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Collective stories and well-being: Using a dialogical narrative approach to understand peer relationships among combat veterans experiencing PTSD

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Abstract

1
2 Using a dialogical narrative approach, this original research explored how combat veterans
3 experiencing post-traumatic stress disorder (PTSD) made sense of peer relationships with
4 other veterans, and what effects these relationships had on their well-being. Interviews and
5 participant observations were conducted with 15 male combat veterans (aged 27-60) and one
6 member of the civilian emergency services, the majority of whom were diagnosed with PTSD
7 following traumatic exposure in a range of armed conflicts. All participants were part of a
8 surfing charity for veterans experiencing PTSD. Data were rigorously analysed using a
9 dialogical narrative analysis (DNA). Findings revealed the collective story that veterans used
10 to make sense of peer relationships within the group. This collective story worked for the
11 veterans to shape their experiences of well-being by fostering camaraderie, stimulating
12 deeper connections, and countering the negative effects of PTSD. Potential therapeutic
13 effects of the collective story were also identified. This paper extends previous knowledge on
14 combat veterans and social relationships and advances the field of narrative health
15 psychology through the empirical application of a sophisticated dialogical narrative approach.

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17 *Keywords: Combat veterans; PTSD; social relationships; well-being; narrative*

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1 Peer relationships have been identified as a potential source of support for combat veterans
2 experiencing post-traumatic stress disorder (PTSD) (Hunt & Robbins, 2001; Schok, Kleber &
3 Boeije, 2010). For example, research has indicated that peer support or ‘buddy programs’ can
4 improve health outcomes for veterans in a PTSD treatment context (Greden et al., 2010; Jain,
5 McLean, & Rosen, 2012). Furthermore, research by Schok et al. (2010) has identified the
6 importance of comradeship for veterans struggling to make sense of warzone experiences.
7 Yet despite these initial findings, outside of medical or treatment-focused contexts, little
8 research has explored how veterans make sense of peer relationships in their everyday lives,
9 and how these relationships might contribute to well-being. The purpose of this paper is thus
10 to understand further how combat veterans experience relationships with other veterans, and
11 to explore the possible effects of these relationships for veterans’ psychological health and
12 well-being. This is an important topic given that PTSD is associated with diminished well-
13 being, poorer mental and physical health functioning, and increased risk of suicide (e.g.,
14 Jakupcak et al., 2009; Vasterling et al., 2008). Moreover, understanding the potential role of
15 peer relationships in facilitating well-being is timely and relevant given the increasing
16 number of veterans seeking support following recent military involvement in Iraq and
17 Afghanistan (Walker, 2010).

18 In this paper, we use the term ‘combat veteran’ to refer to ‘*any current or former*
19 *member of the military who has previously deployed to a warzone and been exposed to the*
20 *risks of combat*’ (Caddick & Smith, 2014; p. 16). In addition, PTSD is the term used to
21 describe experiences of psychological and emotional distress (e.g., flashbacks, nightmares,
22 anger, anxiety, sadness, depression and hyperarousal) which some combat veterans
23 experience in the aftermath of traumatic events in war. Research conducted with combat
24 veterans experiencing PTSD indicates that veterans often encounter difficulties in their
25 relationships with others (Hofmann, Litz & Weathers, 2003; Monson, Taft, & Fredman,

1 2009). In addition, veterans frequently report feeling socially isolated and alienated from
2 society as a result of not only PTSD ‘symptoms’, but also a ‘cultural gap’ between military
3 and civilian worlds (Hofmann et al., 2003; Rahbek-Clemmensen et al., 2012).

4 *Well-being and relationships*

5 The multi-dimensional concept of ‘well-being’ provides a framework for conceptualising
6 possible experiential links between peer relationships and psychological health in combat
7 veterans. The term well-being has been conceptualised in many ways, but it is usefully
8 understood under two broad categories that often overlap or connect in usage: subjective and
9 psychological well-being (Ryan & Deci, 2001). Subjective well-being positions
10 psychological health as maintaining a favourable balance of positive over negative emotions
11 and experiencing satisfaction with one’s life (Diener, 2000). Subjective well-being is often
12 regarded as ‘happiness’ and is also referred to as the ‘hedonic’ school of thought on well-
13 being given its emphasis on experiencing pleasure and avoiding pain (Ryan & Deci, 2001).
14 As Diener (2000) suggested, subjective well-being is intended to reflect a person’s individual
15 evaluation of the quality of his or her life, with ‘quality’ defined by whatever criteria are most
16 meaningful or relevant to that individual.

17 In contrast, psychological well-being concerns experiences of growth, fulfilment and
18 personal development, rather than happiness *per se* (Ryan & Deci, 2001). Research on
19 psychological well-being has identified six key dimensions thought to constitute optimal
20 psychological health including a sense of self-acceptance, positive relationships with others, a
21 sense of purpose in life, living with a degree of self-determination or autonomy, the ability to
22 manage one’s environment effectively, and feeling that one is growing or progressing
23 towards one’s potential (Keyes, Shmotkin, & Ryff, 2002). The concept of psychological well-
24 being derives from the ‘eudaimonic’ tradition of thought on well-being, which regards

1 'flourishing' and the fulfilment of human potential as constitutive of positive psychological
2 health.

3 *Dialogical narrative approach*

4 A useful way of exploring the possible interconnections between peer relationships and well-
5 being is to adopt a dialogical narrative approach (Frank, 2010; 2012). Drawing on the work
6 of narrative scholar Arthur Frank, a dialogical approach understands people as inherently
7 relational rather than bounded individuals, and storytelling as part of a *dialogue* between two
8 or more voices (Frank, 2005; 2012). As Frank (2005) put it, following the dialogical thoughts
9 of Mikhail Bakhtin, 'no one person's voice is ever even his or her *own*; no one existence is
10 ever clearly bounded. Instead, each voice is always permeated with the voices of others' (p.
11 968; emphasis original). Thus, storytelling is conceived as a *relational* as opposed to an
12 *individual* act, whereby meanings are created through stories in concert with real or imagined
13 others (Smith & Sparkes, 2009).

14 Further emphasising the relationality of storytelling, Frank (2006) argued that stories
15 situate people in groups. Indeed, 'Stories call individuals into groups, and they call on groups
16 to assert common identities' (Frank, 2010; p. 60). One way in which this happens is through
17 what Richardson (1990) referred to as 'collective stories.' These are shared stories that
18 groups of people tell about experiences they have in common. Collective stories emotionally
19 bind together people who have shared certain experiences, allowing them to overcome some
20 of the isolation and alienation of contemporary life, and linking separate individuals into a
21 shared consciousness (Richardson, 1990). Collective stories thus enable individuals to align
22 their personal identity with that of a group, and to build closer relationships with people with
23 whom they feel some connection. Accordingly, the identification of collective stories offers a
24 practical way of conceptualising a relational or dialogical approach to narrative inquiry.

1 Another key principle of Frank's (2010; 2012) dialogical narrative approach is that
2 narratives are considered as 'actors' that do things *on, in and for* people that make a
3 *difference* to their health and well-being. One way in which narratives act is by shaping our
4 awareness of what psychological health and well-being *is* and *can be* (Caddick, Smith &
5 Phoenix, *in press a*; Smith, 2013). That is, while people may indeed have an embodied
6 intuition of their own well-being as a psychological 'reality', this intuition is constantly being
7 shaped and reshaped by stories that circulate outside us in culture and society (Frank, 2006).
8 Psychological health thus depends partly upon which stories a person chooses to take on
9 board, and what sense is made of those stories (Frank, 2006). Furthermore, the stories a
10 person takes on board will in turn be influenced by their social relationships and the
11 storytelling preferences of the groups or individuals with whom a person chooses to align. In
12 addition, it is worth noting that all stories are, in a sense, *performed* or *enacted*. This is not to
13 suggest that people are always consciously 'performing a story', merely that hearing a story
14 and becoming 'caught up', as Frank (2010) put it, requires *action*.

15 *Study aims and research questions*

16 Set against the above theoretical backdrop, the aim of this study was to understand how a
17 group of combat veterans who belonged to a surfing charity experienced relationships with
18 their peers. Concurrently, the study aimed to understand how telling and enacting relational
19 stories shaped the veterans' experiences of health and well-being in the context of dealing
20 with PTSD. The group of veterans who took part in this research were part of a larger study
21 exploring the effects of surfing in the lives of combat veterans experiencing PTSD (see
22 Caddick, Smith & Phoenix, *in press a*). In this paper, rather focusing on surfing *per se*, the
23 original research questions we sought to address were (a) what story or stories did the
24 veterans use to make sense of their peer relationships? and (b) how did these stories shape the
25 veterans' experiences of subjective and psychological well-being?

1 **Method**

2 As part of the larger study, a purposive sampling strategy was used to recruit
3 participants with a specific knowledge of the topic area and experiences relevant to the
4 research questions. The participants all belonged to a UK-based veterans' surfing charity. The
5 charity works with combat veterans experiencing PTSD, providing weekly 'surf camps'
6 whereby veterans meet together informally to learn and practice surfing. After gaining
7 university ethical approval for the study, members of the charity were contacted individually
8 and asked to participate. The sample included 15 male combat veterans (aged 27-60) who had
9 previously served in a wide range of conflicts, including Northern Ireland, the Falklands,
10 Bosnia, the first Gulf War, and the most recent wars in Iraq and Afghanistan. In addition, one
11 participant was a former member of the civilian emergency services who was diagnosed with
12 PTSD. On hearing of the study, this man also volunteered to take part, bringing the total
13 number of participants to 16.

14 Further participant characteristics were as follows. At the time of interview, three
15 participants were single, five were married, seven were separated or divorced, and one was
16 widowed. Participants' ages were between 20-30 (n = 1), 30-40 (n = 5), 40-50 (n = 6) and 50-
17 60 (n = 4). Time since combat/traumatic exposure ranged from 40 years to less than a year,
18 with the majority of participants experiencing their most severe traumas between 18-22 years
19 ago. In addition, 11 out of the 16 participants had been diagnosed with PTSD. Being
20 officially diagnosed with PTSD was not an inclusion criterion for our study for two main
21 reasons. Firstly, the charity itself did not require a diagnosis as a condition of services.
22 Veterans either self-referred based on their experiences of distress and need for support, or
23 were referred by a mental health professional, family member or social worker prior to
24 diagnosis. Second, the notion of 'PTSD' itself is based on a medicalised understanding of
25 suffering as 'illness' which has been identified in recent years as problematic not only from

1 an epistemological perspective (e.g., Cromby, Harper, & Reavey, 2013) but also as
2 potentially harmful to the self-concept of people suffering from psychological distress (Tekin,
3 2011). Regardless of diagnostic status, however, all of the participants utilised the
4 psychological notion of PTSD to describe and explain their suffering.

5 *Data collection*

6 After providing informed consent, all of the participants were involved in semi-
7 structured life history interviews, which were conducted face-to-face between the participant
8 and first author either in the participant's home or at the charity's headquarters. Follow-up
9 interviews were conducted with half of the participants (n = 8) when further
10 clarification/elaboration of responses was desired (e.g., when the researchers wished to
11 further explore unanticipated themes that had arisen during the first interview). A total of 24
12 interviews were conducted, each lasting between 1 and 4 hours. During the interviews, an
13 interview guide (available on request from the first author) was used in a flexible manner to
14 help stimulate reflection on important topics. As the focus of the larger study was on the
15 participants' experiences of both PTSD and surfing, the majority of questions on the guide
16 related to these topics. The semi-structured nature of the interviews then allowed the
17 researcher to seek further reflection/elaboration upon participants' responses that had more to
18 do with social relationships. Examples of elaboration questions included 'what aspects of
19 relationships with other veterans do you feel are important?' and 'how do your relationships
20 with veterans differ from relationships with civilians in your life?' The use of interviews thus
21 had the advantage of enabling the participants to tell detailed, multi-layered stories of how
22 they had lived their lives over time, thereby generating rich storied data.

23 Alongside the interviews, the method of participant observation (Sparkes & Smith,
24 2014) was used to help build up a more complex and nuanced account of the participants'

1 lives and, in particular, their everyday social interactions with the other veterans. Participant
2 observation involved the first author observing the daily activities of the veterans whilst
3 simultaneously taking part in those activities. Particular attention was paid to the social
4 interactions taking place between the veterans across several contexts including: (a) during 18
5 of the charity's "surf camps" held twice weekly at a local beach; (b) during informal
6 meetings at the charity's HQ (a "drop-in centre" with sofas and tea/coffee where veterans
7 often met together socially), and; (c) during three residential weeks in which the first author
8 was invited to live amongst the group and participate in their activities which included
9 surfing each day, going on coastal walks, and taking part in yoga/meditation sessions. Data
10 were recorded using fieldnotes following a period of observation. Approximately 90 hours of
11 participant observation data were collected. Overall, data collection for this study spanned a
12 period of 1 year and six months, with interviews and participant observations beginning in
13 April 2012 and conducted at routine intervals until September 2013.

14 *Dialogical narrative analysis*

15 All data were recorded, transcribed, and subjected to a dialogical narrative analysis
16 (DNA) which was used to make sense of the observational and interview data in an iterative
17 fashion (Frank, 2010; 2012). DNA examines not only the story told by participants (e.g., a
18 content analysis), but also the work that stories as 'actors' do on, in, for, and to people. It thus
19 considers 'the mirroring between what is told in the story - the story's content - and what
20 happens as a result of telling that story - its effects' (Frank, 2010, pp. 71–72). In keeping with
21 the emphasis on relationships and health in this paper, we were interested in the effects of
22 stories both in terms of connecting people into groups (Frank, 2010) and in shaping their
23 experiences of health and well-being (Frank, 2006).

1 The process of conducting the DNA (see Frank, 2010; 2012) first of all involved the
2 first author immersing himself in the data by reading and closely re-reading the interview
3 transcripts and fieldnotes. Conceptual comments were then made on the transcripts and
4 fieldnotes in order to identify aspects of the data that appeared to speak to the research
5 questions. For example, portions of the transcripts and fieldnotes were selected whereby
6 relationships – and their effects on the veterans – comprised a consistent or recurring theme.
7 *Stories* of varying lengths (e.g., developed across a few lines or several pages of an interview
8 transcript) constituted the primary unit of analysis¹. As part of the unique analytical focus of
9 DNA, the data were then considered in relation to various *dialogical questions* (Frank, 2012)
10 which were asked in order to illuminate the *effects* that stories were having in the veterans'
11 lives. Whilst many dialogical questions were posed in relation to the broader study, specific
12 questions informing this analysis included how stories *connect/affiliate* people into groups,
13 how stories help people create and sustain an *identity*, and what is at *stake* for the teller in a
14 particular story? (Frank, 2012).

15 Throughout the analysis, theoretical and procedural memos were used to record
16 emerging analytical ideas and interpretations of the data. The analytic process of the DNA
17 also consisted of writing multiple draft reports which were used to develop and test the
18 emerging interpretations. These drafts were read by the second and third authors who acted as
19 ‘critical friends’ (Sparkes & Smith, 2014), each bringing a different theoretical understanding
20 to the analysis and encouraging reflection upon and alternative explanations of the data.

21 **Findings**

22 The results of the dialogical narrative analysis are presented as follows. The collective story
23 that shaped the veterans’ participation in the group is first of all outlined. We then describe
24 the various components of the collective story which helped to shape and define the

1 relationships between the veterans. Next, we take up the issue of how the collective story
2 affected the veterans' experiences of subjective and psychological well-being, before
3 concluding with some implications of our findings for narrative health psychology.

4 **Collective story: The 'band of brothers'**

5 For the veterans in this study, experiencing distress associated with PTSD led to them
6 feeling isolated – and isolating themselves – from significant others in their lives. Their social
7 world shrank leaving them enclosed and vulnerable to intensified feelings of psychological
8 and emotional distress related to PTSD. However, in stark contrast to the social isolation that
9 characterised their everyday lives, the veterans managed to tell a collective story that
10 emphasised social relationships with other veterans. This story is exemplified by Matthew², a
11 Northern Ireland veteran who described his involvement with the charity as follows:

12 It's about pulling broken elements of a community together to form a tighter one than
13 the community had in the first place. It's that bond that we've all got that, it just
14 reinforces that you're not on your own and there is that support network – the net
15 that's meant to catch you that you've all fallen through so far – you end up here, and
16 it stops you falling any further. And you kind of make new friends which are slightly
17 bonkers in various ways, but nonetheless – they're still family to me. It's about
18 bolstering each other up and making sure that we're all alright, which I don't think –
19 you know, mainstream societies or communities have got any idea about. It's only
20 that kind of ex-forces – those guys and girls who have done the trigger time and
21 crawled around and bled and got beaten senseless by stuff - that's the bond, and that's
22 what people just recognise instantly, just by kind of – the way they're holding
23 themselves. It's like an impenetrable force-field that once you're inside, you know
24 you're alright. Yeah, that's the kind of binding element to [charity name] - it's that

1 band of brothers thing - it doesn't matter, like, when you're in the army, you take the
2 piss out the RAF or the Navy or the Marines or whatever, and you still do that here
3 but it really doesn't matter – because if you're walking through that door then you're
4 one of us.

5 Matthew's comments resonate with Richardson's (1990) description of a 'collective story';
6 binding the veterans together emotionally and gathering up their individual stories into a
7 shared narrative. The collective story told by the group consists of veterans coming together
8 and supporting each other in dealing with the problems associated with PTSD. The story
9 emphasises a mutual identification with those who share a similar background, and a shared
10 concern for others experiencing the same suffering. The collective story can thus be
11 summarised as follows: "*We have all witnessed terrible events and we all experience PTSD.
12 We are all suffering, but now we are no longer alone. We understand and know each other's
13 suffering and we support each other. We stick together and help each other – just like we did
14 in the forces.*" Highlighted also in this story is the intensity of the bonds between veterans,
15 described in terms such as 'family' or a 'band of brothers.' The story thus creates a strong
16 emotional and ethical commitment to support and protect the well-being of other 'family'
17 members in various ways that will be illustrated throughout this paper.

18 The collective story also does the work of narrative identifying (Frank, 2010); it
19 allows personal identities to form within the collective identity. Similar to processes of
20 military socialisation whereby individual identity is derived from one's place in the
21 organisation (Hockey, 1986), the veterans created and sustained their particular identity as
22 combat veterans through interacting with the group and through enacting the collective story.
23 Furthermore, the collective story is juxtaposed with certain aspects of 'mainstream' societies
24 or communities which are portrayed as unaware of the issues facing veterans and, potentially,
25 unable to offer appropriate support. In this way, the collective story *connects* others who

1 share the status of ‘veteran’ and ‘PTSD sufferer’, and *disconnects* the generalised ‘civilian
2 other’ who lacks the experience of suffering that binds the veterans together.

3 **Dialogical components of the collective story**

4 A number of dialogical components of the collective story shaped how the veterans
5 experienced and made sense of relationships with their peers. These components were
6 dialogical in that they were part of an ongoing dialogue between the veterans that reproduced
7 and reaffirmed the collective story each time the veterans gathered together. As such, the
8 components are not reducible to individual veterans or isolated acts of storytelling. Rather,
9 they emerged *between* the veterans as they mutually and continually acted out the collective
10 story within the group environment. The following dialogical components shaped how the
11 collective story unfolded.

12 *Acceptance and belonging*

13 Feeling part of a collective story fostered a strong sense of acceptance and belonging, which
14 in turn helped to drive forward the collective story. This sense of acceptance and belonging is
15 evident in the following comments by Bob, an army veteran who served in Northern Ireland,
16 who described what happens prior to getting in the water when veterans meet up to go
17 surfing:

18 When we start and we meet up in the car-park, it’s like happy faces straight away and
19 shaking your hand and putting your arm around you, and its just – it’s just brilliant.

20 And you just go into the café and you have a drink and they’re all chatting, and
21 there’s no pressure, and you just feel really comfortable - like you belong there with
22 ‘em.

1 The veterans in this study all spoke of a sense of acceptance they felt amongst other veterans
2 that was typically absent during interactions with civilian members of their friends and
3 family. Amongst veterans, the psychological suffering associated with PTSD was accepted
4 rather than stigmatised, and was simply recognised rather than questioned or examined. The
5 comments above also indicate how the sense of acceptance was derived not from individual
6 perceptions of 'being accepted', but from embodied actions taking place within relationships
7 (e.g., shaking hands, embracing another by putting one's arm round them). Similarly, the
8 veterans' stories revealed a sense of belonging or a feeling that they were 'at home' in the
9 company of other veterans. Being around other veterans enabled the participants to enact a
10 social 'self' that felt to them more authentic than did relations in civilian life. In part, the
11 collective story thus involved an embodied performance of identity whereby the veterans
12 were able to enact a military identity. For example, the sense of belonging felt by the veterans
13 mirrored the feeling of being part of a close-knit team that they were used to in the military.
14 After seemingly having lost this sense of belonging for good when they left the military, the
15 veterans re-kindled this valued aspect of their identities through interaction with other
16 veterans.

17 *Camaraderie*

18 Another component was camaraderie. This consisted of strong interpersonal bonds between
19 the veterans that mirrored relationships they held with comrades in the military (Green,
20 Emslie, O'Neill, Hunt, & Walker, 2010). For the veterans, these relationships were based on
21 trust, friendship, and mutual rapport. They were often considered deeper than relationships
22 with civilians in their lives. Such bonding with other veterans seemed to satisfy a desire for
23 camaraderie that civilian life had been unable to fulfil. For example, Matthew (quoted above)
24 described how he interacted with other veterans at the charity's HQ:

1 It's that camaraderie again - the thing that you miss the most when you're on de-mob
2 [de-mobilisation]. And just to walk in here and have...not that we kind of bang on
3 about why we're all here – we *know* why we're here – but it's just that kind of
4 building rapports and getting closer, you know. Making better friends each time you
5 come in. Yeah - in a nutshell.

6 Rather than dwelling on PTSD as the reason for their participation in the group, as the
7 comments above show, the veterans chose to emphasise the camaraderie that emerged
8 between them as part of the collective story. Furthermore, camaraderie was developed
9 through the use of 'black humour.' This was a style of humour - common among members of
10 the forces (Hockey, 1986) - that the veterans used to make light of their predicament. An
11 example of this occurred during a residential week on 16th April 2012 and was recorded in
12 the following fieldnote:

13 This afternoon I was standing on the beach with the guys waiting to go surfing. With
14 our boards, we formed a half-circle round the instructor who was about to lead us
15 through some warm-up drills. "Any injuries I should know about?" the instructor
16 called out before we began. "Yeah", replied one of the guys, "injured minds!",
17 sending everybody into fits of laughter. Shortly afterwards the guys laughed and
18 joked their way toward the waters' edge, ready for surfing and in high spirits.

19 As this observation shows, 'black humour' was part of what bonded the veterans and
20 contributed to the camaraderie they felt with one another. Moreover, many of the veterans
21 commented in the interviews how much they enjoyed the "slightly twisted" sense of humour
22 they all shared because it reminded them of better times when they were in the forces.

23 *Not having to explain, yet being understood*

1 The collective story also consisted of a tacit or embodied connection the veterans shared
2 based on a mutual understanding of combat trauma. This was a connection that did not need
3 articulating, yet formed a powerful bond between them. Consider, for example, the story told
4 by Sid - a veteran of the recent war in Afghanistan - about his current circumstances and
5 about being invited onto a residential week with the charity:

6 I'm sort of in limbo at the moment, not really knowing where my life's going – with a
7 mountain of shit piling up on top of me. But then you come to somewhere like this
8 and you're surrounded by people who understand, or care – and then you go surfing to
9 keep your mind off it, which has been absolutely *brilliant*. I was a bit skeptical to be
10 honest - about the residential - I didn't think a group of squaddies suffering with
11 various levels of PTSD in a house together...is this gonna work? But you know, you
12 don't *have* to sit down and say 'so, tell me about your life.' You just have a mutual
13 understanding and a respect for each other. You don't *have* to say anything, but you
14 understand that everyone else understands – and that is a *massive* thing.

15 This tacit, unspoken connection based on mutual understanding and respect for each other's
16 traumatic experiences was one of the most commonly stated aspects of the collective story
17 that the veterans told during the interviews. Within the charity, unlike other settings such as
18 clinical or medical ones, the veterans were not required to explain either their current
19 problems or their history of trauma. Instead, they felt understood simply by being amongst
20 other veterans. As Sid continued to explain, "it's not your military history; it's the fact that
21 you have a history in the military." As such, the data suggest that this dialogical component
22 of mutual understanding and respect was sustained simply through an *embodied* connection.
23 The following comments by Eric – a veteran of the first Gulf War and Bosnia - describe the
24 embodied basis of this connection:

1 I know somebody who's been in combat – spot 'em a mile off. Ask me to explain it
2 and I can't, it's just something you recognise. I can spot if they've been in the shit,
3 and relatively, how much they've been in the shit. And it doesn't take them to have
4 one leg or a blown-off arm, it's the look in their eye. I can recognize it – any veteran
5 can.

6 For the participants in this study, having other veterans with whom they were able to connect
7 so effortlessly formed a powerful bond between them, further reinforcing the collective story.
8 There seemed to be a deeply embodied and tacit form of recognition or communication
9 among them; something akin to what Shotter (1993) has termed 'knowing of the third kind.'
10 Following Shotter, this involves the tacit and corporeal levels of understanding and
11 commonalities of feeling and meaning that allow people to relate to one another (Burkitt,
12 1999). It constitutes a 'knowing from within' that occurs during specific interactions between
13 embodied actors (e.g., between veterans as they surf together on a residential week). For the
14 veterans in this study, this translated into an instinctual knowledge that they seemed to share
15 regarding each other's problems.

16 *Looking out for each other*

17 Part of the collective story emphasised a mutual expectation that support would be offered to
18 those who needed it. This did not mean simply that support was *available* for those who
19 wished to take advantage of it, but that group members would *actively* offer and provide
20 support to those who appeared to be struggling. As Samuel, a former member of the Navy
21 who saw active service in Northern Ireland, said:

22 I don't think there's any expectations that people are gonna be alright, or that
23 someone should be dealing with this in a certain way, or you should be able to cope
24 with things. You know, if someone's not coping with something, it's like 'well,

1 alright, you're not coping with it, give 'em a hand.' I don't know whether that's a
2 healthy thing, but I think that's what we've always done - when we were in whatever
3 service we were in, you had people around you that you knew were there, you didn't
4 have to arrange for them to be there, they were just there...and that kinda happens
5 here naturally.

6 In his study of 'squaddie' subculture, Hockey (1986) identified the overriding concern of
7 serving soldiers as 'looking out for their mates.' The above comments show this concern
8 being reproduced as a key feature of the collective story. The veterans often described a sense
9 of being there for others and supporting them in their efforts at dealing with PTSD. Likewise,
10 the necessity of 'looking out for each other' sometimes called upon veterans to take certain
11 actions to help safeguard the well-being of others. Consider the following fieldnote recorded
12 on 17th August 2012 following one of the charity's weekly surf camps.

13 On the way back from the beach, I joined the group leader (also a veteran) as he
14 stopped by the home of one guys to check up on him. This veteran had gone 'under
15 the radar'. This means he is not answering his phone and no-one has seen him for a
16 while. Waiting at his door, I asked the group leader "Is this what you do when
17 someone goes under the radar?"... "It's what we have to do", he replied, "We have to
18 do this to make sure they're ok."

19 *Normalising and legitimising suffering*

20 The veterans frequently articulated their previously held views that they were both alone in
21 suffering distressing feelings, and that their distress was a sign of weakness. Indeed, as the
22 veterans themselves pointed out, they had been part of a military culture in which the notion
23 of emotional distress as 'weakness' was deeply embedded (Green et al., 2010). As a result of
24 their complicity within this cultural system, many of the veterans had for a long time resisted

1 the notion that there was ‘something the matter’ and refused to seek help. However, when the
2 veterans eventually did reach out (or were forced to by their partners), they were able to re-
3 interpret their suffering through the lens of the collective story. As Sid (quoted above)
4 suggested:

5 Coming here made me realise that I’m not the only one. That’s the biggest thing,
6 realising that you’re not the only one, and asking for help isn’t frowned upon –
7 they’re the two biggest shockers. I was almost in tears when I realised I wasn’t the
8 only asshole in the same situation with those feelings. It tore me up inside – which
9 made me realise that there’s an awful lot of people out there that need help. When
10 they realise they’re not alone, everything changes [clicks fingers], almost instantly.
11 And its gut-wrenching when it happens because you realise what a sad fool you’ve
12 been to yourself.

13 Being surrounded by other veterans who shared the collective story enabled the participants
14 to understand that they were not simply “going crazy” as many of them had previously
15 anticipated. In other words, it helped to *normalise* the experience of psychological and
16 emotional distress and reassured them that it was ‘ok’ to suffer distress as they did.
17 Furthermore, it reassured them that seeking help did not have to damage their social identity
18 as ‘strong and resilient’ ex-soldiers. That is, being around other veterans who were not afraid
19 to ask for support helped *legitimate* the process of help seeking and allowed the veterans to
20 reach out for support without damaging their self-concept and masculine identity (see
21 Caddick, Smith & Phoenix, *in press b*).

22 **Well-being and the collective story**

23 The collective story had a number of implications for the veterans’ experiences of subjective
24 and psychological well-being. Firstly, the story acted *for* the veterans to bolster their

1 subjective well-being. By fostering camaraderie with other veterans, the participants in this
2 study experienced a renewed sense of pleasure in life that contrasted markedly with their day-
3 to-day suffering and countered the negative effects of PTSD. For example, laughter was seen
4 as ‘good medicine’ for the veterans’ feelings of anguish and despair, helping to lift their well-
5 being as the following comments from Lewis, a veteran of the Iraq war, demonstrate:

6 It [camaraderie] takes the concentration off meself and stops me feeling sorry for
7 meself...I think it’s important to have a laugh and enjoy yourself because if you don’t
8 then the depression’s gonna beat you. But with everyone mucking around having a
9 laugh, the depression ain’t gonna get anywhere.

10 By enacting the collective story and experiencing camaraderie, the veterans were able to
11 boost their well-being through what Simmel (1971) termed sociability; that is, interacting
12 sociably for the pleasure of interaction itself. Moreover, such pleasurable interactions were
13 enabled by the sense of belonging and connection the veterans felt toward other members of
14 the group. Outside the group, the veterans felt they could not interact with civilians in quite
15 the same way, thereby reinforcing the importance of other veterans for bolstering subjective
16 well-being through camaraderie and sociable interaction.

17 Second, the collective story helped the veterans to cultivate psychological well-being
18 by drawing them together as part of a close-knit ‘family.’ Through each of the dialogical
19 components of the collective story, the veterans developed strong interpersonal relationships
20 with each other, which helped nurture feelings of psychological well-being. In particular, the
21 tacit and embodied connection fostered by the sense of *not having to explain, yet being*
22 *understood* enabled the veterans to experience a deeper connection to others; something
23 which forms a key element of psychological well-being (Ryff & Singer, 1998). Furthermore,
24 the ethical ideal of a robust social support network created by the mutual obligation to ‘look

1 out for each other' helped protect the veterans' well-being from the problems of suffering and
2 isolation related to PTSD. As Eric suggested, "If it wasn't for [charity] and the people that I
3 know from there, I don't know how well I'd get on to tell you the truth, because they are just
4 – *dependable*."

5 Third, and linked with the above points, the collective story helped define what was *at*
6 *stake* for the veterans in telling and enacting their shared narrative (Frank, 2012). That is, in
7 Frank's (2012) terms, the collective story helped the veterans understand how to '*hold their*
8 *own*' against PTSD. By 'holding one's own', Frank means 'seeking to sustain the value of
9 one's self or identity in response to whatever threatens to diminish that self or identity' (p.
10 33). Holding one's own by way of a story involves first of all hearing that story and then
11 allowing it to shape one's actions in accordance with the values it proposes. For the veterans,
12 the collective story identified close relationships with other veterans as particularly valuable
13 and constitutive of well-being. Connecting with others thus became an important priority for
14 the veterans in terms of drawing support for their own well-being whilst simultaneously
15 providing support for other members of the group. As such, the story offered the veterans a
16 compelling means of collectively holding their own against the suffering and despair of
17 PTSD.

18 **Discussion**

19 In this paper, we utilised a dialogical narrative approach to highlight veterans' experiences of
20 peer relationships and the effects of these relationships on their subjective and psychological
21 well-being. In response to our research questions, our findings identified a 'collective story'
22 (Richardson, 1990) which the veterans utilised to make sense of their peer relationships,
23 alongside five dialogical components of the collective story which acted *for* the veterans to
24 shape their experiences of well-being. These dialogical components included *acceptance and*

1 *belonging; camaraderie; not having to explain, yet being understood; looking out for each*
2 *other, and; normalising and legitimising suffering.* Moreover, the collective story and its five
3 dialogical components shaped the veterans' experiences of subjective and psychological well-
4 being by facilitating deeper connections with others, emphasising positive sociable
5 interactions and camaraderie, and by creating a robust network of mutual support; all of
6 which helped the veterans to 'hold their own' against PTSD.

7 This paper contains a number of implications for the field of narrative health
8 psychology and for research on PTSD, social relationships, and combat veterans in particular.
9 Firstly, the paper advances the field of narrative health psychology through the empirical
10 application of a sophisticated dialogical narrative approach. This approach uniquely
11 demonstrates that a person's story is never his or her *own* in a possessive, individualist sense
12 (Frank, 2005). Rather, following Frank (2005) and Bakhtin (1984), individual stories are
13 formed in an ongoing process of anticipation and response to others' stories (whether this
14 anticipation and response takes place in inner dialogue or external talk). For example, we
15 showed that veterans' individual stories are formed only in relation to the collective story of
16 veterans supporting veterans as they deal with PTSD. Telling this story required veterans to
17 listen and respond to the stories of others as they interacted with each other in the group
18 environment. Such responses also took the form of *actions*, as the veterans acted out elements
19 of the collective story in response to the prior actions of another - and so the story continues.
20 Narratives of health and illness might thus be fruitfully acknowledged as dialogical and
21 responsive to others; those others' responses also having the power to act *on* and *for* us and to
22 shape what we know as health (Smith & Sparkes, 2011; Frank, 2006).

23 Second, the research contributes to knowledge on veterans and social relationships by
24 highlighting not only the benefits to well-being, but also the possible *dangers* or relational
25 *tensions* that were created by the collective story. In addition to working *for* the veterans by

1 connecting them with each other, the collective story also had the potential to work *on* them
2 in one respect. That is, the story could also *disconnect* the veterans from the ‘civilian other’
3 who was placed outside the story. For example, the veterans’ collective story often
4 emphasised a boundary between “us” and “them”; with veterans on the one side who
5 understood each other’s problems and were able to empathise - who “got it” - and civilians on
6 the other side who “just didn’t get it.” This is understandable, given that civilians have not
7 shared the experiences of combat trauma that veterans have been through. However, rather
8 than seeking to reconcile or overcome the differences between veterans and civilians, the
9 collective story appeared to highlight these differences as a further source of connection
10 between the veterans. As a result, social relations and possibilities for dialogue and
11 understanding between veterans and civilians (including, for example, family, friends, and
12 healthcare professionals) were closed off.

13 Third, this research extends current knowledge on treating veterans experiencing
14 PTSD by identifying potential ‘therapeutic’ effects of the collective story on the veterans’
15 lives. Our use of the word ‘therapeutic’ does not indicate an alignment with clinical or
16 medical model approaches to the treatment of distress. Rather, in addition to the effects on
17 well-being outlined above, this term is used to denote a possible healing effect on the
18 veterans’ lives in the context of their experiences of PTSD. These therapeutic healing effects
19 may primarily be conceptualised in terms of Smail’s (2001) ingredients of ‘therapy.’ Smail’s
20 critical take on psychotherapy suggests that the majority of approaches to therapy have at
21 their core the same three ‘ingredients’ of comfort, clarification, and encouragement/support.
22 It is these three non-technical, basically personal, aspects of the therapist-client relationship
23 that Smail suggests can help people in distress, rather than any ‘cognitive readjustments’ or
24 other manipulations that a therapist might perform. Moreover, the three ‘ingredients’ are not

1 specific to psychotherapeutic encounters, and indeed were present among the veterans in this
2 study, embedded in the collective story.

3 For example, the veterans derived a sense of *comfort* from the dialogical components
4 of ‘acceptance and belonging’ and ‘not having to explain yet being understood.’ As Smail
5 (2001) suggested, comfort may be achieved through ‘acknowledgement of our condition and
6 affirmation of our experience’ (p. 170). For the veterans in this study, being accepted and
7 welcomed into a new ‘family’ of combat veterans provided such affirmation and helped to
8 relieve the pervasive social isolation in their lives. Furthermore, being understood without
9 needing to explain their predicament brought about a comforting sense of relief for the
10 veterans. For several participants, this comforting feeling of relief was even more pronounced
11 given their previous frustrations at trying without success to explain themselves to civilian
12 doctors and therapists. In addition, *clarification* involved de-mystifying the reasons for, or
13 ‘causes’ of, the veterans’ psychological and emotional distress (Smail, 2001). For the
14 veterans, the normalisation and legitimisation of their distress was also a clarification that
15 their suffering was not ‘caused’ by personal weakness, but was instead a reasonable reaction
16 to the traumatic events they had encountered in combat. Clarification also took place when
17 veterans realised that their suffering was not a bizarre or abnormal reaction to trauma and that
18 others too were suffering just as they were.

19 Furthermore, the veterans benefited from being *encouraged and supported* by others
20 to cultivate personal and social resources to help deal with or confront their problems (Smail,
21 2001). Several resources aligned with the multidimensional concept of social support
22 (Cutrona & Russell, 1990) were cultivated through the collective story in which the veterans
23 were caught up. For example, the availability of *emotional support* through camaraderie and
24 through identification with the collective story ensured that the veterans did not have to
25 ‘suffer in silence.’ It also provided them with a source of solidarity especially during times of

1 intense stress or desperation. Similarly, the dialogical component of ‘looking out for each
2 other’ included a wide potential range of supportive actions. For instance, looking out for
3 another veteran could at times involve *tangible* support such as offering a hot meal and a bed
4 to someone who needed a place to stay. At other times, it could involve *informational* support
5 in terms of advice on how to deal with certain PTSD ‘symptoms.’ As such, our research
6 shows that peer relationships not only influence well-being among veterans, they may also be
7 important from a ‘therapeutic’ perspective, as explicated by Smail (2001). Indeed, whilst
8 veterans are unlikely to enter into peer relationships for the purpose of ‘therapy’, the above
9 therapeutic effects may be an important by-product of these relationships that mimic certain
10 aspects of a traditional therapist-client relationship.

11 There are further practical implications of our findings for narrative health
12 psychology. One implication is that collective stories may be viewed as a form of *narrative*
13 *care* (Bohlmeijer, Kenyon, & Randall, 2011; Ubels, 2011). Narrative care involves the
14 empathic use of stories in healthcare settings. As Frank (2007) argued, stories themselves
15 have the capacity to *take care* of people, for example by affirming what is valuable and by
16 sharing one’s pain and suffering with others. The collective story may be taking good care of
17 the veterans by affirming the value of peer relationships for health and by making the support
18 of others readily available. Moreover, the story may help care for veterans by helping them
19 overcome the widely reported influence of stigma in preventing veterans experiencing PTSD
20 from seeking support for their health and well-being (Walker, 2010). Indeed, by normalising
21 and legitimising their suffering, collective stories such as the ‘band of brothers’ narrative
22 could help foster solidarity among groups of combat veterans, reduce stigma, and increase the
23 availability of support.

24 Collective stories as narrative care might thus be recognised and supported in PTSD
25 treatment settings. One practical way of encouraging collective stories may be for providers

1 of support and treatment to create a context in which veterans can interact informally with
2 one another. Such informal interactions may enable veterans to share their stories, form
3 bonds with each other, and to draw therapeutic benefits from relationships with other
4 veterans. As such, rather than focusing solely on treating individual veterans' PTSD
5 'symptoms' (as clinical or medical approaches are often inclined to do), support for combat
6 veterans might place a greater emphasis on relationships between veterans as part of the
7 treatment process.

8 One issue we were unable to take up in this study is *how* veterans become, as Frank
9 (2010) put it, 'caught up' in a collective story in the first place. That is, how are collective
10 stories communicated and shared between people so that others can hear and become part of
11 the story if they so choose? This question has wide potential implications because in order for
12 a story to affect someone, that story first needs to be heard and taken seriously as worth
13 listening to and acting on. Understanding how the communication of collective stories takes
14 place may be a fruitful topic for future exploration. In addition, part of this work could
15 include efforts to integrate civilians (e.g., veterans' family and friends) into veterans' lives
16 and ways of understanding things, perhaps through engaging more deeply with veterans'
17 stories. As Frank (2010) suggested 'stories have the capacity to make one particular
18 perspective not only plausible but compelling' (p. 31). Through listening and responding to
19 veterans' stories (such as the ones presented in this article) and the perspectives these stories
20 articulate, possibilities for dialogue, understanding, and well-being not only among veterans,
21 but also between veterans and civilians may be enhanced.

22 **Notes**

23 1. For a detailed discussion of what constitutes a story in narrative analysis, see Frank (2010,
24 2012)

1 2. All names are pseudonyms

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