends on Individual Assigned Peer Reviewer and Editorial Board Member. These can be available only on request and after decision of Paper. This report will be the property of Global Journals

Topics	Grades		
	A-B	C-D	E-F
<i>Abstract</i>	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
<i>Introduction</i>	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
<i>Methods and Procedures</i>	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
<i>Result</i>	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
<i>Discussion</i>	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
<i>References</i>	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring



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