SPLITTING AND MIRRORING:

Working with gender transgressive issues in dramatherapy.

Bruce Howard Bayley, Ph.D.

Presented at the Anthroposophical Society of Great Britain
Rudolf Steiner House
Park Road
London
Dec 2003

SPLITTING AND MIRRORING:
Working with gender transgressive issues in dramatherapy.

INTRODUCTION

This paper is focused on my MA thesis *Splitting and Mirroring: The processes of Mimetic Enactment and Mirroring in addressing the 'split gender role conflict' of young male homosexual prostitutes (1992)* which was based on my work at a youth project that worked with clients for some of whom sexual and gender identity issues were crucial concerns. The study was an attempt to understand the 'cross-gender' issues and behaviours presented by clients, between 17 and 20 years of age, over the course of one year and how these behaviours may be addressed via the dramatherapy process. It identified elements of 'splitting'- which term I employ in the psychoanalytic sense of describing a developmental and defensive process - and 'mirroring' present in the behavioural repertoires of the clients. After investigating theories and literature available at that time, I concluded that the behaviour contained within it a form of 'cross-gender' conflict that had not been adequately described by the existing studies. In that study I nominated this behaviour as 'split-gender role conflict'.

There have been developments over the last few years in the field of Post-Structuralist writing on gender identity and Queer Theory - Judith Butler ('Imitation and Gender Insubordination' in *Inside/Out: Lesbian Theories,Gay Theories.* Ed. Fuss. 1991), Mary McIntosh ('Queer Theory and the war of the sexes' in *Activating Theory.* Eds. Bristow Wilson.1993), Moe Meyer (*The Politics and Poetics of Camp,* 1994), Kate Bornstein (*Gender Outlaw* 1995)*,* Steve Whittle (*Gender Fucking, or Fucking Gender* in 'Blending Genders' Ed. Ekins and King, 1995) - which inform my current doctoral thesis on Queer Performance. Were I undertaking my original study now I would, with hindsight, choose to re-designate the behaviour as 'gender transgressive' or 'gender non-conformist' which I feel assigns a level of empowerment to the individual which the term 'split gender role conflict' does not.

This paper focuses on the clinical material of the original study and those aspects of its analysis that are most salient to the process of 'mirroring' within the dramatherapy process. It presents an outline of the setting in which the work took place, the hypothetical bases of the study, the methodology employed and the questions that I was exploring, the existing literature and some of the theoretical frames that were considered. After dealing with the clinical material from the therapy sessions for 3 clients, one in individual therapy and the other 2 together in a small group of 2, I present some of the important implications for a male dramatherapist working with 'transgender' issues in a project in which staff fulfil a variety of functions and roles. Some of the language employed by the clients was sexually explicit and sometimes lavatorial in quality. I have not edited or blocked out those words which in other circumstances may be considered to be offensive with the view of preserving as authentically as possible the colour and quality of the clients' personal worlds and cultures.

THE SETTING

The project in which the clinical practice was undertaken provided clients with advice, information and support in a variety of issues including individual counselling. Each member of staff fulfilled a number of roles involving the practical centre duties and individual client key-working. Some members of staff also had special areas of group work where applicable and relevant. My sexuality was known to all the clients and I was identified as a 'gay worker' within the project. I believe that this kind of therapist transparency has several important implications for working in this kind of culture which I will cover in a section on the elements of taboo relating to the therapist and therapist and client relationship.

The room in which the sessions took place had a number of large windows at both ends with curtains which, when drawn shut, created reflective surfaces which the clients would use as mirrors. The curtains were also occasionally used by the clients as costumes and drapery. The walls were also covered with a number of large mirrors.

MULTIPLE ROLES & RISK-TAKING IN THE THERAPIST/CLIENT RELATIONSHIP

The multiplicity of roles that a therapist fulfils in this kind of work culture carries the potential of multiple risks and necessitates continual negotiation and assessment of boundaries between the clients and their various working relationships with the therapist. This impacted on the client/therapist relationships that they had with me in a number of ways:

a) The boundary between 'therapist' and 'project-worker' roles needed to be diligently held as I had a degree of 'pastoral' responsibility for these clients and held a lot of information regarding their family relationships, drug rehabilitation programmes, paperwork concerning police records and so on.. This impacted strongly on the client-therapist relationship in the dramatherapy sessions as it enabled them to present issues in the sessions about which they had already disclosed information to me at other times. As they all presented issues involving the themes of duplicity and deception it was as if they were not able to deceive me as I knew a great deal about the circumstances of their lives. This might have resulted counter-productively in them being highly resistant to therapy. However, it is arguable that it accounts for the relative speed disclosure that may not have been afforded had they been able to behave deceptively toward me as therapist.

b) The need for confidentiality which stemmed from the nature of the clients' sexual and occupational statuses necessitated a degree of sensitivity in dealings with official agencies such the police, social workers and probation officers. Some of this sensitivity involved complicity with the clients and included, for instance, the acknowledgement by of false names presented by the clients and the occasional withholding of information from certain agencies.

c) The clients' knowledge of my own sexuality, I believe had the effect of enabling them to project on to me the erotic transference to the 'older male' who may be threatening but with whom he felt able to 'flirt'. It was as if they were allowed to

present both their male and female personae to me, just they did with their 'clients', without the fear of recrimination or judgement.

d) All the clients presented material that could be considered to be erotic in the sessions and my counter-transference feelings in working with this material were very profound. Sometimes they were those of an older male for young females. At other times they were those of an older gay man feeling protective towards vulnerable young gay men. It was as if some kind of projective identification had taken place and I was holding their 'split' agenda, as if they had somehow made me feel their 'split gender role'.

e) At times it was as if the clients wanted to make me feel voyeuristic by presenting themselves in certain provocative 'poses' accompanied by remarks about their genital areas as if they were 'on show'. At times I was aware of thinking that how they were behaving might have been how they would behave in the presence of their clients and that they were expecting to feel how their clients might feel. Throughout the process of writing this article for publication I am also aware of the possible implications for the readers who, while reading some of the more 'erotic' passages from the sessions might also feel that they were being put into the role of 'voyeurs'.

f) Along with the counter-transference of being 'voyeuristic' were the feelings I experienced of pain at witnessing the enactments and narrations of some of these clients' histories involving grief and loss and their deep-seated anger at possible previous abuse. The writing of this article has not been easy for me as I am aware of this process drawing me back into the counter-transference feelings of protection for these clients which I had experienced during the therapy period; protection for their sense of dignity while at the same time I am in the process of sharing their disclosures with those who will read this article. Even though their confidentiality is protected throughout the article there is still an accompanying sense of 'betrayal' which stems from this counter-transference 'split' that I felt in my role of 'therapist'.

THE STUDY

The study was not intended as a model for dramatherapy work with all young male prostitutes nor with all young male homosexual prostitutes. Prostitution was not the central behaviour that I was studying though I will address it wherever appropriate. It was not my intention to explore adolescent homosexuality; and none of the clients were young transsexuals by which I mean they were not at any stage of gender-reassignment treatment who are on the road toward gender certainty. I was exploring the function of dramatherapy in addressing the behaviours of four specific clients whose self-representations contained within them indicators of both male and female genders alongside each other. They expressed ambivalence towards male and female gender behaviours and equally towards transexuality.

Using the 'mirroring' and mimetic behaviour of the clients as a starting point, the study employed Bruce Wilshire's (1982) mimetic theory of identity as a referential framework from which to explore how the processes of 'mirroring' and mimetic enactment may access these clients to insights as to the nature of the 'split', thereby, contributing to its mediation.

Viewing these clients as 'putting on the costume' of the opposite gender, the study considered the work of women writers responding to gender as a social construct to establish whether these may assist our understanding of the clients' behaviours. These included the work of Elaine Showalter ('The Rise of Gender' in *Speaking of Gender.* Ed. Showalter, 1987), Phyllis Rackin ('Androgyny, Mimesis and The Marriage of the Boy-Heroine' in Showalter, *ibid.*), Christiane Olivier (*Jocasta's Children: The Imprint of the Mother,* 1990) and Catherine Millot (*Horsexe: An Essay on Transexuality,*1990). It drew on theatrical precedents for the treatment of gender ambiguity within the English Renaissance Theatre (specifically the roles of Rosalind and Viola in Shakespeare's *As You Like It* and *Twelfth Night* and Ben Johnson's *The Epicoene*) in order to explore the extent to which these precedents might contribute to an understanding of the issues underpinning the behaviours. The study went on to consider theoretical frameworks of psychoanalysis and analytical

psychology to understand the clients' behaviours in terms of individual development, to clarify the presence and the nature of the 'split' and what was being 'mirrored' for each of the clients within the dramatherapy process.

METHODOLOGY

The questions that I raised were not initially researched with a view to subsequently finding substantive data and supportive material. They arose out of the issues and behaviours presented by the four clients within the general work at the Day Centre and within dramatherapy sessions. The observed behaviour of the clients gave rise to a number of questions which then led me to consider appropriate literature and theoretical frames in order to understand the positions that these clients were presenting which were:

1. They continuously expressed ambivalence towards maleness, femaleness and transexuality;
2. They adopted female 'personas' with female names while acknowledging themselves to be biological males;
3. They identified with 'idols', personalities and characters from the media of the opposite biological gender to their own;
4. They identified themselves as being divided between female figures and images in the pictorial material, written material and within role-play and also with male figures and images, sometimes simultaneously either the same specific clinical material or in other material in other dramatherapy sessions;
5. They expressed the above 'division' of identities in the sessions via pictorial material, written material, role-play in enactments and in their daily lives via body adornment and by wearing clothing that suggested a split in gender stereotypy;
6. They presented fragmented body parts in pictorial material, written material and the representations of body parts in costume and in role-play;
7. They assigned both male and female names to male genitals and other body parts;

8. They role-played female characters presenting themselves as being males and vice versa in enactments in which the theme was to deceive another character;

9. They continuously stated their preference for bisexual partners - with whom the client would be identifying as being female, sometimes with an assumed name - who would be aware that the client was a biological male presenting a female persona;

10. They identified with the potency of the penis - i.e. its largeness - as well as with the 'feminine' role in sexual partnerships;

11. They would utilize the mirrors and reflective surfaces in their role-play as well as refer to mirror images in written material and directly mirror each other□s bodies and images;

12. They acknowledged a high degree of drug use;

13. They disclosed in the sessions and at other times in the Day Centre that they had experienced absence from fathers or 'benign' father substitutes in early childhood.

As these clients' behaviours and self-representations contained attempts to maintain a position of gender ambiguity, I needed to explore why it was that they wished to remain in what could be perceived as a midway position between maleness and femaleness? Was this a true 'splitting' between genders or an attempt at merging the two genders together in a sort of fusion?

The clients presented themes of duplicity within enactments in the dramatherapy sessions in which they would take on the roles of males 'disguised' as females (or vice versa) in order to deceive other people who would be intended sexual partners or 'clients' (where the role play involved the theme of prostitution). I needed to ask questions as to whether this was a position of defence and, if so, what were they being defended against? Were there were any theatrical precedents portraying gender ambiguity as 'disguise' and could they inform our understanding of what might be underpinning the gender-ambiguous positions adopted by these clients?

As the clients in the sessions initiated the theme of 'mirroring' through enactments with mirrors and other reflective surfaces as well as via pictorial images and written poetry, I was concerned with the questions: How did the mirroring activity within the dramatherapy sessions work for these clients? What was being mirrored for them during the dramatherapy process? How, if at all, could dramatherapy be seen as mediating the conflict ?

THEORETICAL FRAMEWORKS

The nature of the material necessitated an approach involving several theoretical bases - theories of identity and ego-development, models of gender identity disorder and approaches derived from psychoanalytic and analytical psychological literature. This is not an exhaustive presentation of all the literature or the psychoanalytic and analytical psychological models I referred to in my study. Anyone interested in a fuller account of this study is referred to my MA thesis in the archives of the School of Art and Arts Therapies at the University of Hertfordshire.

Self-image, Identity and Ego-development

In respect to my use of the terms *self image* and *identity*: by the terms 'self image' and 'self-representation' I mean perceptions and representations of one's sense of identity. These would be expressed via the body, verbal expressions and various forms of artistic productions - pictures, written material and enactments. I use the term 'enactment' to refer to a variety of self-representational forms: scenes presented within the dramatherapy session which employs role-play, the recitation of a poem or piece of writing, the narration of events or improvised story told by the client, the manner in which pictorial material may be executed, the manner in which the client expresses himself verbally or dresses himself within the dramatherapy session (whether or not that 'dressing up' is linked to a character role). I would expect there to be a linkage between one's sense of identity and one's self image in the sense that any crises, confusions or instability of identity would find expression in an individual's perceptions and self-representations.

I use the term *identity* to refer to one's sense of being a continuous entity that is distinguishable from other beings - in this sense it is almost synonymous with *self awareness.* I also use it to mean one's sense of possessing a 'personal construct of self worth', in the sense employed by Colgan (1987) where a positive personal construct refers to a person's internal sense of himself as a being whose positive worth is acknowledged. The formation of this allows him to define himself (consciously or unconsciously) as being capable of giving and receiving love and making contributions to the welfare of himself and others. A person lacking such a positive construct of self worth (or identity) may form relationships which perpetuate a lack of self esteem. Thus s/he would be identified as experiencing an *identity crisis* to some degree or other.

As these clients were between 17-20 years old, the question arose as to whether the issues and behaviours presented by them are to be seen as appropriate to the uncertainty and instability implicit within the process of maturation. According to Erikson's (1963) model of ego development which presents a schema of stages development past the latency stage from adolescence through to old age, the young adult/ adolescent stage is characterized by the an □identity crisis□ through which the individual has to re-define his identity to the world around him, particularly that of his parents from whom he needs to become independent. Failure to resolve this conflict would result in over-identifying with the peer-group whereas its successful resolution leads to a coherent sense of self. At the next stage (early twenties) the conflict is between intimacy and isolation the successful resolution of which leads to individual becoming capable of love and creative work. Failure to resolve this conflict results in a sense of isolation and ego loss.

While Erikson's schema provided a useful frame to identify problems of identity within a societal context, it led to other questions: could these clients have found in prostitution a means by which to avoid the painful resolution of the intimacy/isolation conflict? Could the 'failure' of these clients to resolve dilemmas presented at the 'adolescent' or 'young adult' stages have had precursors in earlier stages of ego

development?   Could these conflicts have actually been resolved in ways which might have been *ego-syntonic* but which resulted in outcomes that could be *perceived* as being 'failures' because the clients☐ resolutions involved assuming gender-transgressive identities and Erikson's model, being essentially a psychoanalytic one, does not take into account the institutionalized power relations of gender in the society in which the adolescent/young adult maturing?

I chose to use Bruce Wilshire's mimetic theory of identity as the major referential frame, rather than Personal Construct Theory or Robert Landy's work on role-play and its relation to Identity within dramatherapy, as the self images manifested in the behaviours of these clients were already heavily focused around the theme of 'mirroring'. The referential hypothesis that I chose to use was Wilshire's proposal that "since behaviour and identity were laid down bodily, mimetically and together, their resolution and recognition may very well be achieved only bodily, mimetically and together" (Wilshire 1982, p 16).

In *Role-playing and Identity: The Limits of Theatre as Metaphor* (1982), Wilshire establishes his Mimetic Theory of Identity on the phenomenological foundation stone of Strawson's *Individuals: An Essay in Descriptive Metaphysics* (1963). Accepting Strawson's premise that for a person to be aware of himself he must be aware of himself as 'one of a kind' or 'one of our kind' which a small child learns via mimetic responses to his mother/ father etc., Wilshire goes on to draw on Schilder's *The Image and Appearance of the Human Body* (1950) in which Schilder says that a person knows himself via his body and his body-image and that this body-image is connected also to his direct experience of other people's bodies. Similarity to others tends to be experienced as if it is Identity. But even the adult's body image is to some extent beyond his immediate comprehension because the 'full grasp of what is experienced by him is not graspable' (Wilshire *ibid.* p 189). A 'third person' perspective is needed, an observation point or witnessing dynamic. It is by seeing our images reflected back at us that we can observe and become aware of the nuances in our behaviour. If it is so that 'cognition presupposes expression which presupposes mimetic response', then my argument is that, assuming mimetic

response in a given situation to be part of a larger expression of an individual's psyche or sense of self, then any expression given via mimetic behaviour (by means of pictures, words, gestures, images or enactments) can be isolated and consciously reflected on. Should the self image contain elements of conflict then conscious reflection of that self image or behaviour within the safe confines of a dramatherapy session could contribute to its mediation.

Gender Identity and Gender Identity Disorders and Disturbances

How behavioural deviations from male and female gender norms should be considered to be has engendered much debate.

In *Gender Identity Disorders in Children and Adults* (1985), Robert Stoller contrasts gender with sex where the first signifies an individual's sense of being masculine or feminine and the latter refers to the biological attributes that make for a male or female body. His fundamental concept is of a 'core gender identity' - the unshakeable basis of one's self image as being masculine or feminine. Once a sense of being male or female has evolved in an individual, it becomes an irreversible part of the person's self-image. Stoller distinguished three layers of gender identity:

a) 'primordial femininity' - the bedrock of all identity when the infant symbiotically identifies with the mother during the first few months following birth. This layer produces a basically feminine identity regardless of biological sex.

b) 'core gender identity' - resulting from the totality of conduct, assignations and educative conditioning towards the child, dependent on whether the child is assigned to the male or female sex.

c) 'the Oedipal layer' - involves rivalry with the father or mother, through which the child's 'core gender identity' is developed via the Oedipus Complex. Stoller considered this to be the most crucial stage. Should a boy child not develop an unshakeable male 'core gender identity' it would be because either he has failed to separate satisfactorily from the mother (psychically) or

he has failed to resolve the Oedipal conflict.

For Lacan (1977) whatever one's biological sex, it is one's relation to the phallus that determines whether one is a man or a woman. Conceived the human subject as a fragment of something larger and 'primordial' and whose existence is dominated by the desire to retrieve some missing part of itself which is always out of reach. Lacan extends this sense of lack to his view of the feminine. Using the semiotic theory of modern linguistics, the Oedipus Complex is viewed as a metaphor- in the manner of a signifying operation, involving the substitution of one signifier for another. The boy child is involved in a conflict. In order to deal with the problem involved in separating from the mother and still being sure of her desire, the boy child will try to become what seems to him to be the object of the desire that takes his mother's presence away from him - i.e. the 'signifier' of the Father, the phallus. If the boy child fails to make this substitution he will fail to identify with the father and will take on the 'feminization effect'.

In *The Plural Psyche* (1989) Andrew Samuels offers us a post- Jungian perspective in which he says that we are, as a race, not only divided into men and women but, also, into those who are certain about gender and those who are not. For Samuels, it is not helpful to see gender differences as innate opposites; nor should they be bound to anatomical definitions - the facts that a penis may penetrate and that a womb may contain tell us nothing about the psychological or inner qualities of the people who have those organs. He says:

> The link between psyche and body surely refers to the body as a whole; its moods, its movements, its prides and its shames... the body is already a psychological body, an imaginal body - providing a whole range of experiences - sometimes the imaginal body provides cross-over experiences, 'masculine' for women and 'feminine' for men.
>
> (Samuels *ibid.* p101)

The American Psychiatric Association's *Diagnostic and Statistical Manual (DSM-III-R)* at the time of my study categorized gender identity disorders of childhood as including: distress about being a boy along with a concurrent desire to be a girl,

preoccupation with activities pertinent to the female sex and a rejection of their own male genitalia. The manual also included a category termed 'Gender Identity Disorder Not Otherwise Specified' but there are no diagnostic criteria formulated for the identification of such unspecified gender identity disorders.

Rekers et al (1977) defined *gender identity disturbances* as conditions in which a boy assumes the sex-role identity of a girl *at all times*, having a rigid and compulsive adherence to female behaviour while being inhibited and anxious at the possibility of engaging in stereotypic masculine behaviour. Rosen et al (1977) defined *gender behaviour disturbance* as applying to young males who expressed stereotypic feminine behaviour such as cross-dressing, cross-gender play without taking on a 'female core identity' *at any time*.

None of the above definitions fit the type of cross-gender behaviour that my clients were presenting. They were not behaving androgynously neither were they maintaining female sex role identities constantly but were expressing *ambivalence* between the male gender identity, female gender identity and transsexual identity and *also* between male and female gender role behaviour. They created separate personas (from their fundamental male identities) with stereotypic feminine characteristics and behaviour through which they acted at different times. These female personas were given special names and special functions. At other times they reverted to their male gender identities but with certain stereotypic female gender characteristics and behaviour. They could be seen as expressing components of all three gender role behaviours at different times and, in doing so, maintain a split in gender roles. I, therefore, nominated this behaviour as 'split gender role conflict' in my study.

I distinguished between what I called 'split gender role behaviour' and 'transvestism' by which I mean a form of behaviour where the subject claims to obtain sexual pleasure from dressing up in the clothes of the opposite sex. It is compatible with heterosexual activity, may or may not include a homosexual component and can be

identified by the subject as *enhancing* his masculinity. I do not have any evidence that these clients have this component. I distinguished, too, between what I called 'split gender role behaviour' and 'fetishism' by which I mean a subject using an object which he endows with sexual significance which is crucial to his sexual satisfaction. I acknowledge that there may be features within these clients' behaviours that could be seen as 'fetishistic' (such as the insertion of objects as representations of female breasts) but they are not 'true' fetishes in that I have no evidence that these objects were endowed with sexual significance to the point where the clients obtained sexual excitement and satisfaction from them. It is more the case that these objects were components in the self representations used by these clients to enhance their self images which were presented as 'split' between maleness and femaleness and, therefore, were constituents of what I nominated as 'split gender role behaviour' rather than of fetishism.

THE CLINICAL MATERIAL -   The Presence of the 'Splitting' Function.

Client B

B's pictures, poems and enactments in sessions:

B produced complete pictures which together with the accompanying poems illustrated the 'splitting function'. In Fig. 1 he produced a picture which he identified as himself as a 'woman'.

The face is surrounded by a rich, full head of blonde hair and has large green eyes, pencilled eyebrows, a beauty spot, highly decorated eyelids and earrings. In contrast to the density of colour in the hair and the decorated parts the actual face area has been left uncoloured bearing the shade of the paper on which it is drawn.

Fig.1

It is as if all the decorated parts sit independently of each other and it is only the thin, hardly visible line that runs from the top of the ear round the jaw and chin to meet the heavy fall of hair on the other side that gives any sense of there actually being a face at all to join these features together. It is as if his identity is very precariously boundaried by this line that is so faint that it hardly exists. It is as if everything has gone into the 'persona' (the hair, the eyes and the ornamentation) and there is not very much of substance in this identification. The poem accompanying this picture was Poem No.1 in which he used the word 'smacked' to mean 'on' heroin and in which he seems to make a defiant statement of a grandiose nature, identifying with an idealised female hero figure:

> In my head when I am smacked
> In the mirror face is cracked.
> I will wear my eyebrows, girl.
> I will walk about the world.
> Like Madonna I will be
> Proud and cool and sexy-free.

In Session 4, B presented the following enactment entitled **'Madonna in Bed'**

> After talking about having seen the film 'Madonna in Bed', B said he
> wanted to perform an enactment in the role of Madonna taking a lover to bed

with her. Applying make-up and putting on a skimpy blouse from the costume basket, he arranged the cushions in the form of a bed and then arranged two performance areas - one was the nightclub and the other was the bedroom. B then acted out, with an imaginary partner, a scene between Madonna and a fictive lover. He played the role of Madonna, leaving the response lines from   the other character silent. What followed was a one-sided dialogue in which B as Madonna invited the partner to go to bed with her. The imagined lover refused to do so until she proved that she was a 'real woman'.

B (as Madonna):   But why won't you go to bed with me? Lots of women dress like me! Do you think I'm lying or something? What would I pick you up for if I was a tranny? I've never been so insulted in my life....Do I look like a tranny? Oh, I do, huh? What? Because I haven't got breasts? Lots of women haven't got breasts! Well, shove your face in my muff and see what you can smell ? Go on!
      (At this point he mimed pushing the head of the imagined partner into
      his genital area and said, 'There you are, you see! Perfect c---!')
In reflection he said that he had wanted to act out the part of Madonna to 'see what it would feel like to be Madonna in bed. He had fantasized about it.I suggested to him that being Madonna seemed to make him feel good. He said that it did and that it had made him feel powerful but when I pursued this line and asked him how it made him feel powerful he denied it saying, 'It's only play-acting. In real-life I'm not powerful at all.' I asked him to say something more about that and he said that he needed to act like a girl because 'I can get my own way if people think I'm a girl. Perhaps it's to do with my sisters. I only had sisters, see ? When I'm with my punters – clients - I can get more money if I act like a girl. I'm really convincing. Don't you think so? I make a better girl than a boy. I should have been a girl, I think.' (Session 4)

After this enactment he spontaneously produced a poem (Poem No: 2) in which the theme of duplicity is present:

        He has a prick
        I hope it's thick.
        If I turn him over
        I'll show him a trick.
        If I turn him over
        I'll give him a shock
        My hole is my fanny
        My fanny is a cock!

In Session 6 B presented the following enactment entitled **'Mandy at the party'**

      B enacted the part of 'Mandy' getting ready for a party dressed as a
      man. At this party she meets a woman, seduces her into thinking that

she is a man, takes her home with her and reveals that she is not really a man at all. B acted out both the roles of Mandy and the other character by changing places where required and speaking both sets of lines in differently pitched voices. Again, as before, I was to play the part of the audience. The enactment had three scenes - Mandy planning and dressing up, Mandy meeting the other person at the party and back home in the bedroom. For the first scene, as Mandy, B dressed in his own clothes - jeans, stiletto heels and lumberjack shirt. For the man Mandy was going to dress up as, B chose a 'real' person - Boy George. As Mandy being Boy George, B wore a large brimmed hat and dark glasses. When B played the role of the woman that Mandy (as Boy George) seduces, he took off the glasses and pushed the large brimmed hat to an angle so that it covered over one entire side of his face. (Session 6)

The name Mandy and the choice of Boy George as the man that Mandy was to impersonate were interesting as Mandy was B's sister's name and Boy George is also one of B's idealised figures and Boy George, too, has been a major exponent of 'gender bending' or 'gender fuck'. He is not an example of a male who would be selected for stereotypic masculine qualities had B wished to present the impersonation as being of a masculine-defined, gender-certain heterosexual male. I felt that in his choice of roles (females posing as males) B was embodying the split male /female gender identity that was operating via gender ambiguous images.

In Session 9 B produced Fig. 2, an elaborate picture of a face with a large blue eye heavily made-up eyelid and arched eyebrow, a full-lipped mouth, a beauty spot (which was raised to just underneath the eye and took the shape of a small heart), enormous earrings that appear to be in the shape of inverted Venus symbols (traditionally the symbol for Woman) and a full head of hair.

This time he filled the face in with glitter. Underneath the face, B drew the word 'TRANNY' holding within it, in smaller letters, the word 'Sexual'. The face was given the full frontal perspective but half the face was covered over by the mass of glittery hair. Again, as in Fig. 1, the actual face is without depth or substance.
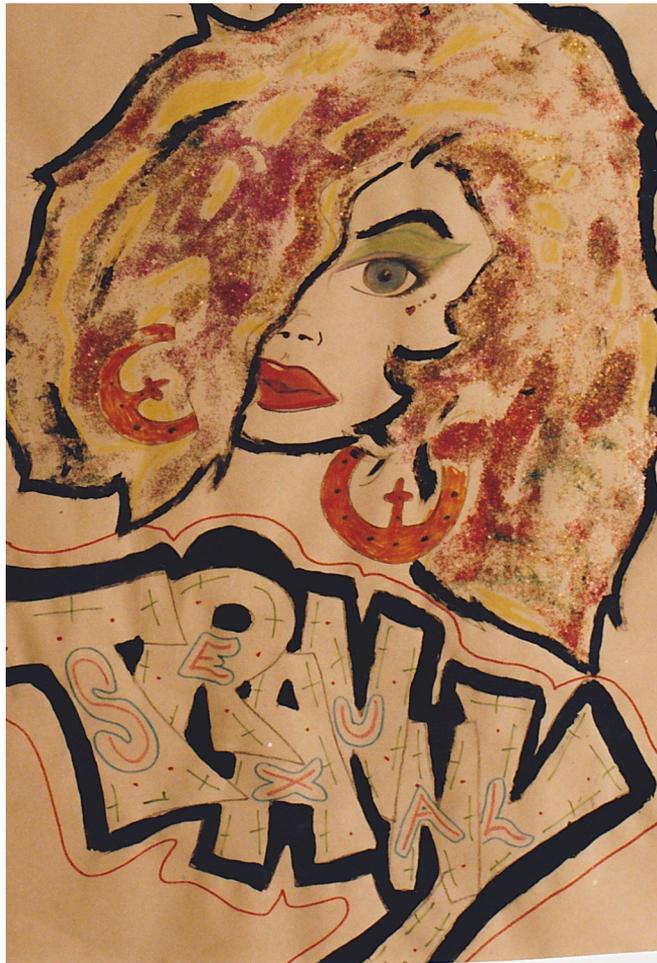
Fig.2

The presence of the splitting function is also indicated in Poem No.3 in which B clearly states the split by referring to his genitals both as if they were male and as if they were female:

> I am a tranny
> I'll show you my fanny
> If you should mock
> I'll show you my cock.

and

> One into two, two into one.
> Now the fun has really begun.

But this poem also contains what could almost be a statement of fear and incompleteness-

> Inside my belly
> Is like vermicelli
> Little string worms
> How my heart yearns

To give you my fanny
'Coz I am a Tranny.

In Poem No.4 (Session 11) there is a further reference to the splitting function:

I look in the mirror
What do I see?
There are two of him.
There are two of me.
One of him's a her.
One of me's a she.

and

If they both could marry
How happy could they be.

The themes of duplicity, transexuality and 'splitting' continued until Session 20, when he wrote Poem No. 7 but Poems No. 5 and 6 produced in Sessions 15 and 17 contain indicators of a change occurring in B's development. In Poem No. 5, he reveals that there is a development that is having a disturbing impact on him:

My head's a bomb
That's gonna explode.
That's gonna explode real soon.
And on that day
I'm gonna spray
Spray all over the moon.
Then I'll watch you
From the stars
and sitting in the sun
I'll spray my ray all over you
And wish you all have fun.

In Poem No. 6, the whole pattern of writing has changed. The lines go vertically instead of horizontally:

A	'E'	I	O	U
Gay	Free	Fly	So	Mew!
Day	Me	High	Low	Phew!
They	See	Spy	Solo	Dew
Say	Me	Guy		New.

The starting points being the five vowels suggests building from basics, the first three lines suggest a celebratory, sexual and escapist attitude, the 4th line suggests isolation and the 5th suggests newness and the effort that it takes – *'Phew!, Dew*

and New'. In these poems, the overtly sexual language is now virtually absent and there are now no accompanying pictures of B portrayed as a transsexual.

In Session 20, B produced Poem No. 7.and Fig.3

B was very quiet during this session and resistant to much communication. He said that it was useless coming to therapy as it was all play-acting. He produced a picture, as he was talking, of a figure that he identified as a woman without arms sitting between a blue and a red area. I said that he normally enjoyed play-acting. He replied that he had done little else all his life and as a result his life was useless, that there was nothing he could do about it except sit and wait for something to happen. When I asked him what he thought was going to happen he said, very quietly, 'I'll just get a job, I suppose'. He then stopped painting and recited a poem very loudly and spontaneously, as he usually does:

> Where is the Sun?
> Gone, gone, gone.
> Where is the moon?
> Gone, gone, gone.
> Where is B-----?
> Taking lots of Es.
> Where is his life?
> Swinging through the trees

He returned to the painting, remaining silent for a long time and just before the end of the session he said, 'There must be something better than this. I just want to be fucking normal, man. I'll get a job.'

(Session 20)

During the last nine sessions there were no more enactments but a series of poems (Nos. 8,9 and 10) in which B began to acknowledge the desire for and the possibility of leading a more 'normal' life with the proviso that it was neither 'boring' nor 'badly paid'.   During these sessions he was talking a great deal about the doubts about having a sex change operation as, if he had one he would lose penis and he would not be himself anymore.   In Session 29 he produced the last picture that is presented, Fig. 4, a picture of two figures which he described as a male and female standing under a tree with their arms almost touching. Here, the male and female figures are present but separated, standing independently of each other but reaching out to each other. They are both of the same size, neither dominating the other and are standing on the earth under a large tree.
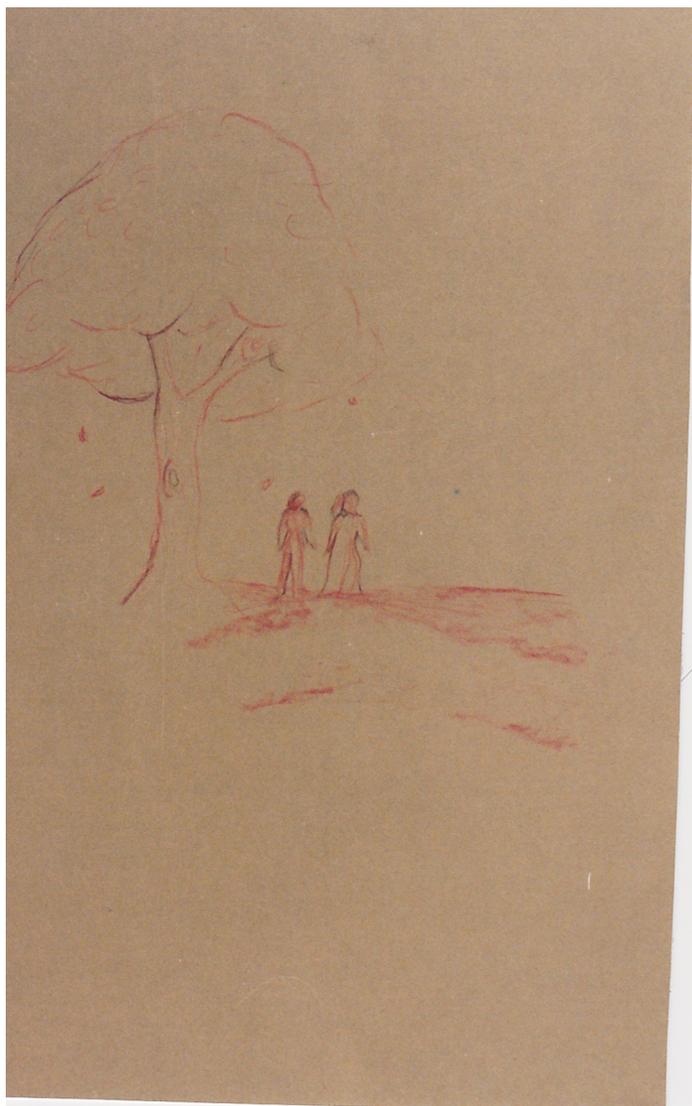
Fig.4

Clients C and D

The themes of splitting and mirroring were at their most vigorous with these two clients. They were both from the North of England and identified closely with each other's backgrounds and refer to each other as 'sisters'. They would divide their faces down the middle with lines of make-up and apply elaborate make-up to both halves in different colours. They would sometimes represent the two halves as divided between male and female. They would dress each other in identical colours, comb each other's hair in the same style, echo each other's words and phrases.   Their enactments would consist of scenes in which 'Michelle and Michelene' or 'Tracey and Terry' would compete with each other and plot to murder

each other or they would be very protective of each other against a hostile agency. They would frequently choose scenes in which they took on the roles of female characters from popular television soaps such as 'Coronation Street' and 'East Enders'.

C and D's enactments in sessions:

The following material has been taken from sessional notes kept by me over the course of the therapy period with these 2 clients.

> C and D, dressed identically, enacted the roles of 'Michelle' and 'Michelene', twin sisters who were competing for the same boyfriend. During the enactment, C and D mimicked each other's facial expressions, gestures, actions and even echoed each other's words and the tones, speeds and the pitches of the voices that each other used. *(Session 3)*

> C and D worked with make-up today. Applying cosmetics they first divided each other's faces down the middle with lines and elaborate colouring, making each half identical with the corresponding half of the other's face. *(Session 9)*

> C and D enacted the roles of two media personalities, Kylie Minogue and Madonna, who were both scheduled to appear in the same film, unbeknownst to each other. The enactment centred on the two stars appearing on the same set and behaving abusively to each other, each ordering the other off the set and refusing work together. There followed small scenes in which D as Kylie first attempted to poison and then fatally wound D as Madonna with a hairpin and then in which C as Madonna burned D as Kylie with a lighter. *(Session 13)*

> D took on the role of Mavis from 'Coronation Street' and C that of Dot Cotton from 'East Enders'. The scene was set in a television studio where both of them had been asked to do interviews as guests on a chat show. I was asked to play the role of the chat show host and ask them questions about their lives and careers. In the course of the scene the replies given by C and D as Dot and Mavis took on the features of a Music Hall double act with both of them overlapping words and sentences. Their separate mannerisms had disappeared and they were becoming identical - as if they were one character. C and D were presenting Dot and Mavis as transsexuals who had undergone sex-change operations and had kept these as closely guarded secrets for many years. *(Session 15)*

C and D role-played two transsexuals 'Tracey' and 'Terry' going to a nightclub in order to meet sexual partners. They both selected identical dresses from the costume basket. C inserted two representational breasts into his blouse. As the scene moved to the nightclub, the two failed to find suitable partners for the night.
Tracey (C), removed one of her inserted breasts and put it into Terry's (D) blouse saying;:

> *Here you are, Terry love. Who needs those fuckers when we have each other.*

The enactment ended with C and D dancing with each other, each one having one representational breast in the opposite side of the chest to the other. They danced with each other so that each half of their bodies that had the representational breast played the 'female' role to the other's 'male half. (*Session 24)*

ANALYSIS OF THE CLINICAL MATERIAL

Client   B

The work with B revolved around the following questions:

> a) Who is 'Madonna' and who is 'Mandy'?
>
> b) Who is the lover that 'Madonna' and 'Mandy' seduce?
>
> c)Why is there a need for deception?

In the reflection after the enactment of B as 'Madonna', in which a partner is seduced by her but refuses to go to bed with her until she can prove that she is a 'real woman', B made several direct connections with his sense of powerlessness in 'real life'. He had felt that if he had been a girl he would have been able to 'get his own way' and he connects this with his all-female family in which being a girl appeared to be more favoured than being a boy. One can sense a feeling of estrangement from 'maleness' here – 'I only had sisters'. B had no father or father-figures and no brothers. I shall return to this theme of 'fatherlessness' later when I explore the sense of loss that I identify as accompanying the adoption of 'gender disguise' in Shakespeare. His identification with the 'feminine' seemed to be his strategy for acquiring a sense of power for himself. He cannot achieve this as a 'boy' so he has to become 'one of the girls' to succeed.

It is also significant that in another enactment he plays a character who has the same name as one of his sisters – 'Mandy'. So both 'Madonna' and 'Mandy' hold

some aspect of B that needs to acquire a sense of empowerment. As 'acting like a girl' gives him a certain sense of success he can declare 'I make a better girl than a boy' and 'I should have been a girl, I think'. The strategy is further developed as a means of B identifying his 'commercial value' buy choosing 'punters' who are willing to pay 'more money' for a male prostitute who 'acts like a girl'. The duplicity seems to him to be necessary for his survival. However, he acknowledges that it is not satisfactory. It is 'only play-acting'. I identify this acknowledgement not only in B's own statements but also in the theme of the 'Madonna' enactment which focuses on the element of duplicity with Madonna having to 'prove' that she is a 'real-woman' - which, of course, B is not able to do. Also, B's own lack of certainty is reflected in his asking me, as therapist, 'I'm really convincing. Don't you think?'. I will refer to this later on when I come to deal with the important implications for a therapist working with this 'taboo' area in therapy.

This motif of duplicity was also present in the enactment entitled in 'Mandy at the party' when B played the role of Mandy, a girl who dresses up as a man and, posing as a male, seduces another woman into thinking that she is a man until she takes her home and then reveals to her that she is not really a man at all. When I asked B, in reflection, why it was that he felt the need to present himself to his clients as a girl but in this enactment chose to present himself as a girl posing as a man, he replied that he didn't really wish to be a girl at all.

The choice of 'Mandy', his sister's name is significant. This sister has a close relationship with B, accepts his sexuality, his prostitution, his drug-taking and colludes with his criminal activities. Being surrounded, as he says in Session 4, by females and with the total absence of father figures, it is possible that B starts to identify with the nearest, sympathetic female in his life, Mandy. He sees both Mandy and Madonna as two images which he can successfully utilise in his self representations in order to 'get his own way' and manipulate others. It is as if B has internalised the belief that to achieve importance and nourishment he needs to be a certain sort of female. If he can successfully dupe or seduce people into thinking

that he is a female then he can achieve a greater degree of success (more money) and acceptance for himself in a world which is fundamentally hostile and in which males are suspect - hence, the appearance in his enactments of the motif of duplicity and seduction. However, he also, acknowledged that he does not wish to be a girl at all but a 'transsexual' person because 'you can be one or the other whenever you choose' which suggests a desire for omnipotence.

In Session 7 B wrote Poem No.3 which contains what could almost be a plea (similar to A) for something 'Other' - a statement of fear and incompleteness- 'Inside my belly/Is like vermicelli.' As he had identified his need to deceive in order to be more powerful, he was able in later sessions to begin to express a need for something more substantial than 'play-acting' which he began to perceive was inherent in his ambivalent transsexual aspirations. Like A, one could interpret even this as either a need for union with himself (as a means of not needing to relate to others) or as a need for integration in his self image or as a need for union with the 'Other'. In Session 8 (Poem No. 4) this need for union or fusion was clearly expressed in the lines – 'There are two of him/There are two of me/One of him's a her/One of me's a she/If they both could marry/How happy would they be'

By the time he gets to Poem No. 5 (My Head's a Bomb that's gonna explode) the development that is having a disturbing impact on him. This change that he alludes to could be interpreted as his growing identification with maleness suggested by the images of 'spraying' (fecundation) 'all over the moon' (a symbol of femaleness) and 'sitting in the sun' (a symbol of maleness) and I'll spray my ray all over you'(including me, the therapist?). The hoped-for result is a joyous one and implies that he is beginning to feel empowered but, also, there could be seen to be a sense of elation identifiable with his escapist drug use that bears a resemblance to yet another form of omnipotence, though the direct references to the need for duplicity are now absent.

The vertical structure of the lines in Poem 6 suggest that a phallic pattern being established but that this brings with it a sense of fear and discomfort - the 4th line suggests isolation and the 5th suggests newness and the effort that it takes to contemplate change - "Phew!", "Dew" and "New". His sense of futility and regret that his life is useless is shown in Poem No. 7 – 'Where is the sun?/Gone, gone, gone./Where is the moon?/Gone, gone, gone' together with the anticipation of escaping into a 'flight' position to avoid the pain –'Where is B-----?/Taking lots of Es./Where is his life?/Swinging through the trees'. B seemed to have reached a point in therapy where he had begun to be in touch with the seeming hopelessness of his situations. In the poem B expresses the impossibility of containing the 'masculine' and the 'feminine' elements in the way that he previously did. The Sun (masculine) and the moon (feminine), we are told, have gone away, leaving B with the resultant depression and emptiness. It has all been 'play-acting' in therapy and in real life. He acknowledges this in his verbal reflection. He is therefore left with a contemplation of reality in which he feels powerless having seen, through his enactments and reflections the futility of deception and duplicity and the futility of wanting to be like a girl. These were useful to allow him to feel powerful. Now he sees that they do not really work but there is nothing left except to acknowledge that he no longer requires omnipotence but to be 'normal' which means, in his terms – 'getting a job'.

The figure in Fig 3 has no arms and, therefore, cannot manipulate anything or anyone (as B did before). She sits poised between the red and blue areas (possibly another expression of maleness and femaleness or possibly the position in between activity and depression) as if she is trapped and immobile and, as B says of himself, 'sitting and waiting for something to happen'. It is only in the last remark that we get any indication of a future agenda for B – 'There must be something better than this. I want to be fucking normal, man'. This sounds like a goal being set that is a new and frightening one for him. A possible resolution did not appear until Session 29 with Fig. 4, a picture of two figures - a male and female standing under a tree with their arms almost touching. This seems to be an archetypal image that holds for B the

positive resolution of his 'split gender role conflict'. There is an acceptance of the male and the female in a more balanced and harmonious relationship than before which also connects with B's realization that to have a gender re-assignment operation would deny him his sense of maleness which he realised was valuable to him. It is also an expression of leaving duplicity aside. Neither of these figures needs to dominate the other or seduce the other. They are as equal as they can be at this stage. The execution of the picture, too, is simple and without the artifice, glittery and glamorous aspects of previous pictures.

I offer that what was being mirrored for B was his need for duplicity and deception and a search for a sense of power through his ambivalent gender role behaviour. As he produced very direct autobiographical poems and pictures together with the enactments, it is not easy to assess the efficacy of the dramatic and mimetic functions by themselves in revealing the nature of the conflict he experienced - but the mirroring function could be seen as being present and at work throughout - in the poems, the pictures and the reflections on the enactments. In a way, it is arguable, the autobiographical poems mirrored to some extent the conflicts that were presented in the themes of the enactments and to that extent fulfilled the function of conscious reflections and contained within them B's insights into the conflict that he presented, less consciously, in the enactments.

Clients C and D

The mirroring and mimetic elements functioned clearly from the beginning of these sessions - four of which I presented extracts from earlier. In earlier sessions G and M participated in straightforward mirroring of each other - dressing identically, enacted the roles of twins, mimicking each other's gestures, actions, tones, speeds and pitches of voice. As the sessions progressed the enactments themselves became more complicated with more elaborate plot lines.

In the session cited above C and D, dressed identically, enacted the roles of 'Michelle' and 'Michelene', twin sisters who were competing for the same boyfriend.

As the sessions progress the element of competition and mutual hate increase to destructive degrees (as in the enactment when 'Kylie' and 'Madonna' assault each other with weapons) and then eventually disappear to be replaced with a 'merging' of the two characters into what could be seen as another search for a form of 'fusion' or union. In Session 15, cited earlier, when they role-played Mavis from 'Coronation Street' and Dot Cotton from 'East Enders', the elements of competition and rivalry had become reduced to the level of two competing soaps but the two characters began to merge to the point of speaking and moving at the same time - as if there was only one character. Also, they introduced a uniting element into the scenario in the form of a closely guarded secret that both characters shared - they had each undergone sex change operations many years prior to the interview.   In their reflections after the enactment during Session 15, I suggested to them that there had been a change in the nature of the rivalry between the two characters in their plots. They responded by saying:

> D: We love each other after all. If we don't look out for each other who else will?
> C: No one, duckie. We're just the only ones who will help us in the big bad world out there.

They acknowledged that in real life they were lonely and felt isolated. C said that on the prostitution scene one couldn't have real friends as you couldn't tell who was going to 'grass you up' to the police or 'spoil' your patch' but that D was acceptable because he came from the same, city as C did. D said that growing up was very difficult for him as he thought he was gay or
bisexual and that this was one reason why he had left home. He had been the passive sexual partner in incestuous relations with his brother and then his mother had found out and had not approved. So he had to leave. He said, 'And now, I've come down here and found a sister'   *(Session 15).*

By Session 24 the 'split gender' function was operating in a very different manner. They were expressing not only their sense of being 'split' (half a breast representing the female) but also of their search for fusion. I was reminded of Jung's Mystic Marriage, as they danced together, each of them containing the other's mirror

image. The characters they were creating were no longer females. They had developed a 'bisexual' component - one breast each, breasts which they acknowledged to be 'representational' and which were transferable from one to the other. In the reflections after the enactment in Session 24, C said that he didn't feel like a transsexual during the scene and when he was dancing with D he had felt like a male, his 'mate' which echoed D's previous incestuous relationship with his brother. C expressed the 'bisexual' split clearly by saying:

> I enjoyed giving my breast to D. It was as if part of me had become a boy while the other part had remained a woman but it was like D was my lover. I was looking after him and I felt responsible. *(Session 24)*

I offer that these enactments mirrored for C and D their search for an 'Other' that reinforced their values to each other and to themselves. They appeared to reinforce both their need to love and their need to hate - competition and mutuality in their mirror images. As they divested themselves of their female characters in favour of transsexual ones, they seemed to be mirroring for each other their need for fusion - to unite the male and female parts of themselves that were being expressed in their 'split functions' - and also to unite with an Other, C in terms of his 'mate', D in terms of his 'brother'. It is reasonable, I think, to offer that as they reflected on the nature of the themes contained in their enactments both C and D were empowered to acknowledge their need for relationship (in terms of their real life situations) and that this facilitated a mediation to some extent, of their 'split gender role conflict' and help to enhance their value to themselves.

CONCLUSIONS OF THE STUDY

To summarize the study in the light of the questions that I had posed:

Were these clients presenting a true 'splitting' between genders or an attempt at merging the two genders together in a sort of fusion?

I proposed at the outset of the study that they were manifesting 'split gender role conflict'. However, I concluded that as these clients had personal histories of absent mothers and fathers it is possible that they had not been able to internalize

benevolent father and mother images and can, therefore, be perceived as individuals seeking fusion but expressing this deficit in terms of an externalized split in their self-representations.

Were these positions of defence and, if so, what were they being defended against?
I concluded in the study that the gender duplicity together with the prostitution may well have been defensive positions taken, partly against intimacy in relationships, partly as way of dealing with a sense of lack and partly as a strategy utilized by them against a hostile world which they have encountered in their search for relationship with an idealized 'Other'.

How did the mirroring activity within the dramatherapy sessions work for these?
The mirroring elements within the clients' behaviours operated in essentially two ways: the use of actual mirrors and reflective surfaces and the use of each other's bodies. They would look into, pose and posturize in front of actual mirrors and reflective surfaces. These took place within the therapy sessions in the presence of the therapist, within enactments and outside enactments. They would use the mirror images and/or the therapist as audience and sometimes as performing partner. They would use each other's bodies as mirror images, "twin sisters" (C and D), competitive-yet-bonded partners within enactments and in self representations outside of enactments. They would also use their bodies to form a completed "whole" made up of two incomplete but complementary parts.

What was being mirrored for them during the dramatherapy process?
Mirroring and mimetic elements were already present in the behavioural repertoires of these clients and this largely determined the framework I chose to analyse the clinical material. However, the mirroring process accessed each client to different aspects of their issues. At the close of that study, I suggested that what was being mirrored for B was his need for duplicity and deception and a search for a sense of power through his ambivalent gender role behaviour. Here the mirroring function could be seen as being present and at work throughout - the autobiographical

poems mirroring the conflicts that were presented in the enactments. With C and D, the mirroring and mimetic elements functioned clearly from the beginning of these session in the straightforward mirroring of each other - dressing identically, enacted the roles of twins, mimicking each other's gestures, actions, tones, speeds and pitches of voice. I suggested that C and D were mirroring their search for an 'Other' that reinforced both their need to love and their need to hate - competition and mutuality in their mirror images. As they divested themselves of their female characters in favour of transsexual ones, they seemed to be mirroring for each other their need for fusion - to unite the male and female parts of themselves that were being expressed in their 'split functions' - and also to unite with an idealized 'Other'.

How, if at all, could dramatherapy be seen as mediating the conflict ?
These clients can be seen as acting out roles all the time. There is a sense in which the whole world is their theatre and many of the roles they choose to act out are based on glamorous images taken from the fantasy worlds of drama (television heroines/film stars, rock music and romantic fiction. Dramatic, theatrical elements were already present in the self- representations of these clients and were able to be expressed and reflected on within the dramatherapy sessions giving the clients a greater degree of awareness as to their existence and possible functions.

Using Wilshire's mimetic theory of identity as a base the study demonstrated that the processes of mirroring in dramatherapy accessed the client to insights regarding the nature of the split and/or their need for fusion or integration. Bringing these clients within the bounds of dramatherapy offered them a contained space within which these roles could be enacted or presented rather than being 'acted out', the distinction being one of conscious awareness. By acting out these roles in their real-life experiences, outside of therapy, these clients may have been expressing the feelings, conflicts, desires and confusions they may have had as responses to their past-histories, sexual natures or present circumstances or because they felt they identified with these roles. These identifications may have been taking place without the clients' being aware of their functions and what, if anything, may lie

behind them. By enacting them within the contained space of an individual session or dramatherapy group, the clients expressed the feelings, conflicts and issues within a structured format.

While the study showed that the dramatherapy process mediated the 'split gender role conflict' to the extent to which the clients' were empowered to initiate new directions in their lives and achieve some measure of integration in their identities it did not, however, satisfactorily assess the *total* extent to which this was done. It may be that the clients needed to utilize ambivalent positions toward their gender role behaviour for a period of time. It may be that they might return to such ambivalent positions in the future - this,remains within the area of speculation as 'follow up' work was not able to be undertaken with these clients.

If therapy is rooted in a culture that pathologizes any sexual orientation or gender identity that does not conform to what Judith Butler, in *Gender Trouble* (1990), calls 'compulsory heterosexuality' which 'requires and regulates gender as a binary relation in which the masculine term is differentiated from a feminine term'(Butler, p 23), then a gay-identified therapist working with clients who were both gay-identified and gender-transgressive could be considered to be inappropriate. It is arguable that a therapist with a different sexuality would have had a different dynamic with these clients and might have sought to implement an agenda which the client might have experienced as more 'corrective' or 'normative'. The issues worked with in therapy, here, were not gay issues but gender-transgressive ones. It does not follow that a therapist who is identified by the client as being gay would necessarily be identified by the client as being sympathetic to transgender issues. It is my contention that these clients felt safe enough to assume this and this feeling of safety enabled a dynamic of congruence to exist between them and myself as therapist. I believe that this helped the dramatherapy process by contributing to what Dominic Davies in *Pink Therapy* (1996) has identified as 'gay affirmative therapy' where a client is enabled to accept therapy without the fear of being pathologized.

REFERENCES

American Journal of Psychiatry (1987) Appendix C. Glossary of Technical Terms. Diagnostic & Statistical Manual. 3rd. Ed. Rev. (DSM-III-R). Washington D.C. American Psychiatric Press pp 389-405.

Bell, A.P & Weinberg, M.S. *Homosexualities: A Study of Diversity among Men and Women.* New York. Simon and Schuster. 1978.

Bornstein, K. *Gender Outlaw*, London. Routledge, 1995.

Butler, J. *Gender Trouble: Feminism & the subversion of Identity*. London. Routledge. 1990.

Butler, J. 'Imitation and Gender Insubordination' in *Inside/Out: Lesbian Theories, Gay Theories.* Ed. Fuss. London. Routledge. 1991.

Colgan, P. *The Treatment of Identity and Intimacy Issues in Gay Males.* Hogarth Press 1987.

Erikson, E. *Identity, Youth and Crisis.* New York. W. W. Norton. 1968.

Friedman, R.C. *Male Homosexuality: A Psychoanalytic Approach and Perspective.* London and New Haven. Yale Univ. Press. 1968

Freud, S. *Fetishism* (1927): Standard Edition, Vol. 21. London. Hogarth Press. 1961

Lacan, J. *Ecrits: A Selection*. trans: Sheridan. London. Tavistock. 1977.

Lacan, J. *Feminine Sexuality: Lacan et L'ecole freudienne*. trans: Rose & Mitchell. London. Macmillan. 1987.

McIntosh, M. 'Queer Theory and the war of the sexes' in *Activating Theory.* Eds. Bristow Wilson. London. Larence & Wishart. 1993.

Meyer, M. 'Reclaiming the Discourse of Camp' in *The Politics & Poetics of Camp*, Ed. Meyer. London. Routledge. 1994

Samuels, A. *The Plural Psyche*. London. Routledge. 1989.

Samuels, A. *Jung and the Post-Jungians*. London. Routledge. 1990.

Stoller, R. 'Gender Identity Disorders in Children & Adults' in *'A Comprehensive Textbook of Psychiatry*. Eds. Kaplan & Sadock. Williams & Wilkins. 1985.

Whittle, S. 'Gender Fucking or fucking Gender?' in *Gender Blending*. Eds. Ekin & King. London. Routledge. 1996.

Wilshire, B. *Role-playing and Identity: The Limits of Theatre as Metaphor.* Bloomington. Indiana University Press. 1982