Strengthening Survivors of Physical and Psychological Abuse

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Countless research studies have been conducted that clearly communicate that violence against children is a frequent and often understated problem in our society. Although community responses to the abuse of a young child may be committed and concerned, the same concern does not spill over to adolescents (Garbarino and Eckenrode, 1997). Adolescents are not only viewed with less sympathy, they are considered better able to care for themselves and less in need of community services. They describe two major types of abused youth – teens who have been abused since childhood and those whose abuse starts at the onset of or sometime during adolescence.

Introduction

An overview of Emotional Abuse, Psychological Maltreatment or Abuse

Emotional Abuse is the hidden form of maltreatment in instances of child abuse (Adam M Tomison and Joe Tucci, 1997). If a parent inadvertently or deliberately engages in a pattern of inappropriate emotional responses, the child can be said to have experienced emotional abuse (O'Hagan 1993). Emotional abuse is the least studied of all the forms of child maltreatment and its aetiology (i.e. theories of causation) is less developed (National Research Council 1993). Emotional abuse may occur as a distinct form of abuse (e.g. verbal abuse, threats to abandon a child, witnessing domestic violence) (Navarre 1987), or in conjunction with other forms of maltreatment (Herrenkohl 1990). It is increasingly considered to be the core issue in all forms of child abuse and neglect (Hart, Germain & Brassard 1987; Navarre 1987; McGee & Wolfe 1991). Not only does emotional abuse appear to be the most prevalent form of child maltreatment, but some professionals believe it to produce the most destructive consequences (Garbarino & Vondra 1987). The effects of emotional abuse may be manifested in the sense of helplessness and worthlessness often experienced by physically abused children (Hyman 1987), in the sense of violation and shame found in sexually abused children (Brassard & McNeil 1987), or in the lack of environmental stimulation and support for normal development found in neglected children (Schakel 1987). The psychological profile of abused children is generally agreed upon. They tend to distrust adults and have an intense need for nurturance, both physical and emotional. In addition, they often have poor self-concepts and difficulty in relating spontaneously and openly to others (Beezley, Martin, & Alexander, 1976). Abused children perceive family members more negatively than either their siblings, or the nonabused group; and the abused children's siblings would perceive family members more negatively than nonabused children's siblings. The children from the abusive families appeared more ambivalent (Sandra L. Halperin 1981).

A variety of labels appear to be used interchangeably with emotional abuse: mental cruelty (Navarre 1987); psychological maltreatment (Hart, Germain & Brassard 1987); emotional neglect (Whiting 1976; Junewicz 1983); mental injury (Kavanagh 1982); psychological battering (Garbarino, Guttman & Seeley 1986); and coercive family processes (Patterson 1982). Each term appears to reflect an attempt to incorporate within it a resolution of issues related to the following:

First, whether the abuse is intentional. For example, emotional neglect reflects acts of omission, a failure to take action; that is, the caregiver may not be aware that her/his behaviour or attitude is abusive. In contrast, a key assumption of mental cruelty and psychological battering is the caregiver's intent to cause harm; in other words, an act of commission. Second, whether there is a difference in the processes affected by this form of abuse. For example, psychological maltreatment focuses on the impact on the mental abilities of a child, such as intelligence, memory, recognition and attention. However, emotional abuse places a greater significance on the impact on a child's feelings and capacity to express emotion and develop relationships (O'Hagan 1993). Third, the emphasis placed on patterns in family relationships (attachments) as a cause of children's distorted social learning processes (Patterson 1982).

Garbarino terms 'psychological maltreatment' - 'a concerted attack by an adult on a child's development of self & social competence, a pattern of psychically destructive behaviour'. Under this definition, *'psychological maltreatment'* is classified into five behavioural forms:

- **Rejecting:** behaviours which communicate or constitute abandonment of the child, such as a refusal to show affection

- **Isolating:** preventing the child from participating in normal opportunities for social interaction

- **Terrorising:** threatening the child with severe or sinister punishment, or deliberately developing a climate of fear or threat

- **Ignoring:** where the caregiver is psychologically unavailable to the child and fails to respond to the child's behaviour

- **Corrupting:** caregiver behaviour which encourages the child to develop false social values that reinforce antisocial or deviant behavioural patterns, such as aggression, criminal acts or substance abuse.

Garbarino has also argued that each of these forms of psychological maltreatment has a differential effect on children depending on their passage through the four major developmental stages of infancy, early childhood, school age and adolescence (Garbarino, Guttman & Seeley 1986). For example, rejection in infancy will result from a parent's refusal to accept and respond to a child's need for human contact and attachment. In early childhood, rejection is associated with a parent who actively excludes the child from family activities. At school age, rejection takes the form of a parent who consistently communicates a negative sense of identity to the child, and in adolescence, rejection is identified by a parent's refusal to acknowledge the young person's need for greater autonomy and self-determination (Garbarino, Guttman & Seeley 1986).

McGee and Wolfe (1991) constructed an operational definition of *Psychological Maltreatment* defining psychologically abusive acts in terms of parent-to-child communication. Utilising a developmental psychopathology perspective, they concluded that 'psychological maltreatment is any communication pattern that could undermine a child's resolution of important developmental tasks' (1991, p.14). Thus, it is the message conveyed to the child that is critical to the child's experience of the abuse. For example, destroying a child's toy communicates 'I hate what you value'.

Pillari (1991) argued that *Emotional Abuse* is intergenerational, highlighting deeply rooted patterns of scape-goating in families where children become the source of blame for the inability of parents to resolve the detrimental consequences of their own experiences of rejection and family trauma. Pillari notes that some professional systems continue to blame children for parental disturbances and focusing the treatment on them, further compounding the effects on the child and minimising the potential for parents to change behaviours and attitudes towards children.

According to O'Hagan, *Emotional Abuse* is 'the sustained, repetitive, inappropriate emotional response to the child's expression of emotion and its accompanying expressive behaviour' (1993, p.28). Such abuse inhibits the child's capacity for spontaneous, positive and appropriate emotional expression (O'Hagan 1995). *Psychological Abuse* is defined as 'sustained, repetitive, inappropriate behaviour which damages, or substantially reduces, the creative and developmental potential of crucially important mental faculties and mental processes of a child: these include intelligence, memory, recognition, perception, attention, language and moral development' (O'Hagan 1993, pp.33-34). Psychological abuse fundamentally undermines a child's capacity to understand and manage her/his environment by creating confusion and fear, thereby rendering the child more vulnerable and less confident (O'Hagan 1995).

In conclusion, understanding psychological abuse of children and the factors associated with it will help identify, assess and treat victims and perpetrators, help design effective intervention programs and help identify victims that fall in the high risk category in terms of their well being as well as mental health issues.

Research Methodology

The sample includes matched 3 men and 2 women who were self-referred for treatment of depression through word-of-mouth reference. The study had an eligibility criteria for *inclusion* that the participant had to be atleast 18 years old and not more than 20 years of age, was suffering from depression as assessed by the Health and Daily Living Form (HDL-Form), willing to participate in 21 sessions of group therapy program, including private sessions. The goal of therapy with the young participants in this study is of a supportive nature in order to help them deal with their fears and guilt. To encourage them to share their feelings of ambivalence as well as their negative, angry feelings towards their parents, siblings, extended family I have used various questionnaires to provide a nonthreatening, explicit outlet for conveying their experiences.

Inclusionary Criterion required that the participants reported high on psychological abuse by parents. The male participants in this study had also been physically abused in childhood. *Exclusionary* Criterion was chosen to be no sexual abuse history. The intake included demographic information about the participant, pre-test booklet of Health and Daily Living Form (Moos, 1984), physical and psychological abuse subscales of Childhood Maltreatment Interview Schedule (CMIS-Short Form) (Briere, 1990).

Purpose of the Study

To significantly reduce the level of depression among physically and psychologically abused young adults. The goal of therapy with the young participants in this study is of a supportive nature in order to help them deal with their fears and guilt.

To encourage them to share their feelings of ambivalence as well as their negative, angry feelings towards their parents, siblings, extended family, psychodrama was decided to be an effective medium.

Experimental Design

The experimental design for this study is "Within-Group Design". It is a type of experimental design where one looks at changes in behavior across the treatment. In this study, changes in the level of depression of the Moksha therapeutic intervention program were analyzed.

Variables

Independent Variable**:** Moksha Intervention Program

The therapeutic intervention program was named as "MOKSHA" which means "to liberate". The purpose of this intervention was to help the participants liberate themselves from the past and the self-defeating schemas, behaviors learnt from it.

Dependent Variable: Depression

The dependent variable in this study is depression. The independent variable of intervention program will bring about a significant change in the level of depression.

The study will examine the level of global depression, depressive mood and ideation, endogenous depression, depressive features and depressed mood in victims of psychological abuse as participants of this study.

Control Variable in this study is that while the participants are a part of the present therapy program, they would not be taking any outside therapeutic consultation or intervention.

Tools

The following *standardised* tools are used in this study as a part of analysis for the therapeutic program:

1. Health and Daily Living Form (HDL - Youth) (R.Moos, R.Cronkite and J.Finney, 1984) has 63 questions on the adaptational status of youth. It has six subscales with 36 items on the index of Health-Related Functioning, namely, self-confidence, positive mood, distressed mood, physical symptoms, medical conditions, health-risk behaviors. The other three subscales have 27 items on the index of Social Functioning, which are family activities, activities with friends, social integration in school. Reliability is .88 to .92 and the items have content and face validity.

2. The physical and psychological abuse subscales of Childhood Maltreatment Interview Schedule (CMIS) (J.Briere, 1992) contain items describing incidents from the past with father, mother, step-parent.

Administration of Health and Daily Living Form (HDL-Form), Physical & Psychological Abuse subscales of CMIS-Short (45 minutes).

PROCEDURE

Outline of Intervention Program - Events (60 – 75 minutes duration each)

1. Establishment of Rapport and Trust with participants in individual sessions (5 sessions).

2. Introducing the 5 group participants. To introduce the participants to the technique of reading folktales for therapy, I read the Story – 'Heaven on Earth' from Tenali Rama.

3. In this story, the king looks for heaven on earth and is willing to spend ten thousand gold coins to find this place. The courtier Tenali promises the king to build such a place and periodically takes money from the king. Finally the king is led to a beautiful garden where children are playing and the king realizes on seeing the joy, beauty there that happiness lies within. We discussed what the story meant to us.

4. Participants read stories from Tenali Rama, selected for each of the 5 participant. *'The River Water'* describes a story where the king loses interest in managing the affairs of his kingdom when an old minister

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dear to him retires and leaves for his village. His separation affects the king deeply and he remains depressed, till shown further in the story how life carries on joining and separating like rivers. The participant who read this story had lost her biological mother 2 years back and now had a step-mother. In *'Proof of Innocence'* Tenali Rama is asked by his beloved king to give a proof of his innocence when a jealous courtier keeps inciting the king against Tenali's integrity and trustworthiness as a minister.

'For the Children' is the story of children who fight and then become friends after repairing the damage done to each other's play objects and thus heal a broken friendship with love. *'The Most Beautiful Flowers'* revolves around the king who has been sad for a long time and is taken by Tenali to a garden in search of beautiful flowers to give pleasure to his sense and instead finds himself among children who are laughing, playing and making merry. *'The Ancestral Wealth'* revolves around the theme of jealousy, lying and cheating by the courtiers to get Tenali punished by the king, and how he extricates himself with presence of mind and cleverness.

Games

1. THE MAGIC SHOP

The magic shop is a psychodramatic warm-up game. The director may become the shopkeeper or he may appoint someone from the group. The shopkeeper opens by talking about the wares in the shop. "I have courage, love, longevity, beauty, freedom, sexual satisfaction, etc. And I will barter with you for any item you want." Someone in the group indicates they want more courage. The shopkeeper asks, "What are you willing to give for courage? It's a very valuable-salable item." The person offers cowardice and the shopkeeper tells him, "We have stacks and stacks of cowardice. We give it away. Offer me something valuable." The "purchaser" says, "I will give you ten years of my life. I would rather live a shorter life than a life of compromise." The director zeros in and asks the potential protagonist how he compromises. Now the protagonist begins to talk about his life and how he tries to please everybody and gain approval. The warm-up and the session thus move from the abstract to a concrete life dilemma. In the psychodramatic form of "Lifeboat," the session begins by having members of the group volunteer to come forward and sit in a semicircle, as if they are in the lifeboat. They are briefly informed of the premise of the role-playing situation.

2. THE LIFEBOAT/ THE SURVIVAL GAME

The following instructions are given for this game

"You are in a lifeboat that is slowly sinking. In order to maximize the possible survival of most of the group, the group must vote every three minutes on putting a member over the side. In order to vote most judiciously in this situation, we will *first* have each member of the group take up to three minutes to state *why they should survive."* In a sense this

rhetorical question raises the basic issue of the meaning of your life. The most interesting aspect of this warm-up is that it forces a person to succinctly present his or her *reason for living*, and in the process the group rapidly moves to a deeper level of emotional communication.

3. Stories from Tenali Rama

Name	Title of Story	Theme of Story
Samuel	A Special Light	Social goals, service to society, knowledge
Virendra	The Roses	Flattery
Gaurav	Moonlit Night	Honesty
Reena	True Artist	Talent is rewarded
Avantika	Powdered Rye	Justice

Samuel questioned the moral of the story he read. Both his parents are highly educated and working, teaching in schools. If education is a special light, he wanted to know, then why through a period of 10 years, they never realized that they should stop their elder son from dragging Samuel by his shirt collar from one room to another,

or when he was beaten on the back with a belt. Finally, he mused that he could follow a different path and through education on child protection issues, he could follow a path of light.

Virendra's father being a successful businessman is always surrounded by yes-men, often by choice. Virendra refuses to entertain such people, unless it is someone whom he needs to accommodate for a while, out of necessity. This often puts him at odds with both his parents who like to show off their money and power. He has a keen intelligence. He shared that from the story he learnt that there could be diplomatic ways of expressing the truth, or his opinion without landing him in trouble for saying something.

Gaurav has been wrestling with issues of how much success can a person get if he remains honest. His family has been going through some financial difficulties.

4. The Earliest Memories

In phase I, each person in the group takes five to ten minutes to verbally express his feelings of love, hostility, or guilt for each of his parents. This serves to warm up the group to these feelings. In phase II, the person who appears most warmed up to a session selects his director from the group and then presents several key scenes from his life that express the reason for his hostility or guilt.

Virendra, Avantika being the extraverted types were more willing to share their experiences. Virendra enacted his earliest memory when he was 7 years old and in Class III of his schooling. There had been a drawing competition in his class and he won the second prize. When he came home and showed his mother the prize, she was at first pleased, then asked him what he had drawn and how he won the prize. He told her that the competition required them to draw any scene and he drew a small boy, face colored yellow, and a woman standing beside him with her face colored red. When his drawing teacher asked him, why the colours were different, and who were they, Virendra said that the small boy was himself, who always liked to keep smiling and laughing, the woman was his mother, who is always angry. When Virendra related to his mother that on hearing this, his teacher awarded him the second prize, she slapped him very hard on the cheek. Since then he gradually stopped laughing, and started expressing his feelings through poetry.

Avantika enacted scenes from her childhood, where her mother criticized her for looking pretty and was disapproving of her husband praising their daughter.

5. The Earliest Memories – Continued.

After the protagonist has expressed his negativity, he is supplied with an auxiliary ego parent who fulfills all of the ideals views he has about a loving, compassionate parent. We enacted various scenes during this session and I played the role of mother for each of the participant as he or she wanted the scene to be played out.

6. Family of Origin Social Atom / Questions for Exploration.

In doing a family of origin social atom clients are able to put the family system that they grew up in onto paper as a visual, relational image. Relationships that were close, distant, overwhelming or absent, become clearer as they reveal themselves in relative size and proximity to the client. This is the basic relational map, the world that the client grew up in that may be playing itself out in her life today.

1. Who were your close relationships that you continue to draw strength from today?
2. From whom did you experience rejection that still affects you today?
3. With whom did you feel in good rapport or connection?
4. How did you experience yourself in your family system?
5. How do you think others experienced you in your family system?
6. Who did you feel seen and/or understood by?
7. What would you like to say to yourself at the age represented here from where you are today?
8. Who do you have something to say to?
9. Who would you like to hear something from?
10. Who can you "double" for in this system of participants?

7.   The Mirror Technique

In the mirror technique, an auxiliary ego portrays someone who is reluctant or unable to perform for himself. The mirror involves a stand-in for the protagonist.

8.   The Future-Projection Technique

This method involves having the subject act out, with the support of auxiliary egos and a group, a meaningful situation in which the subject expects to act in the future. It is also important that the protagonist *really* is going to participate in the situation in the future.

9.   Diagramming and Analysing Life Roles (Adopted from Dayton, 2000)

Goals : To understand the number and variety of roles played. To observe those roles in relation to one another. To explore content and satisfaction within the roles.

 Participants are given a pencil and paper. They are asked to put a circle somewhere on the paper with their name inside of the circle and extend lines like spokes of a wheel from the outside of the circle for about one and one half inches. The next instruction is to write on each spoke the major roles they play in their lives, for example, daughter, sister, cousin, brother, niece, grandchild, student and so on. They were then asked to choose one of those roles they would like to explore or one in which they feel some conflict.

10. Corrective Social Atom / Questions for Exploration (Adopted from Dayton, 2000)

In the corrective social atom the client is drawing her social atom as she would like it to look, diagramming her life as she would like it to be.

1.   Write a letter to anyone on your social atom to whom you have something to say.

2.   Reverse roles with anyone on your social atom and write a letter "as" that person back to yourself that you would like to receive.

3.   Write a journal entry "as" yourself.

4.   Reverse roles with anyone on your social atom and write a journal entry "as" that person.

5.   Make a list of the old myth's and meanings of this system that you believed and lived by and reframe them into new meaning.

6.   Write a mission statement for your life starting today. What are your goals for you life today? Divide a paper into three columns and fill in each column:

"now"	"stepping stones"	"long-term"

11. Story Reading – Vikram Vetal

Name	Title of Story	Theme of Story
Samuel	*King Chandrasen*	Intelligence and Justice
Virendra	*Suryamukhi*	Law and Dutifulness
Gaurav	*Dream-Girl*	Sensibility, Responsibility

FAMILY FANTASY GAMES (Adopted from Joe Lamontagne)

The protagonist would select an area of interest from a list of twenty topics and then begin to have a session using role reversal, doubles, soliloquy, and other psychodramatic techniques. Eg. Tell your father (or mother) what you would do differently if you were in his (her) place. Why? Think about one person or thing that makes you angry. Tell what you really think about it, what you're going to do about it. What have you already done? Did it help? Why, or why not? This would invariably lead into a situation, such as an incident at school, work or at the playground.

12. Story Reading – Vikram Vetal

Name	Title of the Story	Theme of Story
Reena	*True Justice*	Values and Dharma
Avantika	*Dreams come true*	Duty, hard work, dreaming
Samuel	*The Selfish Merchant*	Selflessness

13. GAME USING *PHOTOGRAPHS*

Photographs can be very useful in concretizing the family, someone a client needs to talk about, or themselves from another time in life. Photos can be described, shared, or clients can literally speak to the person in the picture. As instructed during the previous session the participants had brought along photos which they felt were closer to their heart, of all the people about whom they wanted to talk. I had often employed this methodology when I had to help someone open up and talk about their life, I would ask them to prepare an album of photos of themselves at various stages. This method has been used by other experiential therapists (Dayton, 2000).

14. THE TRAUMA TIMELINE (Adopted from Dayton, 2000)

The participants are asked to create a timeline on a piece of paper that goes from birth to the client's current age range and place line markers every three years. The clients were invited to enter any traumas that occurred or felt significant in the appropriate place along the timeline. Clients often see how traumas occurred in time, they notice particular ages where they experienced multiple traumas, for example. They get a picture of the cumulative aspect of trauma. Three of the participants had experienced sustained abusive environment. The other two had experienced neglectful, shaming environment.

15. Earliest Memories Session (Phase IV) with theme of Role Reversal

The protagonist reverses roles, becomes his real parent, and is asked questions that attempt to elicit the reasons why he or she has failed as a parent.

16. Stories from Akbar Birbal

Name	Name of the Story	Theme of Story
Samuel	*The beautiful child*	Beauty, ugliness, love of parent for their child beautiful
Virendra	*The Cursed Face*	Stigma, Victimization
Gaurav	*Birbal's Rice Pudding*	Breaking of a promise
Reena	*The Colour of Hair*	Old Age, Youth
Avantika	*Whose wife is She*	Sexuality

In the first story both the king and the mother of a child with distorted features th inks their child is the most beautiful. In the second story the king loses a lot of wealth when he employs a particular artisan. So he puts the man in prison to be hanged later. The artisan asks whose face is more cursed, his or the king's so that on meeting the king to display his skill, he finds himself sentenced to death. In the third story, the king promises a reward to anyone who can stand for the whole night in the river by the palace in chilly winter. A man performs this

feat for the gold coins promised as reward but King Birbal refuses to reward him saying that the man gained warmth by looking at a candle lit in the palace. Birbal, the king's minister shows the king his action in a new light, by taking everyone to a hunt in the jungle where he pretends to cook rice by keeping it away from the fire and everyone is left hungry. The king realizes his folly and gives the reward as promised.

The last story tells the story of a man who enchanted by the beauty of a merchant's wife lures her away and her husband complaints to the king for justice.

The discussions centered on the participants's faith that do parents love their children unconditionally

17. Stories from Tenali Rama

Name	Name of the Story	Theme of Story
Samuel	*The Bowl of Water*	Wit, Precaution, Patience
Virendra	*The Arabian Horses*	Justice
Gaurav	*True Beauty*	Social Responsibility
Reena	*A Living Portrait*	Anger
Avantika	*The Most Valuable Thing*	Freedom

The discussion centred around how if we keep our cool, we can handle situations in life to the satisfaction of people involved, whether justice really exists in this world, does the society fulfill its responsibilities to us so that we should think of giving something back, how anger hurts the self first before hurting the object of anger, and what freedom means to us.

Finally group discussion was conducted with the participants regarding closure of formal sessions, feedback taken and post-test booklet measuring depression was administered.

Results and Discussion

Youth Health and Daily Living Form (HDL) - What differences exist between level of depression in the participants of this study during pre-test and post-test administration of HDL questionnaire?

SAMPLE TABLE Participant 1: Samuel

	Variable	Pre-Test	Post-Test
Health Related Functioning	Self Confidence	15 / 18	15 / 18
	Positive Mood	5 / 18	15 / 18
	Distressed Mood	14 / 18	3 / 18
	Physical Symptoms	18 / 24	4 / 24
	Medical Conditions	6 / 6	1 / 6
	Health Risk Behavior	0 / 12	0 / 12
Social Functioning	Family Activities	5 / 10	5 / 10
	Activity with Friends	5 / 10	7 / 10

The above results on the pre-test scores show that Samuel had a very low level of positive mood, and high distressed mood, i.e. he was very depressed. After participating in Moksha Therapeutic Intervention Program, on the post test scores his positive mood is at a high level and distressed mood has reduced to a very low level. Thus there is a significant reduction in his level of depression and it is at a negligible level. The same questionnaire upon being

administered after a follow-up period of 4 weeks gave the same results on the *Post-test* scores showing that the results of the intervention have sustained over a period of time.

All the other four participants rated high distressed mood, low positive mood. There was increased activity with friends and similar or greater number of activities with family. Self-confidence scores had improved and health functioning had improved with lesser physical symptoms and health-risk behaviors.

Childhood Maltreatment Interview Schedule – Short Form - *What is the level of physical and psychological abuse experienced by participants of this study?*

The physical abuse subscale has a score total of 5 points. All items are based on severe physical abuse. The response can range from a score of 1 to a maximum as listed by the participant. The physical abuse subscale has a score total of minimum 7 points to 42 points. The incidents are rated as never to over 20 times in a year.

TABLE –CMIS-Short - Physical Abuse Subscale Results

Name	Physical Abuse	No. of years
Samuel	4	10
Virendra	5	12
Gaurav	0	0
Reena	0	0
Avantika	0	0

Among the participants of this study, Samuel had experienced high physical abuse, Virendra had experienced very high physical abuse, sustained over a period of 10 years and above. Gaurav, Reena and Avantika had not experienced any physical punishment that could be categorized as physical abuse. They had experienced minor disciplinary actions in their families.

TABLE – Psychological Abuse subscale of CMIS-Short

Psychological Abuse Scores

Name	Yell At you	Insult you	Criticise You	Try to make you feel guilty	Ridicule or humiliate you	Embarrass you in front of others	Make you feel like you were a bad person
Samuel	5	4	3	6	3	2	6
Virendra	6	6	6	6	6	4	6
Gaurav	6	5	6	6	3	4	3
Reena	6	5	6	5	4	5	6
Avantika	6	6	5	4	6	6	6

0 = never, 1 = once a year, 2 = twice a year, 3 = 3-5 times year, 4 = 6-10 times a year, 5 = 11-20 times a year, 6 = over 20 times a year

Samuel = 29 / 42,   Virendra = 40 / 42, Gaurav= 33 / 42, Reena = 37 / 42, Avantika= 39 / 42

The above results show that all the participants have experienced a high level of psychological abuse. All the participants have experienced moderately high level of psychological abuse.

Conclusion

The hypothesis of this study that the intervention program titled 'Moksha' would cause significant different in the pre-test and post-test scores of depression as measured by Health and Daily Living Manual (Moos, 1984) has come true.

The participants besides overcoming their depression and are better adjusted having learnt new, healthy, adaptive life skills. The follow-up period of six weeks has shown consistency in their progress."MOKSHA" therapeutic intervention brings significant difference in the level of depression.

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Vikram and Vetal Children's Stories

Tales from Akbar Birbal

Tales from Tenali Rama

Additional Information About The Stories Used

I chose Tales from Akbar Birbal, Tenali Rama and Vikram Vetal because they contain stories rewritten from common folklore which are engrossing and interesting, are a rich source of entertainment, help us to learn something valuable and enrich our minds. Each one of the stories carry simple lessons, be it humility or trusting one's skills and instincts.

Background

Stories of Akbar and Birbal are extremely popular in India. The several instances when Birbal uses his wit and intelligence to calm the ire of Emperor Akbar and amuse him at the same time, are told to children from a very early age. It used to be part of the oral tradition of storytelling, but in recent years, these stories have been compiled into books by various authors. Akbar was the third Mughal Emperor to rule over India in the 16th century. He is also known as Akbar the Great for his contributions in the areas of art, architecture and music. It said that in his reign, Hindus and Muslims lived side by side in syncretisic harmony. He was illiterate himself, but provided patronage to fine arts and literature. In his court he had Nine Jewels or 'Navr tans.' These were poets, musicians, advisers and learned men.

Tenali Ramakrishna, popularly known as Tenali Rama, was a court-poet and court Jester of Krishnadeva Raya of the Vijayanagara empire. He was known for wit and prodigious poetry written in the Telugu language. Ramakrishna was also a great scholar of several languages that included Kannada, Telugu, Marathi, Hindi, and Tamil. His notability spread beyond Vijayanagar (present-day Karnataka), to areas that reach as far as Tamil Nadu and Andhra Pradesh today. Ramakrishna's life fills us with wonder. He was yet a boy when he lost his father. Because of the narrow-mindedness of the teachers of the day he was denied education. By his own efforts he acquired education and attained fame as a scholar and poet in the court of Krishnadevaraya. He used humor to teach arrogant people a lesson. He corrected any one - a rich man or a learned man or a minister - who did wrong; he corrected even the king.

Raja (king) Vikramaditya ruled the kingdom of Ujjain 19 centuries ago. This is the story of how to achieve occult powers the king has to bring a corpse of a daemon to a Tantrik (occultist). He would climb up a tree to get the corpse and carry it on his shoulder. During his walk, the vetaal in the body would tell him a story, and then ask a question about the story. The conditions for Vikram are: if he speaks (breaks his silence), the corpse returns to the top of the tree, and Vikram has to restart - if he knows the answer to Vetaal's question, he must answer otherwise his body will fall into pieces.