

Developing the Plot

The roles, masks and stories of relationships

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Shakespeare

*All the world's a stage
And all the men and women merely players.
They have their exits and entrances
And one man in time plays many parts.*

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The Plot

As our early learning carries over into adulthood, the roles we learn often express themselves as *unexamined tuitions* and *beliefs* about how relationships, especially with money, are supposed to work.



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Roles

In '*plays many parts*', Shakespeare refers to the *roles* we learn to play in life. During the development of our primary and sub personalities, we learn to play societal roles and family roles.



We learn *identity roles* such as baker, doctor, counsellor, accountant, teacher and worker. We learn consumer roles of *earn... spend... borrow*.

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Masks

We develop *masks* in order to *seamlessly* change from one role to another as we go about our daily business.



Once you *identify* with your roles, you become *anchored* to them. Masks, or *personas*, help protect us from unwanted feelings.

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Authorship

The more you identify with your roles, the more you become imprinted to the *psychological* and *emotional authorship* of those roles.



Identifying with the roles you learn, robs you of your ability to be *flexible* (see flex score) in any form of relationship.

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Authorship



- **Relationships**
- **Business**
- **Children**
- **Work place**
- **Money**
- **Health**
- **Families**

Enculturation socially engineers the emotions of **authorship** so that you become less productive than your potential.

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The Plot



In Loy Young's usage, **Plot** refers to consuming the emotional space of others. **Consumerism's plot** manipulates your emotions.

In most relationships, people either dominate, (**villain**) or shrink (**victim**) and the resultant behaviour for each individual is expressed as either **overt** or **covert** drama.

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The Plot



Under or **over** expression can be seen in most facets of people's lives especially when it comes to **personal finances**.

The conditioned experience is often within the three money behaviours of **earn**, **spend** and **borrow** which leads to **incarceration** to debt.

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The Plot

Within the *Plot*, villains *overtake* the *emotional space* of victims. *Space overtaking* plays out in work, personal and family environments.



Space overtaking *suffocates*... It prevents people from fully expressing who they would like to be.

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The Plot



Overtaking is where one partner, or parent, overtly or covertly, *controls*.

An example might see one partner (*the villain*) ridiculing the other so much so that the submissive partner (*the victim*) gives up liking or doing whatever the *controlling* partner doesn't approve of.

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The Plot

When you consume the *emotional space* of others, you *prevent* significant amounts of money, opportunities, love, happiness and people from entering your life.



In the *Plot*, *villains* issue unsolicited *directives* about matters that *victims* could actually figure out for themselves if they had more *confidence*.

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The Plot

Within the Plot, you become the *roles* you've learned to play, the *masks* you hide behind and the *zones of comfort* you keep in place.



In order to support your *sense of self*, you develop *stories* and *masks* in order to reinforce your *role*.

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The Plot

Through *repeated retelling*, your *stories* reconfirm and strengthen the investment you've made in your emotional *identity*.



You are now a *category* and you judge others as categories against the *anchored* experiences of your conditioned you.

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The Plot



Masks are not chosen at random, they're chosen for their *survival* capacities.

Within nature, certain animals evolved as *predators* while others evolved as *prey*.

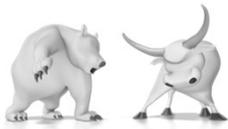
Predator cannot exist without *prey*, they're mutually interdependent. This *predator/prey* relationship is built into the very fabric of human dynamics.

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The Plot

For *predator* to exist, *prey* must also exist. *Predators* (villains) need to dominate in order to confirm their predator status.



Conversely, *prey* (victims) need to be dominated in order to confirm their status.

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The Plot

Because we're born with the need for protection, within the *Plot*, the roles of *predatory/prey* become the easiest ones to learn.



We learn the roles of *victim*, *villain* and/or *rescuer* (heroes) and the results you get are produced via the roles you unconsciously act out.

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The Plot

Victim, *villain* and *hero* roles are easily seen in personal, social, professional and financial *results*.



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The Plot

The parts of your *sub-personalities* that experience shame or guilt, fear or pain, uncertainty or insecurity, denial and numbness affect the roles you play and your level of *productivity*.



What you end up giving in relationships, is a combination of masks, primary selves, disowned selves, stories, doubt, shame and *familiars*.

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The Plot



When relationships are based in drama, there's a tendency for *drama* to find its way into other forms of relationships

As a result, we carry forward the *impotency* of *unexamined* feelings, ineffective strategies, and destructive personal dynamics.

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The Plot

Because we don't experience formal education on *relationships*, the inner arrangements contained within the *Plot* are deeply influenced by the *observations* and *expectations* absorbed as children.



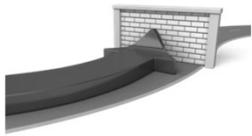
Until they are trained differently, *misguided* and *underdeveloped* emotions determine the results you get with money.

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The Plot

Within the *Plot*, you develop *upper limits* in love, vitality, fun, connectedness, money, relationships, parenting, lifestyle, work, creativity etc...



And you continually *decompensate* or *scramble* within those *limits*.

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The Plot

Every time you hit an upper limit, you find a way to decompensate in order to move back into the zone that's *most familiar* to you.

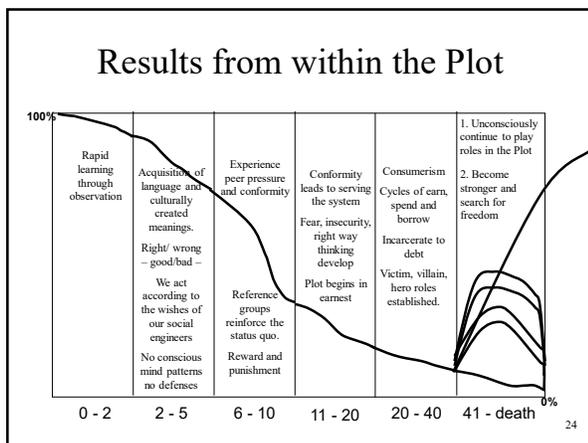


And every time you *decompensate*, you add strength to the familiarity of your *'upper limit'*.

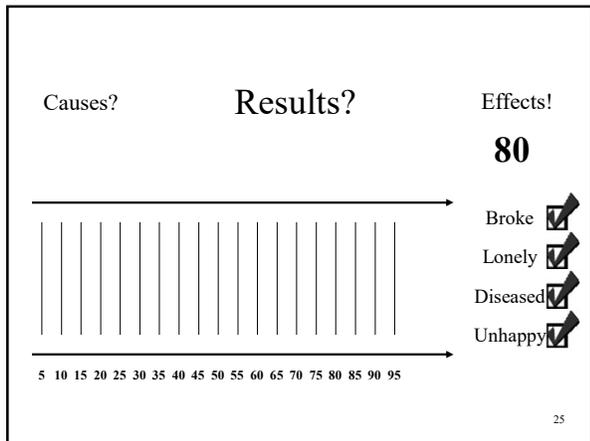
The big leap is the leap out of the *zone of familiars*.

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