SPECIAL EDITION 2018
Anna Maria Knobel, Editor

This project began to be developed on April 2017, through the initiative of Heloisa Fleury, Editor at Brazilian Journal of Psychodrama.

The mission I was trusted with, as Editor of this Special Edition was to read the issues published between 2012 and 2016, and to select a group of articles that could illustrate the richness, the variety and the inventiveness of Brazilian Scientific production, anchored in consistent and persistent practices. It was not an easy task. During this period, the journal had published 86 articles, weather original or reflections on Psychodrama. Yes, 86 papers with a wide range of theoretical themes, methods, techniques and interventions.

Since this edition contemplates practices and knowledges from every region of this continental country, it was astonishing to meet the complexity, the complementarity and the di-verse vertexes that shape the alterity of the Brazilian scientific though process.

Another ambition was to produce a digital tri-lingual edition, indexed internationally, which could be accessed all over the world, rapidly, unequivocally and permanently. For this initiative to come to life, we had an enthusiastic collaboration from the participating authors, who were responsible for their translations. A chain of commitment was forged, creating a network of ideas and accomplishments. Spontaneity joined creativity and effort to materialize the collective project

The final mapping revealed the wide range of interventions, methodologies and original theoretical productions that have been taking place for years in our country, on a desirable flow of ideas, with a great variety of application areas and scope. It is possible to see bias towards social interventions, in a co-unconscious collective move, committed to excluded minorities, weather through direct interventions, or through the creation of methods that are capable of loosen stereotypical ways of thinking, which responds the needs of a country that now has the mission of a historical search for civic equality.

It is important to highlight that in this issue there are articles of two beloved late psychodramatists: Moysés Aguiar and María Alicia Romaña, great masters and creators

of new ways of thinking/practicing Psychodrama. In their homage, the Brazilian Journal of Psychodrama took on the task of translating their original papers.

The articles presented here were written by Psychodrama students, graduates and by supervising teachers, displaying a clear horizontalization regarding competencies.

It should be noted that theoretical articles bear a significant weight in this edition, since they offer new comprehensions of Psychodrama enriched by thoughts that include the perception of a *liquid*, ambiguous, multiform reality (Bauman, 2001), bearer of a rhizomatic multiplicity (Deleuze and Guattari, 1995).

On the Theoretical field are MASSARO, with a proposition of understanding the scene as an experimentation field and not as a space for solving conflicts; BRITO who proposes a transformational Psychodrama of resistance for the subject, denouncing their use as a product for consumption; CALVENTE, that studies the character as an articulation concept in Psychodrama; ROMAÑA that, in her psychodramatic pedagogy, shows how fragments of enacted stories reveal the social/historical "whole", and break the Society of Control's schemes within the educational context. SANTOS/GANDOLFO report the "psychodramatic spiral", a new complex comprehension of warming-up and the base for resolutive, evolutive and integrational catharsis.

MALAQUIAS i altrii in his analysis of racial relations brings to light issues of inter-racial power, present on what she calls the Brazilian "mutt complex". CUKIER offers an extensive bibliographical research of American authors about post-traumatic stress, in which she presents clear psychodramatic propositions for dealing with this kind of ever more frequent psychological experience. TOLOI/SOUZA talk about the use of Sociodrama as a tool to gather, shelter and treat the underage going through a situation of parent separation, also showing how the sociodramatic method server the scientific research of relational themes.

On the field of interventions, TORRES i altrii report an interesting psychodramatic experience with a group of pre-operatory transsexual individuals, that took place at the Hospital das Clínicas, in São Paulo. WESCHLER i altrii show supervised sessions of children with cancer during which students and supervisor co-construct practices that originate three psychodrama undergraduate thesis, based on the notions of *supplementary reality*, social clinic and on the differentiation between the socio-educational and psychotherapeutical focuses. BORGONOVI i altrii, still psychodrama students, chronicle interesting recruitment and assessment processes in a financial institution and the use of Role Playing.

Different psychodramatic methods reveal creativity and multiplicity: CUNHA's Cantodrama, an instrument for reaching catharsis within the psychodramatic process; The Magic Shop pf RODRIGUES/OTAKA, a game that works through negotiations between a participant/buyer seeking certain personal characteristics and a director that suggests, as trade currency, letting go of a skill that the participant has, but could give up as a payment; REBOUÇAS' Construction of Images with fabrics, brings a specific Bermudian technique, used on pubescents; AGUIAR's Debate-Theatre, a form of spontaneous theatre which travels gradually from verbal to a co-constructed and spontaneously improvised scenic; and also the Mosaic of Lives, of MORIN/HADLES, that havens a group of depressed women in Brazil's Public healthcare system. All of these spontaneous and playful methods can guide other interventional actions on different contexts of action.

At last, but not at least, there are proposals of preventive and/or sociatric actions regarding violence that occurs towards: inmates seeking to build possible live projects through *Role Creating* by CARDOSO/CAMPOS; within a therapeutical process with perpetrators of sexual violence (pedophiles and psychopaths) by CAFÉ/NASCIMENTO; in *Sociotherapy*, with men and women involved in domestic violence sent by the Justice System to psychological treatment, by RAMOS; while facing situations of continuous moral harassment in the workplace, characterizing a process of constant humiliation and terror by MARTINS i altrii; and the Sociodramatic projection of the future with settler youth of a land reform project, on a process of resistance in order to secure their fundamental rights in situations of change, by ZAKABI.

It is possible to see, in this mosaic of research-action, the broadening of Brazilian theoretical-critical though, the invention of ways of acting created according to the singular characteristics of each demand and the commitment of psychodramatists to actions that create an engaging and liberating consciousness.

In Conclusion, it is worth saying that this complex editorial work would have not come to terms without the endorsement of Rosa Lídia Pontes, President at FEBRAP and of Paulo Bareicha, Publishing Director on the 2017-2018 term.

This compilation of articles is but one of countless possible. Many other collections can be built at our readers' will, who have now gained free and universal access to this journal's digital version (in http://pepsic.bvsalud.org/scielo).

I hope that this panorama of Brazilian scientific production, and its versions in English and Spanish, reaches worldwide professionals who work with Psychodrama and groups.

I appreciate this invitation that has granted me with the opportunity and the pleasure of reading and reread so many texts rich in their diversity as well as their contribution to Psychodrama.

I invite you to enjoy them as well.

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SUMMARY

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Cinema, subjectivity and psychodrama

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Abstract

Influenced by new theories of subjectivity, modern theories of Cinema, and studies of Narrative Structures of Literary language, the author of this article seeks new ways of contributing to action in scenic space.

Keywords: psychodrama, groups, subjectivity, cinema.

INTRODUCTION

Nowadays, I work with three groups in my clinic. The two groups that I used to attend at Hospital das Clínicas were transferred to other therapists because of my recent retirement.

In the last ten years, assisting these five groups, it was found that there was not a protagonist in any session, that is, no scene or sequence of scenes dramatized was focused on one person.

This does not imply a disagreement of concept, but another action proposal from influences that have accumulated over the years. Among them, I highlight an incessant reading of cinema theories; theories of subjectivity – mainly Freud and Deleuze – and discourse analysis; and a better understanding of Literary Forms of Language. In addition to that a personal reinterpretation of the Matrix of Identity (Matrix of Subjectivity?) and everything that I have learned with my children about cinema, photography and theater.

It is also part of this new dimension a deep understanding of Moreno, mainly the concept of the Encounter and the difficult Theory of the Moment.

I believe that different action proposals, even opposing and conflicting, can be very rich. That's why I decided to show such similitudes and differences concerning my attitude, waiting for stimulating some discussions.

In fact, this brief article is a warm-up for a longer text, in book form, in which I hope to explore such questions extensively.

THE "SITUATION-PSYCHODRAMA": THEATER AND CINEMA INFLUENCES

In almost all cases, our scenes are performed in Drama dimension. Hardly we work using Epic or Lyric dimension. Drama is Dialogue, Presentified Actions and Conflict. Then we look after health through the Conflict Resolution, dramatizing it.

We have a protagonist – subject to two commands: internal or external, that can be conscious ou unconcious – and we expose him to the conflict established by these two commands.

It is a muscular session. Two auxiliary egos or two members in the group simulate such command in a muscular action on the protagonist, who will enter into each of the forces, trying to recognize them. When this happens, the therapist takes the conflict out of an intrapsychic dimension and places it in a relational dimension. If there is no agreement, it achieves the solution through physical confrontation. The patient will be urged to fight for what he recognizes as his own.

In thesis, the conflict is exposed and solved. We think all the time about blocks and unblocks. There is an ideology of a centered and nuclear Self, submitted to commands. It is expected that he is able to impose his wishes and becomes victorious.

Scenes can be much more complex than that, but the principle is the same: serious dialogue, presentified action and conflict resolution.

For many years I have worked with this dimension. They are beautiful sessions and very effective inside the room. But over the years it has shown me that the solution showed inside the room does not always mean a solution in people's daily lives. In most of the times such questions remained. Why?

Maybe the conflicts are the results, and not the causes of human issues.

In any case, this dimension of dramatization is the center of what we pass on to our students and supervisees in our training courses. As it is a didactic vision and relatively easy to make, it usually provides a good learning, although there is the risk of being ritualized in preserves.

It could be argued that a work with a protagonist does not necessarily have to be done in this dimension. We could use lyric and epic dimensions, out of the game of conflict. It is true, just observe the scientific work we produce, public oversight, and dramatization reports that we will see few descriptions of scenes outside that scope. We are Psychodramatists because we work with Dramas, that is, with conflicts. It is an influence of theater, where drama prevails, and of Freud's Dialectic of Interiority, where conflict prevails. This is not bad, on the contrary, it can be very resolutive for certain situations. But it is only a part of what we can do in our therapy sessions, or even in other uses of Psychodrama.

It could also be stated that working with an isolated person promotes the development of the personhood, the subjectivity. It is a truth, but a limited truth. Other forms of action may be more effective in this regard. We will return to this later. In any way, the use of short dramatizations, like vignettes, can compensate this in some way. I use this system about three or four times a year, per group. Such work allows a focus on more specific things of each person, followed by elaborations made by all of them. The common is sought. Conflict here can have spaces, but much more to be experienced as such than to be solved.

Another argument is that if we work with a group, this group is the protagonist. This is just a wordplay that would serve to hide more relevant questions. In this text, we can argue that we can work with all people at the same time, without losing their spaces of experimentation and, consequently, subjectivization.

But if the core of the work is not in the conflict resolution, in the use of isolated protagonists, in an idea of Self with a nucleus, where is it then?

I apologize in advance, because I will approach this matter briefly. Since a deeper answer, whether or not, would require much more space than an article for our Journal. It would approach theories of subjectivity and, perhaps, "cinematic" forms of dramatization. It is too

much.

Let's take a look at Moreno. In his protocols and in many of his writings, the questions posed in the dimension of conflicts and their solutions prevail. But if there is one thing we can really boast about Moreno, besides introducing theater to therapy and his work with psychotics, was to be a visionary. Someone capable of perceiving philosophical movements before becoming more concrete things, and introducing them to discussions.

In his book *Psychodrama*, Moreno (1975) states that people do not want to overcome reality, they want to expose it, they re-experience it, they own it.

This is the direction we must follow. The scenic space as a space of experimentation. As a space of construction of reality and of yourself. Experimenting forms of existence which codes are found in the world. Looking after health as a production of subjectivities.

Considering the scene as a space of subjectivization implies some differences regarding those things that have been the greater part of our daily life:

1. The contact with the chaotic-undifferentiated here will be taken not only as a producer of symptoms. Through the Dialectic of Differences, via Deleuze, we can understand psychic indeterminations containing a complexity that can differentiate into multiple singularities, lines of virtualities that can achieve consistencies. The desire acts on this ontological texture. This is consistent with the Morenian view of Encounter, in which the interaction between two beings can bring about the acquisition of other forms of existence.

2. Modern theater is almost always a drama. Brecht, in his quest for epic dimension, is a rare exception. As drama, theater implies conflicts and puts us in the role, as psychodramatists, of conflict solver. Perhaps we could looking for adding other forms of technical action, such as cinema, allowing other languages to promote subjectivization. Cinema also works with drama, but it has a wide space for lyric and epic, forms that often benefit the development of subjectivities.

3. Cinema will not be considered as a "more modern" substitute, but only as something that adds up. Nor will it be considered only in its technical arsenal. The understanding of how the script and the assembly are formed are very interesting for our learning. I think this is so important that I will try to reaffirm it in other words. The study of screenplay and filmmaking may be more important to us, psychodramatists and therapists in general, than the acquisition of cinema language techniques.

4. The "Situation-Psychodrama", arising from this combination of Theater and Cinema, can differ in many things from its origins. It creates another intimacy, another relationship with the edges of the scene, another participation, another call to action, another space and so many other differences. I accept, beforehand, that the concept of Situation-Psychodrama that I am trying to develop, was, in this article, very loose and unstructured. But it will be much more developed in a longer text, in book form.

5. It is also important to know the literary forms, which are Drama, Epic and Lyric. We constantly work with Drama, although we do not always know what that means. A deeper knowledge of Epic and Lyric could greatly enrich our work as a promoter of scenic spaces of subjectivization.

6. The body here, in general, gains a deeper dimension. It will not be considered muscularly or as that which gives us an immediate perception of the origin of the conflict. It will be the virtual center of actions that gives access to temporality, to the imaginary, putting us in a situation, allowing the flow of desires and fantasies contained in the imaginary and carrying them out on a scene.

7. The scene itself, taken in this dimension, is different in a therapy project. It is no longer a link in a chain that direct something planned to an end. A scene from a sequence of scenes occurred on the same day or at very different times, but always aiming for a solution. It has a value in itself, as a source of creation, of experimenting realities and new forms of existence. Doesn't this situation, which is very present in the discussions about modern cinema, remind us of the Theory of the Moment?

FINAL CONSIDERATIONS

Imagine that in a session a group "has fallen" on a small planet that, by its size, receives the light of its sun on all its sides. If there is no light/dark alternation, there will be no abstraction of what is today and tomorrow. The social experience of time will be altered producing other forms of temporality and projects. A simple "game" exposes the group to an unusual experience. Which changes in autonomy and subjectivity will they experience? What will change in the capture of reality? Which other forms of interaction will occur?

Exposing people and showing us to other forms of experimentation at the same time, making psychodramatic scenic space an instrument of all this.

This path may seem harder to us. Thinking of a scene as a device that puts us in contact with our indeterminations, allowing an objectification of the lines of virtuality and, consequently, a gain of subjectivities, may seem complicated. At first, this theoretical plot may seem impenetrable to us. But it is not. Perhaps what is really complicated is the search for new postures when we have a fairly objective attitude readily.

But why are we supposed to use only one instrument of action before people who come to us when we can use two of them?

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What are you thirsty for?

What are you hungry for?

Psychodrama and consumer society

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Abstract

The present paper addresses the role of psychodrama in the field of psychotherapies in contemporary Brazilian society. Based on a sociocultural discussion of human suffering and how it has been understood, overcome, and treated in different periods of recent history, the author advocates for psychodrama and its potential in contemporary society as a discourse of resistance against the homogenization of modes of existence.

Keywords: Psychotherapy, consumerism, psychodrama, post-industrial society

> *A gente não quer só dinheiro*
> *A gente quer dinheiro e felicidade*
> *A gente não quer só dinheiro*
> *A gente quer inteiro e não pela metade[1]*
> *(Comida, Arnaldo Antunes, Marcelo Fromer and Sérgio Britto)*

In these postmodern times, much has been said about the harms of consumerism and its derivations. All this criticism gives way to a trivialized discourse that can hinder the rigorous and necessary critique of the deviations and excesses of postindustrial society. Within the scope of psychotherapies, especially psychodrama, it is imperative to question how the notion of subjectivity emerges from this context and the process through which health or subjective well-being can be transformed into a consumer good. The present essay addresses these issues from a socionomic perspective, following the Morenian mote of asking questions that lead to more questions.

To this end, I request your collaboration, dear reader, with the writing format I have adopted in order to make my arguments more consistent. I employ references to Moreno's work, as well as others who can help paint a picture of contemporary society, namely, Costa (2005), Freedheim et. al. (1992) and Mancebo (2002). These authors are included in the references but are not identified throughout the text. This choice was made for the sake of maintaining

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[1] In English: We don't want just the money/We want money and happiness/We don't want just the money/We don't want part of it, we want it all.

readability, as even though the sociocultural dimension is the backdrop of this discussion, it is not the focal point. Furthermore, the outlook I present on these themes is a mosaic of these readings over time. Thus, it is impossible to determine their exact origins.

First, I discuss the emergence of psychotherapies, exclusively psychological methods of understanding and treating human suffering, within the context of the development of the human sciences in the early 20th century, demonstrating the originality of the therapy proposed by Moreno. Next, I expound on the history of Brazilian psychodrama, pointing out some of its specificities, and conclude with some considerations about the contributions of the new generation of Brazilian psychodramatists, taking into account contemporary Brazilian society.

SUBJECT SUPPOSED TO KNOW

Psychotherapies are one of the products of modernity and of the idea of human beings as subjects. According to the dictionary (MICHAELIS on line, 2011) subject, or sujeito in Portuguese is defined as[2] :

> Adj. (lat subjectu) 1) That is or is underneath. 2) Who was subjected to the power of the strongest; dominated, slave, subject, submissive. 3) That is easily subject to the will of others; docile, obedient. 4) That conforms; who is guided by someone else or something. 5) Adversarial, constrained. 6) That it has no action of its own; captive, tame, enslaved. 7) Committed to obey; dependent; subject. 8) That you are under an obligation to submit. 9) That can give place, occasion or opportunity to something. 10) Which has disposition or tendency to; dare 11) Who is naturally disposed, inclined or accustomed to something. 12) That it is capable of producing certain effects. 13) Exposed to anything, by its nature or situation: Subject to deprivation. sm 1) Gram. and Filosophy. Being, to which is attributed a predicate. 2) Filos. The being that knows. 3) Undetermined individual who is not named in any speech or family conversation. 4) Man, individual, person.

In other words, the term "subject", both in its original use as an adjective and in its current use as a noun, does not present a universal and reified value; it is a term that denominates not all, but one of the many modalities of human existence. The use of the term "subject", and consequently, the word "subjectivity", to designate human beings points to the social-historical specificity of human experience. Employing this term is to adopt the model of human life style

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[2] Considering that the definition of subject in English popular dictionaries do not emphasize the word Latin origin brought under" the author decided to translate the original citation from Portuguese dictionary: 1) Que está ou fica por baixo. 2) Que se sujeitou ao poder do mais forte; dominado, escravo, súdito, submisso. 3) Que se sujeita facilmente à vontade de outrem; dócil, obediente. 4) Que se conforma; que se deixa guiar por outrem ou por alguma coisa.5) Adstrito, constrangido. 6) Que não tem ação própria; cativo, domado, escravizado. 7) Comprometido a obedecer; dependente; submetido. 8) Que se acha na obrigação de se submeter. 9) Que pode dar lugar, ocasião ou ensejo a alguma coisa. 10) Que tem disposição ou tendência para; atreito. 11) Que está naturalmente disposto, inclinado ou habituado a alguma coisa. 12) Que é de natureza a produzir certos efeitos. 13) Exposto a qualquer coisa, pela sua natureza ou situação: Sujeito a privações. sm 1) Gram. e Lóg. Ser, ao qual se atribui um predicado. 2) Filos. O ser que conhece. 3) Indivíduo indeterminado que não se nomeia em qualquer discurso ou conversação familiar. 4) Homem, indivíduo, pessoa.
(http://michaelis.uol.com.br/moderno/portugues/index.php?lingua=portugues-portugues&palavra=sujeito)

that spread from Europe across the rest of the world and that established itself as the hegemonic way of life in Western culture. In the Western model of life, which became hegemonic in the Modern Age, humans are defined as isolated units, individuals. They are no longer considered as members of clans, tribes and families.

Paradoxically, this individual, who is considered freer from the atavistic mandates of nature, is also more dependent on the work of others, and more reliant on the care of strangers and the ward of abstract entities, or State institutions.

The subject that emerges in the Contemporary Age is defined as the protagonist of a life grounded in external, but above all, internal conflict. We are divided between what we can and what we should do, between what we desire and what is expected of us. As subjects of modern Western culture, we have the freedom to be and to choose; however, we are also required to appear/seem and have/obtain. And, most of the times, even though we have acquired the material conditions that allow for privacy, we experience these inter and intrapersonal conflicts under the gaze of many, under various agencies of control, in the vastness of urban life.

As a corollary of this triumph of modernity, i.e., the power to conquer nature and ourselves, the sciences were developed, with their promises of progress through knowledge and technology, or, ultimately, promises of a life free of suffering. Indeed, over the last 500 years, the sciences have prolonged and made life easier for almost all, but certainly not with less suffering. Amid the wonders of technology, the discontent of which spoke the pioneer of psychotherapy (FREUD, 1930/2006), seems to endure, whether entangled or concealed, or even tamed, but far from resolved.

The "psy" disciplines – psychotherapy, psychology and psychiatry – have multiple origins and historical oppositions; there is no consensus about the meaning of their common root. According to a wide variety of interwoven lines and approaches, they propose to study/treat the soul, the mind, the central nervous system, the subject, the individual, or person, or human being. Such a diffuse object has never let us fully live up to the ideal of modern science, based on positivistic principles. Our status as sciences, as discourses that stand out from and are more consistent and accurate than normative, religious, artistic and political discourses has always been precarious or partial. As expressed by Popper (2000) regarding psychoanalysis, because of the very nature of the concepts, methods, and means employed by psychology/psychiatry/psychotherapy to investigate private life and intimate experiences, they can be easily "falsified".

Thus, the discourse of the human sciences – especially the "psy" sciences – has always been of lesser status in the context of the sciences, especially those with the most technological triumphs, such as engineering and some of their applications to the life sciences. If on the one hand, today we know the reason for many of our body ailments and are able to treat most of them, we are still faced with great suffering derived from our relationships with ourselves and others.

Not by coincidence, this was precisely the time when psychotherapy was developed, in the attempt to understand the limits of the rationality that control our choices. Psychotherapy does not treat forms of suffering that originate from conditions we can observe, predict, or prevent, such as diseases or accidents, which in practice are more familiar and thus can be combated. Instead, psychotherapy addresses relationships that, in theory, we establish voluntarily and that are based on rational criteria. As the joke goes, "If you want to treat your stomach aches, go see a doctor. If the doctor can't fix them, go see a therapist to help you live with better with them."

Thus, the advent of psychotherapy, and more precisely, the concept of the unconscious, did not represent so much a form of comfort for modern subjects, as predicted by S. Freud (1930/2006) – a narcissistic wound to be accepted – but a new demand to be met – a symptom. In simpler terms: it led to the knowledge of dimensions of experience that are invisible, but

permeable to certain types of intervention. Consequently, modern subjects were summoned to sort themselves out. Anguish and subjective suffering were now a problem to be solved and not a condition to be understood. Thus, psychotherapy was absorbed by Western culture not so much as a science with specific research methods, but more as a normative discourse, as a modality of hygiene or educational principles, that must promote health, understood as functionality and productivity.

Instead of being more understanding, generous and tolerant of the different forms in which the irrational and uncontrollable manifest, we establish that some are more acceptable. Reduced to disorders, manifestations of subjective suffering acquire more and more names, acronyms and codes, in the usually futile attempt to minimize the pain associated with them, by relativizing stigma. We fool ourselves with the hope that we are all depressive or anxious, hyperactive or bipolar, or that all of us, with and without a diagnosis, are perfectly normal if we just used the appropriate treatments.

In our eagerness to conquer and control, it is difficult for us, contemporary subjects, to recognize when we are ill. To openly suffer at some point of our lives is not a fact that can be defined with an acronym and then treated with another, like a mathematical problem. It is a social role, part of complex relational dynamics, with their inherent challenges in terms of tele and spontaneity and complimentary roles.

WHO SHOULD SURVIVE?

In this context, socionomy, or psychodrama as a form of psychotherapy, peaked in the 1970s and 1980s, in the 20th century. It represented a counterpoint to the "squareness" of psychoanalysis, which at the time was associated with more conservative discourses. However, it has been experiencing a crisis in identity and public in recent years, which can be summarized by its visible effect a "turn toward the market". This expression, which was broadcasted at a meeting of psychodrama educators almost like an exhortation to battle, refers to a set of procedures and institutional choices that seek to "attract" new students and clients (the term "patient" is considered by many politically incorrect). According to this line of thought, psychodrama should be "adapted" to the dictates of a consumer society that has transformed education, which should be a project for citizenship, into an investment plan, in which academic titles are obtained not to demonstrate knowledge, but to increase one's chances of victory in the race for the best jobs.

This marketing moves demonstrates academicist but not actual academic inclinations, and since it is still underway in its numerous facets, does not allow for a more concrete assessment. However, it is possible to venture some of the mishaps of this proposal to disseminate psychodrama. Socionomy was born out of the intense criticism of typically modern scientific conceptions, i.e., those that are dedicated to explaining, promoting, and the Western subject. To the woe of many who sought in J. L. Moreno (1889-1974) evidence of a modern discourse within the "psy" and social disciplines, he was opposed to the main modern theories and philosophies throughout all his work, including capitalism/Marxism and psychoanalysis/psychiatry. As a Sephardic Jew of loose European origins and an enthusiast of the "American way of life" in the mid 1950s and 1960s, the fact is that Moreno defended well-being and in no way considered it to be synonymous to comfort or stability or a result of explaining or controlling human life.

It is worth remembering that Moreno did not subscribe to the same Western model of being human as the other pioneers of psychotherapy did – that of the subject – and he did not create any theory about its functioning based on controlled experiences, in a controlled environment. Much to the contrary, he defined humans as gods and goddesses and created a

research and investigation method that relativized the position of power of those who research and those researched. Furthermore, it could be carried out anywhere and/or the imaginary setting on stage. In contrast to the founder of psychotherapy, Moreno did not intend to create a modernistic, atheist, neutrality-based science, but a science that today would be considered post-modern. His discourse does not oppose itself to traditional discourses, such as religions, but seeks to integrate them to generate new possibilities: "(…) the origins of my work go back to a primitive religion and my objectives were the setting up and promoting of a new cultural order." (MORENO, 1953/1993).

Even his enthusiasm with the democracy and cultural diversity of post-war North America did not represent adherence to a successful socioeconomic or scientific model. It was more related to his admiration of a sociocultural context different than the one that resulted in the European struggles and the hope that new models could be created:

> *Sociometry can assist the United States, with its population consisting of practically all the races on the globe, in becoming an outstanding example of a society which has no need of extraneous ideas or of forces which are not inherent in its own structure. (MORENO, 1953/1993).*

Therefore, Moreno's legacy could not be more contrary to the uses that have been made of it in contemporariness. This has been done, as said by a colleague of mine, head of one of our federated schools, with the perhaps well-meaning illusion of employing it as an "efficient social technology." In other words, it has been used as an apparatus at the service of modern ideals, at the service of a subject that becomes members of groups, not to practice solidarity and be part of a whole, but to produce indefinitely, for longer periods, faster. These productive and efficient subjects have no time to suffer and cannot count on the group to support them when they suffer. It is up to the groups, which include health experts, to quickly decipher what ails these unproductive individuals. Moreover, as soon as the malfunctioning is identified, they must efficiently find the means and modes to correct, reprogram, or at the very least, suppress the effects of the disorder. "Social technologies" are expected to make subjects and group respect the limits imposed by the thirst for power and control, disguised as the comfort and efficiency promised by a machined-governed world, while also overcoming our natural limitations: fatigue, conflict, old age, pain, and death.

It is difficult for psychodrama, not understood here as a synonym of socionomy, as tends to happen among the psychodrama community, but simply as a technique, something that repeats itself predictably and with expected results, for which we are more well-known, to submit itself to this role attributed to psychotherapies, which work under the register of the modern understanding of subjects and subjectivity. First, it is a methodology derived from a phenomenological framework of science and is strongly influenced by the arts. Thus, it does not relate well with predictability and control, and at the same time, should it acquire these attributes, it produces negative effects. Quality works of art are always surprising. Even when there is the happy ending we all hope for, there is tension up to the very end, an element that generates unpredictable forces. Technical skills must be at the service of such tension, and not represent an alternative: artistic appreciations that emphasize or are restricted to technical perfection are usually negative critiques.

Thus, even when psychodrama, understood here as any of the sociometric methods, is used with the goal of being merely technical, there is always a risk that whatever develops on stage, in the city or in companies will be excessively predictable, as is bad theater, or excessively linear, as are boring lectures or rallies. Moreover, even when it is successful and reaches the expected results, it does not represent a new experience, i.e., it is not a resource that participants

Even the most artistic and popular psychotherapy in origin, when coupled with the dictates of Western culture, within the molds of modernity, is transformed into technology, a consumer good, a service provided to promote the domestication of people and groups. Thus, in its cheaper versions, it becomes a disposable product, and in its most expensive version, an asset reserved for an elite that can afford the costs of celebrities.

Other forms of psychotherapy are better suited to these demands and cost less because their practitioners are trained in simpler, replicable techniques, with quicker and sure-fire results. Therefore, they do not need to invest as much time or money in their education, because their clients' disorders can be described and explained according to more concrete frameworks and more understandable terms, and in comparison, treatments are quicker. Consequently, they are less of a burden to their reference groups, such as families, companies, health insurance companies, or the State.

As I once heard from an undergraduate Psychology student:

> *If I am to spend a fortune on my education, it has to give me a degree and a way to make money quick. I'm not going to spend years just studying (italics mine) to better understand people, or myself; that's what my undergraduate program is for. So, regardless of the line of work, I will take a course recognized by the Ministry of Education, which will give me a degree that is worth something in civil servant exams, or a weekend workshop, which will give me tools I can apply immediately; I'm not going to pay for years and years of therapy.*

In this context, it does not seem possible to "really" compete with more traditional or even the most innovative approaches. As has been proclaimed by some, psychodrama as we know it is truly close to its end if it seeks to abide by the dictates of consumer society and function as a form of "social technology"; psychotherapy for subjects and subjectivity, based on the epistemological framework defined by modern science.

IN THE WORDS OF THE CHILDREN

The end of modern psychodrama may be pointing to the limitations of modern times and announcing the end of an era. In Brazil, the ideals of the generation that lived through years of dictatorship, in its many facets, seem to be less and less useful for the generation born in the New Republic. At the global level, modern science, which was initially based on rational principles and more recently has become a synonym of positivism, also seems to have been put in check in a post-modern, virtual world. Physics is faced with an illogical universe, and sociology with liquid relationships.

A group of young psychodramatist colleagues wrote:

> *We believe that this ability to resist and reinvent reality, even if through long and painful processes, results in the difference between health and illness, for each being, institution, category or professional group. These new times do present not only daily enemies, but also precious allies, such as new technologies that allow us to extend the limits of time and space. (CAMPOS, M. G. C., SARDA, S. C., DIAS, M. E CUNHA, L. C., 2010, s. p.).*

This text, as well as many others that have not been published or even written, situated outside of the conventions of educational organizations or even as an inside reaction to them, shows that psychodrama lives on. However, it lives an unofficial, new life, probably different,

yet not less interesting, than the one foreseen by previous generations. Thus, if psychodramatists still dare to begin a phrase stating that they believe – and in the cited text there were four authors – and that they believe not in the dictates of the market or consumption, but in lengthy processes and in the value of new technologies as allies, Moreno is still a current reference. Maybe the roots of his thinking, which lie in old traditions, have not been buried by the dust generated by machines of destruction. Furthermore, perhaps his forecast of a science made by the people and for the people has generated fruit that are fostered by machines of creation.

Thus, in these postmodern times, food has changed, but hunger endures. Intense and quick-paced news reports pose complex questions: How to feed seven billion people in a world in which a country like the United States consumes four times more than it produces, while an entire continent, Africa, consumes less than half? Must we really go from one place to another so efficiently if airplanes require so much energy and we are able to see and talk to the world from our own homes? How can we treat 40% of the seven billion of individuals, scattered across rich and poor countries, that will present some type of debilitating mental disorder in their lifetime? How can virtual connections contribute to bring people closer together instead of helping them to hide behind new masks and modified bodies?

Socionomy, Moreno's legacy, represents a methodology to acquire knowledge that is widely accessible because of its simple method, yet omplex results. Thus, it is still revolutionary today, maybe more than ever, in a society made up of a wide variety of people seeking to form communities, made up of strangers, who simultaneously hide and reveal their matrix. Perhaps we have something to offer that is worth more than what money can buy (for this we already have credit cards), something that gives sense and meaning to our suffering.

Maybe psychodrama, understood as a psychotherapy that is prêt-à-porter, has already been sufficiently consumed and we can face such consumption from a more spontaneous-creative point of view, in terms of an ending, and not as an objective and purpose:

> *Make space for the unborn, make space for the newborn, for everyone born, Every time a new baby is born make space for him by taking the life of an old man or an old woman. (…) sociometric democracy in which the unborn, the living, and the dead are partners-instead of keeping the unborn and the dead of our partnership. (MORENO, 1953/1993).*

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Contributions for a Psychodramatic Psycopathology

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Abstract

The aim of this paper is to investigate psychopathology from the perspective of psychodrama psychotherapy. As seen in his protocols, Moreno did not fully consider diagnosis. However, in our current work with clinical psychodrama, understood as a process, we need other conceptualizations. Radical imagination is considered as the foundation of the psyche and character, as one of the expressions based on which we can understand psychopathology.

Keywords: Psychopathology. Psychodramatic Psychotherapy. Radical Imagination. Character.

INTRODUCTION

I must admit that I was quite puzzled before I decided to make public these thoughts, starting by asking myself whether there was a good reason to write about psychopathology in psychodrama. Something about which I will return to later.

The desire to share my need to put a clearer frame to my clinic work, which I presume can be shared by other therapists, has finally pushed me to write this paper. It is important to clarify that I will refer to an only aspect of the psychodramatic practice. Psychodrama or to be more precise the socionomics is so broad, it covers so many areas, that perhaps for many of them it is unnecessary to inquire about psychopathology, as their focus of attention is connected to the development of spontaneity, creativity, training, recreational skills and various other aspects in which the question of psychological pathologies are not a priority.

Most of my professional activity has been focused on clinical care. For years I have been working from the psychodramatic psychotherapy approach. My intention in this paper arises, at least up to a certain extend, from my desire to share a sort of uneasiness or lack of clarity regarding how to call what I do.

Not long ago, after an exhibition with clinical material in a study group that I coordinated, one of the attendees approched me and told me: - "very interesting work, but where is psychodrama?".

To clarify: three of the members of the study group took the role of patients and from then on they engaged in a role-playing activity in which they told their pathologies and forms of resolution.

It is likely that the question had been latent deep inside me, because the comment touched me. I would say that that experience had triggered my need to wonder whether there had been psychodrama or not in the presentation. I firmly believed that there was.

But beyond the anecdote, which could have made me wonder many things such as

whatever this man understood by psychodrama, or what psychodrama is _if there is such a definition_ , etc, etc , this experience has opened up the possibility to question myself how I conceive or see psychodrama today.

Ever since I have discovered psychodrama and taken it up, or rather it has taken me up, it has always been from the clinical aspect. I started using it at work with children and it was quite spectacular. This technique gave way to something similar to what I used to do, but with a bit of remorse, because it was placed away from the Kleinian technique I had been formed myself with and that passioned me at the time, because the children did not always conform to the box of games and wanted to "dramatize." In this way, through psychodrama, I was able to legalize my work without that contrition.

In due term, I then extended it to the rest of my work with adults and groups and it has been set as a great resource in clinical supervision.

In practice with individual patients I used to work with psychotherapy and psychodrama, to then happily integrated both as psychodramatic psychotherapy. So, what I understood by pathologies was approached with this technique.

This was also the case in conferences, workshops and seminars; psychodrama applied to the individual, groups and relationship clinic. In the words of Moisés Aguiar, it was more psycho and less drama.

Returning to the issue of psychodrama today, there is a different picture nowadays. So, you can see that in the conferences and meetings, clinical psychodrama, which had always been the main feature, has been shifted. In past congresses, the proposals regarding clinical psychodrama took up no more than 30% of the programmes. For this reason, I referred to the word uneasiness earlier on. Now I wonder: "Am I watching another channel?" Is it anachronic what I am doing?" "Will it no longer be used psychodrama or psicodramatic psychotherapy for consults of psychopathology psychotherapy?" Once again that phrase keeps coming back to my head: -"good work, but where is psychodrama?".

I will share some of the answers I give to myself.

SO WHAT WITH PSYCHOPATHOLOGY

Of course, it goes without saying that we are living important changes in almost all aspects. When I say almost, what I really mean is that particular human suffering, the relational problems and internal conflicts have not changed so much even if its presentation may prove differently. Proof of this is that we still find pretty moving the classics of literature as well as plays written hundreds of years ago.

Yet what it has changed is what is meant by pathology, because the standard or norm depends on culture, history and society. This makes it rather difficult if not impossible to write an accurate definition of the word pathology.

I turned back to my books and read articles on the topic. I noticed that perhaps the absence or weakness of psychopathology in psicodramatic psychotherapy is due to the fact that it does not have a model from which to base psychological understanding that outlines our work at the clinic.

A psychopathology is based, in addition to the concept of health, on a theoretical proposal on psychological functioning. Thus, the psychopathologies that we use are based on psychiatry, following the medical model or psychoanalysis, from the perspective of psychoanalytic theory with its conception of the drive theory. Consequently, it is not on that path that we can settle a psicodramatic psychopathology that takes into account the proposals of spontaneity, creativity, theory of roles or moment.

When I work, I take advantage of these psychopathologies. I do psicodramatic

psychotherapy with everything I incorporated into my training which was not only psychodrama. Parodying Moreno when he talks about sub specie momenti: every time is in the moment. It is not that the moment is part of time, but rather the whole time is in that moment. When I manage to do it, all my history is right there in that precise moment in which I interact.

I will now come back to my deep thoughts on psychopathology. It is no coincidence that it is hardly spoken of in psychodrama and I would dare say that it is even rejected. So I said to myself: if whenever I work in the consult I do it on a pathological psychology basis, is it not that what we call psychopathology?

Maybe after that statement, someone would claim: "we do not work on a pathological psychology basis, we work with a person, with an existential being which is unique. Don't you think that we would depersonalize that person if we put them in the psychopathological grid? My answer would be: "Right then, if we do it the Kraepelin way it might be the case, but that would be more psychiatric semiology rather than psychopathology". At the same time I would also say: "By fear to depersonalize we cannot throw water in the tub with a child inside, as this existential being has got certain characteristics similar to others which makes him liable to be diagnosed on a scientific basis otherwise it would have been just a mere existential beings encounter."

How can I go on or surpass this controversy? From where does one make both proposals?

What we or I understand by "traditional" psychopathology, so as to give it a name, comes from a medical scientific conception taken from a biological epistemology for both psychistrist and psychoanalysis that works with empirical thought- inductive etiology type or metapsychology, symptomatic manifestations and psychopathological diagnose.

From the psychodrama point of view, it is based on an existential concept or phenomenologic existential of philosophical-social basis, that is to say we are talking about Social Sciences not Biological Sciences. When I started looking at it this way, I became less disoriented, and I could use and take advantage of "traditional" psychopathology with its charts and concepts as a guide, but without trying to mix proposals from different origin.

As I said, my sense of disorientation was diminished but it did not disappear completely.

I quit trying to reformulate psychodramatic psychopathology which resulted in a mix, but then a question turned up: Then, what?

In this search is that I come across useful and lightning quotes from Fonseca (2000, p.261) "…psychiatry nowadays is far from classical medicine criteria and it is included in the so called Human Sciences. This does not mean that it ceases being Medicine[3]." Following these ideas is that I add my proposal.

WORKING WITH CHARACTERS

In the search for framing pathologies in the clinical practice and respecting the concept of phenomenologic-existential Psychodrama, it has come as a great help what I call "characters"

As I stated in another context (Calvente:2000) charácter is a metaphorical concept useful to shape and nurture life experiences, behaviours and ways of connecting all of which can be used in the clinical work. However, some inconveniences can be aroused due to its polysemic characteristic, meaning that it can be used in many different scopes. On the other hand, it is a familiar word in psychodrama as with the awakening of the Spontaneous Theatre, it is called "characters" rather than protagonists.

Up to a certain point I am trying to rescue the charácter through the protagonist. My

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[3] Our translation.

proposal is then to work on the concept of "charácter", not on the term of it. "What do I mean by this" Taking the charácter as an expression of the imagination which is the true reality (Pirandello, p. 1921)

I take it is a complex subject to accompany, but I state my path to get to that proposal. I want to point out that the imagination that I propose it is not that opposed to reality, as seen in phrases such as "it is imagination" or "it is an illusion". I am talking about a psychological ability, used to point out this difference, Castoriadis (2002, p. 178) and called radical imagination.

I return to what I meant by my path: when Freud (1916) postulates the drive, he defines it as a limit concept between the soma and the psyche, that is tos ay a work proposal for the psyche, the translation of a physical need to another field – the psychological- where it needs a representation that takes the role of the desire. There it lies the radical imagination.

In addition, Klein (1946) gives another meaning to that imagination and calls it unconscious fantasy. He postulates that as the psyche functional unit. It is understood as a schematic proposal for didactic purposes.

Moreno postulates spontaneity or factor as a quality resulting from various factors, as well as a limit concept that translates into a role or leading part of the psychic functional unit.

I am well aware of the fact that he talks about behavioural units that make up an I, which eventually leads to psychism. I firmly believ that in that building up of the I lies the radical imagination.

These statements may sound a bit outrageous if we take into account what we have learnt about role theories and so on. But if you are patient enough you will see what I really mean.

For instance, when Moreno speaks about suplementary reality he really means imagination. This suplementory reality, though old data as it sounds we have recovered it with Zerka and has enriched our psychodramatic proposal indeed.

How does the carácter fit and relates with psychopathology then? Well, a new problem arises about which i might not be able to provide all its aspects.

I do not pretend neither will I think it possible to think about the evolutional development of the characters. What I propose is to set them as functional units in relation to others and to themselves.

Characters appear and they are nurtured by imagination. A radical imagination. Pirandello addresses it as the true reality. Then why does the play writer talk about the true reality? I reckon he states this from the creator point of view, from whatever he manages to créate as his own.

I will go even further and claim that this is the true reality, that expresses itself as a representation, an unconscious fantasy, like the one that exists in the script linking spontaneity and creativity. I thus state that spontaneity is imagination.

I do respect Moreno´s statements. All his efforts done trying to explain the e factor. After all, spontaneity is a quality, an imagination quality, the archcatalizer. That is the reason why I associate them to other statements – representations, unconscious fantasies- that are different ways to deal with imagination. That is what I see in my private practice as characters.

In psychodrama we talk about scenes, the thinking of scenes and nobody ever questions this, quite the contrary. But scenes are not empty, scenes are filled with characters not only in the psychodramatic scenes the ones on stage, but all of them. We are inhabited by characters.

I wish to make clear that the charácter does not compete nor replaces the role.

In another context I have defined charácter as a cultural unit (Calvente, 2002, p.52) but seen it this way it becomes too general and vague. In order to be more specific, I quote Moreno (1972) who defines the role as being private and public. The carácter lives in that private side of the role That is why the charácter appears and can appear in different roles.

For example, the dependant carácter who inhabits the carácter will appear in various roles.

Bustos (1999) refers to the generating role of identity. In my opinión, charaters are more versatile, though I accept that certain people are inhabited by characters who they identify with, as for example in characteropaties.

In Bustos work there is an analogy of the inner world inhabited by characters, playing different roles: moral conscious, protection, stimulus, etc.

It is posible, and I can truly say so, that it inot easy to get used to a carácter as a or as a metaphor concept. I reckon that has to do with what i have said about polysemy. In other words, we are used to relate them to literatura, theatre or socially when we say: "it is a character" or he is playing a character"

If we accept that they come from imagination, which will be the case, this will help us use them in a specific context. I mean the character as a concept within the psychotherapy psychodramatic.

A COUPLE OF VIGNETTES TO SUPPORT MY REFLECTIONS

Orlando, a person who is angry all the time. He makes it clear that he is angry at himself. This is a regular topic in his therapy. He always thinks that he should have reacted differently or that he should have answered in a different way. It could be said that there is a disqualifying behaviour.

Currently, his main concern is regarding physical pain, due to two lumbar disc herniation. Previously he had suffered psoriatic arthritis, which made it very difficult for him to walk.

Amazingly enough he questions himself that in spite of the fact that he is aware of his need to take care of his body, when he is not in a crisis, he cannot seem to manage to do it. This makes me suspect there is an emotional factor at present time or previously, so I point this out to him. He seems skeptical.

I comment that by hearing him regretting himself, I could interpret something like this: I cant believe this is happening to me". He remains thinking and then he says ironically: "Do you mean to say that I have a bubble speech over my head like the ones in a cartoon"?

"Yes" I nod and I add: "If you thought: I have these pains and I dont take care of them properly, I dont accept my performance, that is to say, if you accepted what was happening to you, what would that mean to you?"

Orlando answers: "It would mean that I am resigned, broken, decadent. It would be a character with those features." And he goes on to add: "Have you seen the film "A few days from the life of I.I. Oblomov?" Its a film that really touched me. It is about an indolent noble man that has run out of money and everything around him deteriorates beacuse of his slothful attitude towards life.

Now that he spotted the character (in this case it is not a personal production) from which he defends himself, we move on to work in a situation where he accepts to take the role of Oblomov, which takes us to work with the difficulties in the father-son relationship, father being mediocre according to his son description and the fear to take after that sole feature from him.

ANOTHER EXAMPLE

Rafael remembers that he used to like drawing as a teenager. One of his favourite

drawings, which he often and distractedly repeats, was a half-covered face mask. A pretty mask, like the ones seen in the Venetian Carnival. He just remembered this when his wife reproched him for having two faces; one in public, sociable and charming and another one, a private one inside his home, callous and unbearable.

From now on he has found out that the mask appears with women of his intimate life: his wife, his sisters, his mother and he feels sorrow when he notices that this mask is starting to appear in front of his teenage daughter too, with whom he used to be so spontaneusly affectionate. I understand that as son as sexuality appears, tenderness vanishes.

As far as we are concerned, his mother has been rather possessive with his only male child and that developed in a very dependable relationship in his childhood. The mask represented the price he had to pay for his freedom.

Let us remember that character derives from the Greek word for mask.

It is frequently seen such characters appearing as spokesmen that question or compulsively encourage certain behavoiurs as a reaction to particular situations; they can also produce anguish feelings or inhibitions.

One night, while I was writing this paper, I went out to the cinema to see Oscar winning film Birdman, which is a good example of a protagonist inhabited by a character. If you pay close attention you will notice that this character only appears in special moments, for instance when the protagonist feels insecure, tormented or puzzled.

Each of them fullfils a role perfectly. Some could be, like in the case of the film, conscious and straightforward. They could also appear to confront a situation.

I can also find old characters that puzzle people or that they are unconscious.

I am working on this trying to classify such characters, but I will leave this for another occasion.

CONCLUSIONS

Quoting Fonseca (2000, p. 261) "Psychiatry nowadays has stepped away from classical medicine only to be included in the so called human sciences; yet this does not mean that psychiatry itself has ceased being called medicine but it clearly requires a thorough revisión.

Following this latter approach is that I suggest the concept of character with its metaphorical richness, aiming to improve the clinical practice from a phenomenological-existential perspective. I find in the radical imagination the basis for a better understanding of the human psychopathology and in its character, one of the expressions of this problematic which will help us think that there is a psychopathology possible in the practice of psychodramatic psychotherapy, based on the idea that spontaneity can be seen as one of the attributes of the imagination.

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Societies of Control and Psychodramatic Pedagogy

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Abstract

With the intention of presenting the reasons why Psychodramatic Pedagogy has become an appropriate pedagogical instrument to face the characteristics of modern society, and it invites to find the hole in the detail. In order to do so, it offers concepts which require a clarifying proper nomenclature and micro analysis. This article constitutes a composition that includes the knowledge of not only the educational science but of other social sciences as well attuned to the fraternal voices of teachers. The author deals with the educational practice she defines Psychodramatic Pedagogy, venturing opinions on the social system we live in which among other names can be called Control Society. She offers brief stories that show concrete learning situations reaching, in this way, the conclusion founded on the principles exposed in the body of the article.

Keywords: Control Society, Psychodramatic Pedagogy, education, micro analysis, fragments of meaning.

> *"More important than evolution of the creation is the evolution of the creator."*
> (Divisa, L. MORENO, J. L.)

SEARCHING FOR ANSWERS

Among the thinkers that have marked the second half of the 20th Century, Theodor Adorno (1903-1969) has, with his ideas, offered to a society overloaded with frustration and skepticism, a horizon that, by inverting concepts and knowledge that were apparently immutable, could bring it closer to a lost optimism and to guide it through a new way. Proceeding through this path, especially regarding communicability and its contradictions, I hope to clarify some aspects that allowed a pedagogic proposition to face the suffocating network of the society of control. Adorno stated that one should resist the unrestrained tendency of immediately communicating everything that we consider true, having only this argument as a principle. Communication requires selectivity (which produces one of its contradictions), as well as a reflection in order to determine when and through which medium this communication must be made. And, to complete the initial panorama, we cannot forget that he also draws attention to the fact that as we criticize the ruling system (which he called "existing"), we should take into account that we are inevitably contaminated by its ideology, its practices and its vices. I intend to write about the "existing" that, at this time, triggers my reflections and my actions.

FRAGMENTS OF MEANING

To grant importance to the fragments has to do with the need to think about alternatives to a tendency that impregnates a big part of our reflections, reaching the point of it appearing as the only possible expectation. I am referring to the tendency of getting satisfied only when we reach the harmonious and conciliatory whole, often overlooking the evidences of incompatibility of the terms to be settled. In other words, there are occasions in which one chooses to enforce or to impose the solution that was idealized, before accepting that there are situations, beings, or phenomena that are simply different. According to the dialectical logic (considered the most appropriate method to analyze contradictions), everything could be solved by going through three moments or movements: thesis, antithesis and synthesis (abstract universal, concrete particular and absolute spirit or reason). It is precisely the moment of synthesis, or absolute reason, that is being questioned in postmodernity. It is thought to eliminate the subject's subjectivity and freedom by favoring the universe of ideas. This mindset of seeing synthesis as the only way of reaching an answer favors homogeneity, a forced equity and repetition, so much so that by denying its presence as indispensable, we would rescue the different, the singular of every being, thing or of every situation. That rest that rebels against the absolutism of the idea (which we can call fragment) denies to affirm, opening new possibilities of creating tools for personal and social transformations. This is how, in the post-modern times, an articulation with the negative appears, without offering the weight of the rejected, but recovering the right to think about the other. With this other being either a thought yet not thought about, another concrete and different human being, or a non-cataloged phenomenon.

DENYING TO AFFIRM

This is how the concept of negative dialectics, introduced by Adorno in 1966, that is complemented by the concept of non-place by not self-imposing limits and precise profiles to the factic and technological world in which we are submerged.

The term identity offers several meanings such as: nationality, evidence of belonging to a particular family, geographic place, culture or society; as a document, classification or place within a specific scale. Using identity with the latter meaning, it is possible to compose a world organized to our taste, which happens only in the realm of ideas, not in reality. In this situation, the thing, the being or the phenomenon might not yet be cataloged or might share several of them in its own identity composition. When this happens, especially in art, the term hybridization is used (CANCLINI, 2008). And in case of accentuating the lack of identification, not forcing its existence, we could say, as Deleuze (1925-1909), in non-identity. The system's logic asks us to constantly attribute a specific place for every being, for every set of ideas, for everything or existence. However, the place to which the system refers is already predetermined by it. Since everything must find its place within the "already existing", the system exerts the maintenance of its stability. The non-place is more of a rift than a space (DI PAOLA y YABOWSKI, 2008).

DISCIPLIN AND CONTROL: SOCIETY'S PRIORITIES

After World War II, it was introduced in America a social structure intended to restrain the citizenship affected by conflagration. This model, called New Deal, offered a certain level

of protection from the state regarding healthcare, social assistance, work, housing, subsidies and acknowledgement of trade unions. Later, Europe incorporated the New Deal with adaptations of its own, legitimizing the conquests of citizenship. The social roles were strengthened and the places for their development were better fixed. Generally speaking there were no doubts about what was a family, a school, a hospital, and what was the place for the villains, the crazy and the rebel. Likewise, there was no doubt about what one could expect from parents, teachers, physicians, police officers, etc. Michel Foucault (1926-1984) showed that this places' structures were the reproduction, on another scale, of the same principles of repression and punishment that had been fought. In this case, the New Deal was optimizing the system's discipline, while the discipline legitimized the New Deal.

However, the so organized world went through geopolitical transformations without solving base problems along with technological acceleration, the rhythm of capitalism's evolution and the impossibility of absorbing the sequels of the Cold War. Thus, by solidifying the neoliberal race, the so praised discipline was getting disqualified. Society, once again undisciplined, with an avid and destructive global market, began to operate various forms of control: real, symbolic and virtual. And the subjectivity was once again postponed in the name of other interests.

SIDE EFFECTS OF CAPITALISM

One of the reasons why approaching the structural aspect of any situation or object of reflection becomes difficult, to the point of often being avoided, is the fact that it demands a study (even if elementary, such as this one) of capitalism and of its evolution, as a pattern of human relations' organization in today's society. Albeit the term capitalism is quite undefined, we can try a few approximations to provide it with more consistency. Its appearing is situated in Europe, in the 14th Century, organized at first, in a rudimental way and later (using current terminology) through three axes: to support the biggest commercial companies, to favor several manners of speculation and to make the financial system more sophisticated. Later facts came to favor these expectations:

1. The age of exploration that turned the 15th and 16th centuries into times of discovery of new territories and opportunities, invigorating the competition between different markets (a not always peaceful competition).

2. The Industrial Revolution that, in the 19th century, opened new horizons to trade with mass production, eradicating at once the social frontiers for consumption.

At this point in our explanation, we can begin to associate the educational phenomenon to the existence of the capitalist system, since the whole social structure suffers the consequences of its hegemony. Capitalism associates decisions regarding the use of natural resources, the creation of internal and external policy of the nation-states and, currently, the territorial configurations, to the point of intervening on the development criteria (progress wise) of cultural aspects, and among them, of education. We have to remember that the first stage of the capitalist evolution is expansion (HARDT e NEGRI, 2002), taking this yearning to the need to discover renewed nests for production and consumption. During the first phases of its evolution, the capitalist regime demands a starting point (capitals, harbors, countries or regions) from where the most appropriate places for the reproduction of its ideology are sought. As the production grows in importance, it advances to the accumulation stage. The subsequent

dependence of consumption and submission to the market rules become increasingly complex, diversifying ways of capitalizing profits. The model thus disseminated is not satisfied with a mere economic result but seeks to insert itself in ways of viewing the world and of individuals to fulfil themselves in it. Therefore, capitalism enters the colonization stage and its advances in imperialism, looking for a global amplitude for its expansion. Globalization it the most recent formula, transforming the global structure into a marketplace society, also known as empire (HARDT e NEGRI, 2002), a name attributed due to its lack of centers from which to operate, taking its entire territory as a possible capitalist area. It is this current structure that earns the title of late capitalism (DI PAOLA y YABOWSKI, 2008). To complete these considerations, it is always good to remember that the economy and capitalism are not one and the same. Capitalism is one way of conducting the economy, successful in its aspirations of favoring profit and control, but with side effects that are often destructive and not unusually perverse.

EDUCATION AND PSYCHODRAMATIC PEDAGOGY

In this contradictory context, what if left for education to do?

If the decisions remain on a superficial plan (which happens in most cases), technologies are replaced, programs are changed with the intention of updating and new disciplines are set, trying to diversify the professional specialties, but faintly changing the nature of teaching. In other words, facing the impossibility of handling the transmission of the knowledge accumulated by mankind, mistakes are accentuated. Among them are segmentation of matters, pre-fixated and repeated knowledges, learning based on rational activity, neglecting the areas of senses, affections, body and sociability, that compose subjectivity. Exaggerating and abusing the use of nominalism (each thing with its proper name, fitting in its proper places, definitions, bureaucracies) and of "*quantificism*" (quantities, values, statistical evaluations), particular of the 20th century, are very difficult to overcome on a teacher's day-to-day life. To work in depth becomes a daily battle for the educator who aspires to provide their students with subsidies so that they are able to learn how to think properly (clearly and tracing significant relations), before anything else (FREIRE, 1996). The significant relations are fundamental for them to compose future creative actions that are indispensable for their survival as adults.

Inspired by the morenian Psychodrama (MORENO 1889-1974), by what is has of original and revolutionary, the Psychodramatic pedagogy (ROMAÑA, 2010) provides concrete tools to face the society of control, regarding education, showing an alternative to is aspiring repetition, reproduction and to the homogeneous. The Psychodramatic pedagogy holds psychodrama's own theory as its main foundation (identity matrix, role theory, cultural conserve, spontaneity-creativity-tele theory, concepts of here and now, of *locus nascendi* and elements of sociometry). As resources of its participative didactics, basic and secondary techniques are used (ROMAÑA, 2004). The exercise of Psychodramatic roles comprehends an answer that integrates feelings, emotions, thoughts and actions. The word recovers its meanings, summons arguments, produces responsibilities. The inclusion of values becomes natural instead of something necessarily programed in advance. It opens a two-way channel between imaginary and reality. It socializes information and allows the creation of knowledges unthought in school curriculum. The calm to reflection, also a natural result, the tensions and violence can be overcome through a careful use of sociometry. As a complement, it incorporates references to Vygotsky's (1896-1934) and Paulo Freire's (1921-1997) thoughts, conforming a bio-political pedagogical complex that aspires to strengthen human beings, by adding the component of historicity to thought.

LIFE, HEALTH AND LEARNING

ACCOUNT I – THE EXODUS OF JUJUY (EL ÉXODO JUJEÑO)

We are at Gabriela Mistral elementary school, a public school in Santa Rosa de Calamuchita (Cordoba – Argentina). The Social Sciences teacher is explaining to the 6th graders that the governors of the recently emancipated *Virreinato Del Rio de La Plata* (1810) had to spread revolutionary ideas throughout their whole territory and, at the same time, had to face the military forces willing to suppress those rebels in the name of Spain. The most powerful was the *Virreinato do Alto Perú*, against which was sent a more or less improvised military convoy, by the orders of General Manuel Belgrano, a lawyer by trade, who happened to become a military man by force of events. Argentinian national history spares special page to the fact that Belgrano had to choose to either battle a powerful army located close to the town of Jujuy, in the north (neighboring the current Bolivia) and be defeated, or to ask the inhabitants to leave the town to save their lives, along with some animals, documents and provisions. The teacher (trained in Psychodramatic pedagogy) tells the facts according to the official history. She proceeds within the parameters of classic didactics. Next, however, she opens room to investigate the facts in another dimension, by asking the students to choose the significant scenes of that story and to reenact what happened in 1810, taking the roles of the protagonists of that time. The classroom is mobilized and promptly there is a Belgrano (H) and a girl (M), leading the crowd's organization. H surprises the teacher because, despite being a boy who greatly struggles with verbal expression, just as Belgrano, he walks from one side of the class to the other performing soliloquies about his hard decision, and then faces the crowd speaking smoothly and with conviction.

H had lost his father not long before, in a motorcycle accident, on a rainy day, on which he didn't want his father to leave (intuition? Premonition? Tele?). He had even deflated the motorcycle's tires to stop him and was grounded for it. M also surprised the teacher, because she was a shy and lonely Bolivian girl the, by default, disappears within the group. She belonged to an underprivileged family of Bolivian immigrants, who had just arrived in that region, and only cared about taking care of her younger siblings[4]. What I want to point here is how facts that took place two hundred years ago, within a schooling that brings the opportunity of expressing feelings and emotions, aligned with a thought strengthened by action, allow the elaboration in some measure, as added value, of life experiences embedded with a heavy load of pain and violence.

Fragments of sense to small lives.

ACCOUNT II – 30 THOUSAND MISSING

We are at the Dalmácio Vélez Sarsfield high school, a public school of Santa Rosa de Calamuchita (Cordoba – Argentina). I am facing an unprecedented situation in my life. It is 2007 and I am taking part, along with others, in an event that marks the implementation, by a national congress law, of March 24th as Memory Day, so that we don't forget the state sponsored terrorism and the crimes against humanity committed by the military dictatorship that ravaged the country between 1976 and 1983. Among those, there is the disappearance of 30 thousand people, mainly young, throughout the whole Argentinian territory. We had to speak to the students (from 13 to 18-year-olds) and their teachers gathered at the school patio, on chairs they

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[4] The leader of coke workers and current president of Bolivia, Evo Morales, went as a child to a public school in northern Argentina.

had brought there. On my turn, I began by explaining the political-ideological precedents that, in my understanding, had provoked that terror. The audience was listening closely, but, as I spoke of the difference between the recognized hero and the anonymous-martyr hero, I started to feel that they should no longer be considered completely anonymous. That is how I had the idea of using mathematical knowledge to assume that if we brought up our common names, we, about 150 people, it would be very likely that, proportionally, a big part of those 30 thousand missing would have had those names. The proposition was made, everyone was standing up, timidly at first, but soon after strongly, we said: - *Carlos, Marcelo, Ana Maria, Francisco, Elsa, Ricardo, Susana…* At a certain point, those words sounded like music and a teacher dared to day – "PRESENT", and others said so in their hearts, remembering those who we had actually know; colleagues, friends of relatives among those 30 thousand. We thought that the more remembered they are, the less missing they will be.

Fragments of history, memory and justice.

ACCOUNT III – THEATRE LESSONS

We are at *Acre* school, a municipal public school in Rio de Janeiro. In the article "Brazil is Here", Raquel Freire Zangrandi, reporter and film producer, tells *Piauí* magazine #53, about her experience of living during one semester the school's daily life. Among her comments, there stands an account of a theatre class that begins with an original roll call (Zangrandi, 2011):

– Reginaldo? – golden lion tamarin.

– Rosinha? – turtle.

The students have to reply by giving themselves the name of an animal. They cannot repeat an animal that was already chosen by a colleague. This way, the teacher can recover discipline by training attention span and memory. The reporter adds that, unfortunately, the acting space is very small, even though *Acre* has a sports court and a large auditorium. Rare things on a municipal school. That happens because the court can only be used for sports and the auditorium is closed, since it has become a storage room for broken furniture. Even facing those difficulties, Acre's students are approved at least with and R, for *regular*; the I, for *insufficient* barely exists. From our side, we can add that when the interest in animals fade, they can instead say the names of cities, rivers or fruits, and so on:

– Reginaldo? – Campo Grande

– Rosinha? – Juazeiro.

Or add adjectives such as:

– Reginaldo? – purple lion tamarin.

– Rosinha? – white turtle.

And after roll call, the could keep dialogues such as:

– Why is the tamarin purple?

– It is angry because it will be extinct!

By proposing to enter the *"as if"*, the theatre class incorporates the children's spontaneity allowing, without a doubt, a follow up to an unexpected exercise. However, on second thought, doesn't the teacher already do that? There is in all teacher a huge creative potential that is asleep and waiting to be activates das channeled (LEAL, 1993).

Fragments of knowledge with creativity, love and happiness.

PRODUCING ANSWERS

The reports have been incorporated to the text as samples of fragments of sense. In the fragment, in the detail, we will find the whole, if we can make the necessary connections. There we can observe that the referred facts comprise non-places to learn a knowledge still unidentified, in a dialectics that does not operate with the expectation of conciliating, but to confronting the "otherness" (ROMAÑA, 2010 b).

Poetically and always showing love for his complementarians, J. L. Moreno said that each answer provokes one hundred questions, from which one can surmise that the richness of thought is a consequence of the new answers that arise for those one hundred or more questions. As a rule, questions are bound to the unknown, to doubts, to curiosity or to what has become problematic. The conservative mindset seeks solutions, preferring those that were tried and successful. There is a well-known pastime that consists of connecting nine dots displayed as a square, three on each side and one in the center, with only four lines. The problem lies in the fact that the lines cannot go twice through the dame dots. It seems impossible to solve, however, the answer lies in allowing oneself to imagine two dots strategically located outside the square. This game becomes a metaphor of situations where reality or the "existent" presents us, asking us to look for an answer outside of where the problem lies. In no way, the solutions lead to looking within the problem itself, since they no longer intend on dealing with it. The answer is more ad hoc and flexible, even if it demands ethical principles and cohesion in the sense that each one will have to share the same preconditions of the former answers and to open a new path to the following ones, in order not to lose track of its ideological and/or methodological line of thought (MORIN, 1998). This is the kind of thought that the Psychodramatic pedagogy aims to develop in the students, stimulating them so that from each answer, new and multiple question arise. It is clear that this aspiration pushes us to a territory opposite from what the society of control has chosen to stablish itself. It, always seeking definitive solutions, enhances its controls and, when is unable to find peaceful paths, appeals to violence, aggression and intolerance, becoming the main propagator of those ingredients that contaminate every environment. It is not about weakening the other, identified as an adversary, most times in an unrestricted and arbitrary way, but about strengthening ourselves within the systematic and critic practice of the principles in which we believe. We can make ours the words of Michel Foucault, that proposes men not to seek refuge on another world or another life, but to build a different life and world (Foucault, 2011). Answers have to be created day after day without dithering. Ideas are like rivers, that adjoin and form an estuary. It is just a matter of optics. Yes, the Psychodramatic pedagogical practice requires training for the teachers, but, on the other hand, they will have spontaneity (and therefore will always be open to the possibility of new answers), with them throughout their professional performances (VILASECA, 2010).

And, while we learn, we should not forget that the new generations' mental health is one of the grater treasures of mankind, and therefore should be preserved without being subject to the oscillations of market's levies (ETCHEVERRY, 2008)

THE PATH TO A BIO-POLITICAL EDUCATION

Today, March 11, 2011, I am writing this conclusion and Japan is being devastated by one of the biggest environmental catastrophes of our world. Land, sea and nuclear power, in a macabre synthesis, tell us that they are superior to technological controls and to some solutions of human knowledge.

I remember that the parable *De La salvación por las obras*, by Jorge Luis Borges, tells that on a given fall, 8 million deities of Shinto, gathered at Izumo, had decided to punish men for he had not obeyed the imperative peaceful essence of his creation. Facing the threat of History's end if things remained that way, it was men that should be extinct. However, one of the deities said that nevertheless, he had also been able to compose a short poem called *haiku* with only seventeen syllables and because of that, at least on this occasion, mankind deserved forgiveness.

I had not imagined that "the existing" would ask of me with such intensity. Facts, however, have entered my writing without asking for permission, demanding my attention and their documentation. I cannot look away and pretend that the catastrophe in Japan didn't happen and so many other facts that provoke our indignation. This is not the *make believe* that we practice.

Maybe now it is our responsibility to compose new *haikus*, new paradigms inscribed in a bio-political conception of education, in order to provide better conditions for psychodramatic pedagogy to become more efficient as an alternative instrument to the unrestricted practice of codes and expectations of post-industrial capitalism and its devices of control.

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Psychodramatic spiral: the science and art of warming up

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Abstract

This study aims to present the use of the psychodramatic spiral in the warm-up process, and to verify its applicability through the discussion of a clinical case, in light of Moreno's and other contemporary psychodramatists' concepts and definitions. It searches for interfaces between the psychodramatic spiral and Elaine Goldman's diagram, looking at their complementary and possible overlaps. It aims to use the psychodramatic spiral for scripts used in sessions, whether working on the level of reality, imaginary or fantasy, and to investigate the emergence of revolute, resolutive and evolutive catharsis of integration. Considering that spontaneity, the backbone of psychodrama theory, can only be achieved and maintained by warning up to an ideal and appropriate level, the use of the psychodramatic spiral can contribute toward achieving these spontaneous states.

Keywords: Warming up. Spontaneity. Catharsis of integration. Psychodramatic spiral. Psychodrama

INTRODUCTION

This paper aims to present a methodological proposal called "Psycodramatic Spiral for Warming up" and its respective phases, superimposed on the Psychodramatic Diagram of Goldman and Morrinson (1984) and its scenes. For this purpose, we will exemplify the spiral in psychodrama sessions performed with a patient, at real, imaginary or fantasy levels, with the aim of favoring the catharses of revolutionary, resolutive or evolutionary integration.

Spontaneity is considered the backbone of all psychodramatic theory. A maximum degree of spontaneity is required at birth, since the warming up process is the operational expression of spontaneity (MORENO, 1974; 1975). Warming up is what leads to spontaneous states of quality. Among the 15 rules of psychodrama, established by Zerka and Moreno (MORENO; MORENO, 2006), three of them are applied to heating: Rule V: the warming up process goes from the periphery to the center; Rule XI: the warming up for the Psychodrama must be adapted to each culture, and changes in the application of the method must be made; Rule XII: The Psychodrama session consists of three parts: warm-up, dramatization and commentary (sharing).

In order to assess the importance of warm-up, we use the brilliant metaphor of Davoli (1999), who, far from considering heating a "poor cousin" of the drama, equates the art of warming up in Psychodrama with soil preparation for planting in order to reap good results: "As a land that prepares to sow what kind of plant will be born, presenting reflections in its results, with productive or fruitless plants. [...] It is from this well-prepared land (warming up) that depends largely on the richness and beauty of the dramatization (DAVOLI, 1999, pp. 80-1).

Studies carried out with students, patients, athletes and workers point to the importance of the use of warming up. In these contexts, there are also illustrative examples of situations where warming up is flawed, situations that Moreno called "rudimentary warming up" (cooling) and "overwarming" (overheating), which can result in a distorted effect, impairing the duration and the maintenance of the state of spontaneity. In sports, lack or overwarming may be responsible for injuries or muscle injuries. In psychotherapy, these states manifest themselves in different ways and, therefore, require the therapist more or less investment, depending on the singularity and moment of each patient. Thus, "depressed" patients need a greater degree of warmth, while the "euphoric" need a lower degree. The ideal point is the rise of emotion.

In the diagram proposed by Goldman and Morrinson (1984), the authors describe the prototype of a session in which the patient reports the current problem, computed by the first circle (warming up), starting a journey back to the recent past. The director then guides the patient to set up the first scene (see Figure 1).
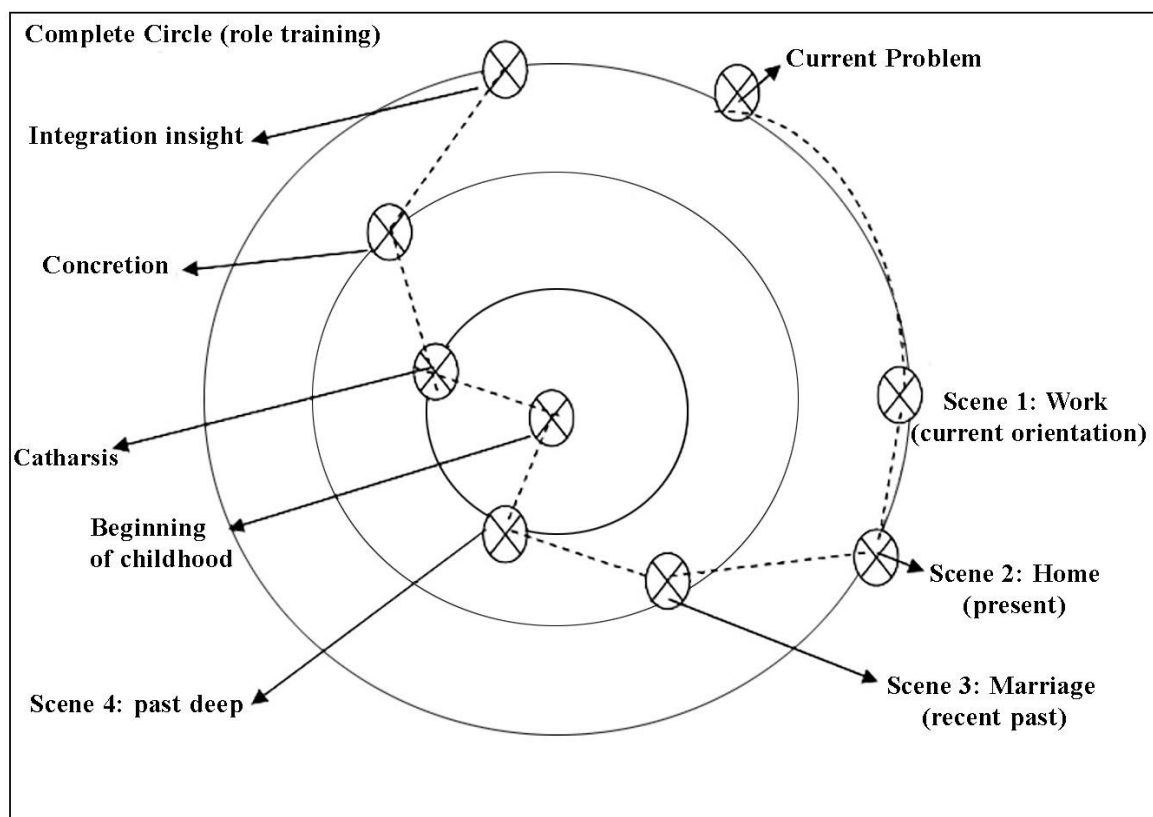

FIGURE 1. Prototype created by Elaine Goldman (GOLDMAN; MORRISON, 1984) describing a session in which the patient reports a problem she is experiencing.

In the diagram, using only verbal warming up, the first scene is set up, which refers to a problem that occurred in the patient's work at that time. Then, the second scene, in the present, takes place in the patient's home. Then, the scene of her first marriage, which occurred in the recent past. So far, there is what is called the horizontalization of scenes. The verticalization starts from the moment when scene 4, from the "deep past" is set; soon after, the scene of the "beginning of childhood" and, later, the catharsis of integration. Goldman and Morrison use the technique of concretion in the body of the outgoing emotion and close with the insights produced in the session and with training of a new role for this new situation, experienced in the course between the present problem reported and the beginning of childhood.

On the basis of this diagram, in which cuts are made in the scenes - verifying the intrapsychic in the direction of the center of the spiral so as to complete the circle with role training after the insight - we present the original proposal of this article: the creation of a psychodramatic spiral for warming up that seeks interfaces and interrelationships with the Goldman and Morrinson diagram, in a perspective of complementarity.

In Figure 1, four scenes are presented that correspond to the dramatized scenes in a patient session:

Scene 1: Work (current orientation);

Scene 2: House (present) horizontalization;

Scene 3: Marriage (recent past);

Scene 4: Past deep verticalization.

We start from the assumption that overlapping the psychodramatic spiral with the Goldman and Morrinson diagram can be an indicated and efficient way to reach deepening levels in the multifaceted scene arrangement model. With the use of the warming up spiral in each scene and level, it is sought to favor the intrapsychic bridge between the present and the past as a way of repairing traumas that occurred at other moments of life. Thus, the following phase configuration would have occurred (see Figure 2), in which phase 1 represents the beginning of the spiral from the outer side, and phase 5, the end of the spiral, located in its core.

In Figure 2, the five phases corresponding respectively to:

Phase 1. Warming up (non-specific) physical / physiological (bodily and sensory). For example: stretching, breathing, shouting, gestures, dances, contortions.

Phase 2. Intellective / rational warming up (nonspecific) (thought and ideas). For example: "mental storm" of homesickness, shame, work, death, illness.

Phase 3. Warming up (non-specific) mental / imaginary (images and fantasies). For example: beaches, mountains, waterfalls, deserted islands, erotic scenes.

Phase 4. Scene (specific) warming up (choice and scene setting).

Phase 5. Warming up (specific) intrapsychic (bridge between the present and the past).
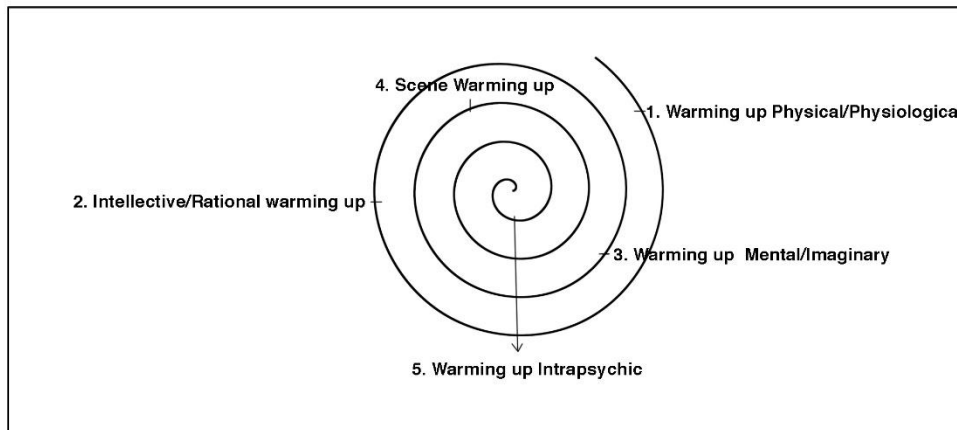
FIGURE 2. Psychodramatic spiral for warming up.

Here we highlight the types of catharsis: revolutionary, resolutive and evolutionary, and their contribution to the spiral. Wilson Castelo de Almeida (1999) thus classifies and defines:

a) revolutionary catharsis occurs when the patient experiences a catharsis that sensitizes them, mobilizing them for further deepening, relieving accumulated tensions;

b) resolute catharsis occurs when the patient is aware of the psychological material experienced (repressed, downtrodden or oppressed); and

c) evolutionary catharsis occurs when the patient gradually adds and integrates cathartic elements arising in the psychotherapeutic process, such as: insights and feedbacks.

The metaphor of returning home can better illustrate each of the types of catharsis:

a) the catharsis of revolutionary integration, which usually occurs in the initial sessions, mobilizes thoughts, feelings, emotions and body, giving the sensation of being in an undifferentiated chaos, a disorganization or mental storm, which is often capable of disorienting The patient in relation to the direction of direction. Therefore, the way home is lost;

b) the catharsis of integrative resolution, once the patient is aware of the psychological material repressed to be revolved, awakens the consciousness of the direction where his house is located. It is as if he initiated an internal organization that projects itself to the outside, clarifying it and directing its direction; and

c) the catharsis of evolutionary integration, by favoring insight and feedback, brings unconscious material to the surface by removing "debris", creating conditions for more substantial and healthy elements to occupy these spaces. Hence the perception of knowing where your home is, as it is, but wanting a better one.

In short, the psychodramatic spiral aims to favor the production of catharsis of revolutionary integration (do not know the way home), resolutive (knows the way but does not know which is the house) and evolutionary (knows which is the house but wants better one).

On the other hand, the proposal of the spiral also receives contributions of the theory on the bodies of Fonseca Filho (2000). In it, the author presents three descriptions: "'physical body' (represented in the case described by heart disease with specific lesions), 'psychological or symbolic body' (represented by the affective internal world and its emotional developments) and 'energetic body' between the two previous bodies)" (FONSECA, 2000, p. 123). This description resembles another configuration, which occurred during a session, in which I witnessed the appearance of imaginary bodies, as described below:

1) Physical body: physical pain, suffocation, stress, hematomas, allergies, fibromyalgia;

2) Mental body: thoughts, ideas, images, memories, scenes;

3) Emotional body: disappointments, frustrations, rejection, humiliation, fear, crying, anxiety, anguish, loneliness, depression; and

4) Spiritual body: deep depression, feeling of non-existence, abandonment, existential emptiness, undifferentiated chaos.

These views on psychological illness can be adapted or related to the phases described in the psychodramatic spiral for warming up, complemented or superimposed on the diagram described by Elaine and Morrinson.

Faced with these abstract configurations, it is possible to establish a relation between the following schemes, previously discussed:

a) Psychodramatic Spiral (Elaine Goldman Diagram);

b) Psychodramatic spiral for warming up (idealized by the first author of this text);

c) Physical, psychological (symbolic) and energetic (Fonseca Filho);

d) Physical, mental, emotional and spiritual body (here proposed and described).

Thus, Goldman's diagram, superimposed on the idealized spiral, enables the effective treatment of the states of development in which the human being is, observing the existence of these imaginary bodies in the patients. Seen within the proposed scheme, these states may be better understood and their complaints better worked. Let us see how this is put into practice, based on the discussion of a clinical case.

CASE STUDY

To illustrate our suggestion of adapting the proposal of the psychodramatic spiral to the diagram, we will present a case in which this warming up methodology was employed. This is a case of a patient who participated in group consultations for patients with drug abuse-related care demands. Next, we will present the case, as well as one of the sessions performed with the patient, in which we illustrate the psychodramatic warming up spiral.

Dream of a substance user dependent. Patient A is 49 years old, married, Catholic, carpenter, with complete elementary education. He started drinking at age 15. He was present at work almost always drunk and with a successive drop in his income. He was daily drunk and delirium tremens. He was hospitalized twice. She lived apart from her children and lived with a woman and her stepsons.

For non-specific warming up, the group was proposed: 1) body games (light gymnastics, breathing, stretching, music and dance), walking through the physical space and looking at the other members of the group; and 2) mental storm: think about how the weekend was, how the married life is, how the family, the workplace, and the friends feel.

Director: *In a word, what is the feeling at the moment? Is there anything you would like to talk about, to share with your colleagues? Anything you'd like to work on, dramatize?*

The patient appears in the group as protagonist and reports a frequent dream that has been occurring in recent months. When he told it, he says he dreams that he is on the edge of an abyss and that he is very afraid of falling. He wakes up scared, like a nightmare.

Specific warming up: Lying on the rug and with eyes closed, it recalls the dream and describes it with details.

Patient: *I stand on the edge of a chasm, on a mountain of dark stones, similar to the Grand Canyon, alone, looking down. Deep down, I see something green. Like a balcony. There are rocky and dark stones in front of me.*

Director: *Open your eyes. Get up and let's set the stage.*

The patient mounts the wall with two members of the group in front of him. The rocks, also

with two members of the group, are behind, with arms raised. He stands at the front and holds onto the rocks (on top of a chair), representing one of the rocks. Instead, he said he grabs the rocks because he feels safer. "*If you let me go, I'll fall and die*", he says.

Director: *Who are these stones?*

Patient: *My alcoholism.*

Director: *Choose a group member to represent you and enter your place. What do you want to say to that person here?* [Indicating for the member of the group that represents him].

Patient: *Get rid of these stones and you are projected into the air you will find another life.*

Director: *What do these stones want?* [Role taking of stones.]

Patient: *Penetrate him. He is weak.* [Soliloquy of stones]: *Do not let me go!*

Director: *What do they say?*

Patient: *We're here not to drop you. If you fall, we will lose you. Hold him so he does not fall. Stay with us! You will always have pleasure and joy.*

Director: *And the rocks below, they say something?*

Patient [Role taking of the rocks]: *We are afraid he will fall, otherwise We will lose it forever.*

Director: *And who's down there?*

Patient: *Hope.* [Role taking].

Director: *What is hope saying?*

Patient: *I'm waiting for you. I am the hope and I have faith that you will leave from above.*

Throw yourself down from above that I will save you from those damn ones.

Director: *Are you thinking of dying?*

Patient: *No. I'm thinking of saving myself. The director orders the two members of the group to push him down, from up the chair where he was.*

Patient: *I'm scared. Very scared.* [Trembling a lot].

The director puts the member of the group, chosen by him, in his place, and asked him what he remembers when he sees that image or scene.

Patient*: I remember Jesus Christ wanting to disincarnate. Leave the land, the Jews and the guards. I remember the crucifixion of Christ. The rocks and the wall are the soldiers, leading Christ to be crucified.* [Himself].

Director: *What would you like to say to Christ?*

Patient: *Christ, when you're in heaven, remember me.*

Director: *Change places with Christ.*

Patient [as Christ]: *Have hope. There you will be to my right. [Role taking]: I hope so, Lord.*

Patient [as Christ]: *Even today he will be with me in the kingdom of the heavens. [Role taking]: I will shut up and wait.*

Patient [as Christ]: *I'll wait for you there, son. Come with me. [Role taking]: I will follow you.*

Director: *And now, what happens?*

Patient: *I expire at the same time that Christ also expires.*

Director: *Change places with Christ.*

Patient: *Expires.* [Bows down, just like Christ crucified.]

Director: *Look at this scene from the outside. What would you like to do?*

Patient: *Embrace hope, resurrect it together with the four soldiers* [before the walls and rocks], *with the following phrase: In the name of God, wake up.* [Forgive the soldiers and say he is going to leave for another life].

At that moment, the member of the group disappeared from the scene, without receiving any instruction for that.

To better illustrate this psychodramatic session, we return to Figure 2, where a correspondence is made between the phases of the spiral and the warm up used in the session, in which each phase corresponds to:

Phase 1. Physical / physiological warming up: light gymnastics, breathing, stretching, music, dance;

Phase 2. Rational intellective warming up: "mental storm" (thinking high): weekend, married life, family, work, friends. What is the present feeling?

Phase 3. Mental / imaginary warming up: patient reports a frequent dream that has occurred to him in recent months, when he is on the edge of an abyss for fear of falling;

Phase 4. Scene warming up: lying on the carpet, with eyes closed, recalls the dream and describes it in detail; Phase 5. Warming up in the intrapsychic: "I remember Jesus Christ when I was about to incarnate "[...]" I remember the crucifixion of Christ".

DISCUSSION

Moreno attributes great significance and importance, in his work, to the warming up, given its spontaneous nature. This, in turn, warming up can be considered the backbone of psychodramatic theory, in the search for the creative and spontaneous being - with psychological warm up achieved through the practice of role reversal - that will lead to the me-you encounter. In this way, divine sparks are produced and released, as taught by Fonseca Filho (1980), or, according to the essence extracted from the work of Moreno (1975): "God is spontaneity. Hence the commandment: be spontaneous! "

In the case described, "dream of a substance user dependent", we can notice the existence of the three contexts, of the three stages and of four instruments, with the exception of the ego-auxiliary. The techniques used were basically soliloquy, mirror and inversion of roles (in this case, role-playing). In the case presented, the religious content associated with the continuous use of alcohol, symbolized by the image of Jesus Christ on the cross, reflects the same feeling of suffering and pain caused by his dependence on alcohol. It should be noted that in order to reach this high point of warm-up, the patient had to go through each of the phases of the psychodramatic warming up spiral: non-specific (physical /

physiological, intellective / rational, mental / imaginary) and specific (scene and intrapsychic). From this point on, the bridge between the past and the future is created, and the therapeutic possibilities for the various possible paths of the dramatization towards reparation are opened.

In the first place, it is possible to emphasize, in the theoretical foundation: a) the unlimited potentialities of spontaneity, whose manifestation can be compared to the liberation of "nuclear energy"; B) the basic rules, from which we can not forget the fact that the warming up goes from the periphery to the center, besides that it must adapt to the culture in which the warming up is being applied; C) The most important factor that prevents the psychopathology of warming up is the care that must be taken so that there is neither overheating nor cooling of the group, besides looking for ways to maintain the ideal warming up.

Based on the theoretical contributions of Fonseca Filho (2000), we understand that if one of the bodies suffers, it causes immediate suffering in the others. For example, if the memory of a bad scene from the past (mental body) is brought into the present, it can cause the sensation of pain, releasing crying (emotional body). This pain may be located in the chest, abdomen, neck or head (physical body). Depending on the intensity and timing of this pain, it can lead to depression (emotional body); if you remain, you may experience discouragement, drop in vitality, dark feelings, deep depression (spiritual body).

Turning to the question of the importance of keeping warm-up, given the relevance that the subject requires, Perazzo (1994, 64) teaches us that "It is no use warming up if the warming up is not maintained. Of the good maintenance of the warming up depends on the fluid chain of the scene or the scenes and its natural opening in the reparatory action ".

Another factor of slowing down is the therapist's prolixity, which is also responsible for the lows of the protagonist, the sessions and the members of the group. This factor is directly linked to the training of the director of psychodrama in the acquisition of theoretical knowledge, time and quality of his own psychotherapy, case supervision and clinical practice. Perazzo (1994: 70) warns of the therapist's prolixity: "the more concise he is, the more effective the action is and the more opportunity is given to the emergence of the protagonist's spontaneity and creativity."

Garrido Martín (1984) and Almeida (1998) enriched the psychodramatic theory with immersions in Moreno's thinking about warming up and techniques of the initiators, respectively. Garrido Martín highlights the importance of warming to unleash the creative force of spontaneity; Almeida established a didactic conceptualization of warming in which he involved other areas of human knowledge to his conclusions, such as sensory psychology and phenomenology of perception. The relevance of the set of contributions offered by the authors of dramatic games to the community of professionals related to the clinic, education or institutions is undeniable.

In proposing here the psychodramatic spiral, we allude to Moreno who warns us not to engage in psychotherapy if the method is not scientifically proven and officially recognized (MARTÍN, 1984). On the other hand, we recommend not to lose sight of the art present in the spontaneous and creative management of the trained psychodramatist director, who acts as a guide with the flashlight in hand to illuminate the patient's path, following him on the trail, either for the way back home, either to a new home or wherever the patient chooses (ALMEIDA, 1998). The director has the science and the art to provide the right amount of warm-up, which in turn will guarantee the release of spontaneity and illuminate the unknown and ever-surprising path of psychodramatic action.

As the Spanish poet Antonio Machado (1969, p. 138) put it, "Caminante, no hay camino, se hace camino al andar...".

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Psychodrama and race relations

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Abstract

This article is the result of the round table "Psychodrama and race relations", presented at the 20th Brazilian Congress of Psychodrama, and aims at discussing the relevance of a space to share practices, experiences and research on race relations. Moreno presents the Ethnodrama as a psychodrama contribution to combat ethnic problems. From the Guerreiro Ramos' perspective, we aim to focus on the part of the history of ethnic relations in Brazil, marked by racism and psychological distress. There is the need to know the specificities of these prejudice, discrimination and exclusion relations, that subtly or explicitly trigger deep emotional wounds. Moved by the resonances of that table, we present in this article our discussion, plus six testimonials of the audience. We invite readers to reflect: how psychodramatists can step in this reality?

Keywords: psychodrama, racial and ethnic relations, suffering, racism, social inclusion

RACIAL RELATIONS IN THE PSYCHOSOCIODRAMATIC STAGE

Past and present are presented with the same instruments, sometimes with a disguised dress, but with the same and subtle explicit actions daily that leave no doubt: in Brazil, there are different citizens with more and less rights depending on their skin color tonality.

There is intense debate in the human and health sciences about the use of the term "race". The term "ethnicity" is considered more comprehensive, since it includes the concept of culture, understood as a way of being and self expressing of a people. Munanga (2003) - anthropologist, an important researcher of the Brazilian black movement - clarifies that at present it is no longer

"race" nor "ethnicity", but the term "population". In his writings, he uses black population, white population.

In this article, the term "race relations" will be used, not "ethnic relations", in the perspective that the term "race" is still impregnated in our culture of relations. It is a transgenerational thing that populates the unconscious and co-conscious. Souza (1983) affirms that:

> it should be made explicit that race here is understood as ideological notion, engendered as a social criterion for the distribution of position in the class structure. Despite being based on biological qualities, especially skin color, race has always been defined in Brazil in terms of attribute shared by a particular social group, having in common a same social rank, a same contingent of prestige and the same baggage of cultural values. (SOUZA, 1983, p. 20)

He addresses the issue from the point of view of the psychic suffering of the Negro as a result of racism, from the "experience of being black in a white society. From white dominant class and ideology. Aesthetics and white behaviors. White demands and expectations" (SOUZA, 1983, p.17).

In social psychology, stands out Carone and Bento's (2002) research about racial whitening and whiteness in Brazil, which affirms that "the lack of reflection on the role of the white in racial inequalities is a way of persistently reiterating that racial inequalities in Brazil constitutes a problem exclusively for the Negro, since it is only studied, dissected, problematized". And they add: "avoiding focusing on white is avoiding discussing the different dimensions of privilege" (p. 26-27).

In practice, it is noted that racism and prejudice cause emotional damage and psychic suffering. In private clinics and in business with small and large groups, there are men and women from different ages and social classes who present their emotional suffering triggered by situations of humiliation: yes, racism humiliates and causes suffering.

Moreno (1974) developed a method for dealing with ethnic problems, called Ethnodrama, which he defines as "a synthesis of psychodrama with the research of ethnic problems, conflicts of ethnic groups" (p. 123).

At the end of the analysis with the public, Moreno (1975) states in his studies "The Black-White Problem: A Psychodramatic Protocol", that it is necessary to become acquainted with the "real vital role of a black family, not intellectually, not neighbor , but also in a psychodramatic sense, living it and elaborating it together on this stage" (p. 444).

Guerreiro Ramos points out the importance of Sociodrama to deal with issues of prejudice, especially racial prejudice, defining it as "precisely a method of eliminating prejudices or stereotypies aimed at liberating the individual's consciousness from social pressure" (Ramos, 2003, cited by Malaquias, 2004, p.14).

In this scenario, the scene that emerges is a dialogue between Moreno, Guerreiro Ramos and Mandela. They had a dream of freedom and inclusion: Warrior Branches with their pioneering work; Nelson Mandela, who reminds us that we are not born racist, so we can learn to not be; and Moreno with the Ethnodrama. In this way, they invite us to bring our experiences to the stage and make possible new experiences, new interactions in confronting each other and with each other.

Fonseca (2008) assures that the work of Moreno, whether in his sociological, educational or psychotherapeutic perspective, is based on the attempt to help people to be included in their relationships.

Can we want to intervene in these realities?

MUTT COMPLEX: PSYCHODRAMATIC CONSIDERATIONS ON THE MISCEGENATION

Moreno (1993), in his utopia, states "I always had the idea that the world we live in requires worldwide therapy" (p.10). Based on the Morenian utopia of a man and on the "Ethnic Relations" research by Maria Célia Malaquias, the topic *Mutt* (pavement dog of questionable birth) *Complex* (*or Mestizo Complex*) will be discussed. The expression was attributed to Nelson Rodrigues when referring to the Brazilian soccer team defeat in 1950:

> By *mutt complex* I understand the inferiority in which the Brazilian places himself, voluntarily, in the face of the rest of the world. The Brazilian is an inverted narcissus, who spits in his own image. Here's the truth: we do not find personal or historical pretexts for self-esteem. (BYINGTON, 2013, p.71)

According to Byington (2013), the use of the term is due to several possible causes: having been colonized by degraded Portuguese prisoners, belonging to the Third World, but mainly to insecurity and self-disqualification before the white, European and North American world because of our miscegenation (among whites, Indians and blacks and lately also among Japanese). Expanded to the mutt-dog, there is no denying that its main feature is not being a purebred dog, but a mixed-race dog.

The *Mutt Complex* is referred to as the indescribable nuisance that is the feeling of inferiority and capital loss, accompanied by a desperate pessimism and a visible difficulty to take on anything considered or supposedly stronger or more developed that plagues every Brazilian (Braga, 2014).

Fonseca (2000) explains the relational dynamics between colonizer /colonized, emphasizing: absence of mutual intentionality in the bond, internalization of the colonizer's role, ambiguity of identity, identification of colonized as inferior and shame and fear feelings.

The colonized identity paper (Moreno, 1975) is not born from the people, but is imposed culturally and historically. We feel devalued and inferior, helpless before the facts and thrown into situations without conditions, and we continually see ourselves as unworthy.

Moreno (1992) proclaims the liberty of the cultural preserve and declares his belief in a single integrated "There is no race in my soul (...). In my soul the Father lives"(p 51). Further on, he foresees the clash of minorities and rescues the sense of integrity "Why do you, who are of the small races, tremble with the noise of the great races? Remember. I am of a race that has only one member, only I" (p. 119).

Moreno (1992) invites us to reflect on racial equality:

> Where I live is the land of shadows. From this corner of life, I see how the shadows look at the shadows. But they many faces turn to You (...). Do you see any difference between black and white, or are all faces similar to You? (MORENO, 1992, p. 235-236)

Psychodrama inspires the struggle against ghosts and the breaking of the handcuffs of social-emotional repetition, calling everyone to the process of creating a new era. It incites us, men and women of our time, to the protagonism of our history, prophesied in its Creation Revolution (Moreno, 1975).

Mestizaje can be understood as a great spontaneous-creative syncretism: we are spontaneous by historical exercise and our creativity is the sounds, colors, smells, ethnicities

and beliefs variety.

Let us pacify and rescue ourselves as a mutt, who opposes and resists, valuing our capacity for Encounter, after all we are all blacks, whites, Indians, Jews, Asians, Moors, *cafuzos, caboclos, mamelucos, mulatos*[5] ...

PREJUDICE AND RACISM

While there has always been some sort of segregation - even based on physical characteristics - in the history of the world, there is no way to speak of racism in Brazil without re-enslaving. How did this phenomenon of racism occur between us? How was concrete, real slavery "transported" into people?

The accumulated and "inherited" social experience - blacks were slaves and whites, bosses - created reciprocal evaluations, mechanisms of maintenance of social distance: produced the status of whites and blacks. To justify all this, a characterization of the Negro was created like inferior race and incapable to define the own luck.

However, after the abolition there was a reorganization of racial ideologies: "it may be that a certain group of blacks may possess certain qualities similar to those of whites," but the living conditions of the blacks - the poorest section of the population - attributed to lack of responsibility and incompetence.

One of the consequences of this "caste" structure is the prejudice (still present) against manual labor: white labor is commanding or intellectual, black labor is manual. Slaves with rare exceptions did not properly participate in abolition due to a lack of condition of organizing collectively; their life situation made it impossible for them to take a clearer conscience. Abolition was, therefore, the work of whites, "*mulatos*" and freedmen.

And from a psychological point of view? Psychoanalysts differ on the notion that racism would be the difficulty of bearing the different; many think that the risk of seeing the different become equal is greater; that would be a threat to identity. When there is fear of loss of one's own identity, it becomes necessary to define the format of the other that causes a strangeness. To master this strangeness there are two exits: by exoticism, creating a fantastic view of the other, or by racism, to be feared rather than feared.

All that has been said succinctly has been added to the historical creations of "racial" and social differences to the extent that the descendants of the slaves have always been maintained (and still are today) in conditions somewhat analogous to those of slavery, with the same "explanations": they are incompetent, lazy and unintelligent (like all members of the "lower" classes, always so described). There are also ways to think of them as psychologically unbalanced, and therefore more violent and potentially dangerous. As for women, they mainly reserve the type of semi-working (domestic servants and nannies).

THE AFFECTIVENESS PRESENTED IN A RACIAL INCLUSION PROCESS

As we broaden our social and critical awareness, sociopsychotherapeutic practice becomes more efficient in the work of existing power relations in society, particularly as regards

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[5] Cafuzos - is a denomination given in Brazil for the individuals generated from the miscegenation between Indians and African blacks; Caboclos, Mamelucos - the miscegenation between white and Indian; Mulatos - the miscegenation between European whites and African blacks.

the reduction of prejudice, discrimination and exclusion, in the case of blacks in the country The various types of violence against blacks demonstrate that we need to do a number of jobs to minimize them.

In Brazil, we have typical racism. Historically, from slavery to the present day, blacks are discriminated and excluded from access to social, educational, cultural and material goods. This resulted in the Brazilian Institute of Geography and Statistics (IBGE) data, in 2005, of which 70% of the poor population is made up of blacks, and blacks comprise 55% of the population in general.

This shows that racism has the characteristic of being a racism of results or an institutional racism (Santos, 2007). There is also brand racism, in which color and phenotypic characteristics delimit discrimination, that is, the darker, more prejudiced (Guimarães, 2002).

After discutions on affirmative policies for blacks in Brazil in 2000, some universities implemented the quota system for blacks to enter higher education. In order to contribute to the knowledge of how this inclusive process occurs and how it can be carried out in a less prejudiced manner, a qualitative research was carried out at the University of Brasília between 2003 and 2005, when the affirmative policy was implemented for blacks to enter university by system of quotas (Nery, 2008). Interviews and sociodrama (Moreno, 1974) were used as research methods.

It was observed that the quota holders interact predominantly with a group affective dynamics related to the fear of discrimination and the attempt to eliminate them through self-breeding for an excellent academic performance, there are reports of tensions and stresses for this university experience.

The universalists interact with a group affective dynamics in which there is predominance of indifference to the quotatist (and the black student), the neglect of racial identities, and the denial of understanding of the theoretical and historical foundations of affirmative politics, generating new types of prejudices and discrimination in the inclusive context. His lines related the quotatist to a privileged condition and were impregnated with the ideas of meritocracy. The resulting sociometry is the isolation of the quotatist (and the black student) in relation to the group.

In this study, it was observed that predominantly the quotaters interacting with the universalists conceal their identity. They avoid participating in events related to racial issues and expose themselves for fear of discrimination.

It is concluded that the project of racial inclusion effectively occurs when the subjects who participate directly and indirectly reorganize dramatic projects, with the purpose of producing sociometric statuses that favor the social integration of the subjects approved by an Brazilian University *Universidade de Brasíia (UnB)* quota system. For this, it is fundamental to know more and more about the racism lived and reproduced and to work in all social spheres by its extinction.

TESTIMONIALS

Race issues have long been stifled by our culture. Today, we understand well the need to give voice to the suffering that the blacks still go through. Instead of shutting up, talking, because in speaking we give voice to so many other pains that have often naturalized the injury and the feeling of inferiority. Education also fights racism. When the educator recognizes that it is necessary to talk about racism, it is offering the opportunity to create new answers to a problem that has long been known, but still little spoken. Racism is perhaps the oldest and even the cruelest preservation in the case of relational preserves, which deplete human

bonds, segregate people from one another and, what is worse, from themselves.
(CAMILA D'ÁVILA MOURA, psychologist and psychodramatist in training - SOPSP / PUC agreement)

I am the son of a full of contrasts Brazil, because I'm descendant from black northeastern and humble Italian weavers. I have difficulties, it is true, in writing something that sounds so familiar and at the same time proves to be so worthy of reflection and positioning. Perhaps these difficulties were fueled by the constitution of my social placenta and the choices of my atom that were not developed on any form of tendentious relation, only by the human eye.
The world can be built in a more just and positive way, as the Master Moreno defended. Equal basis for everyone to develop their roles and potentials spontaneously and creatively. I remembered something of the phenomenology that inspires the Psychodrama. It does not have to be this or that. We can be this and that together.
(DAVISON W SALEMME, Prof. UNIA, supervised psychodramatist - Empower and Neps)

For me, it has always been difficult to talk about a subject that affects me directly. First, for being black, then for having lived a good part of my life on negative speeches about what is to be black. It was the Psychodrama that brought me another look at my blackness and being able to speak without feeling fear, shame and guilt. Strangely enough, I felt guilty for being black, as if I owed society a favor for being. To be able to speak and share these feelings is to empower yourself and say, "Yes, I exist, I am and I can!"
I write with tears in my eyes, but strengthened, knowing that I am not alone. And, above all, for recognizing me in other minorities as well, which confirms my struggle to work for inclusion.
(ERMELINDA MARÇAL, social worker, psychodramatist in training - SOPSP / PUC agreement)

Just as the Congress itself, with the theme "Solutions for times of crisis", proposed to think or rethink the role of psychodramatists in times of crisis, I also, in full harmony with the theme, activities that went to meet my most anxious yearnings. I craved almost desperately for themes that touched on specific issues without disregarding the whole, and the roundtable "Psychodrama and Race Relations" responded to this longing for success.
Happiness, but not surprise, was to be able to experience that some psychodramatists also saw and worried about social ills. Some of these psychodramatists thrill you just because they emerge as representativeness, yes, because it matters. There is, within the psychodramatist movement, people who have long understood: "Those who do not move do not feel the bonds that hold them".
(JÉSSICA OLIVEIRA, historian, Psychology student, psychodramatist in formation – Instituto Riopretense de Psicodrama)

Three blacks as exhibitors at the table. All significant and special to me. Much joy and enthusiasm to see this happening. I am white. For some time now I have

been working on the theme of racism against blacks in Brazil. Several psycho-sociodrama made. Some only driving and others with the partnership of Maria Célia Malaquias, psychodramatist, black, one of those who inaugurated this theme in the Brazilian psychodramatic movement.

The theme of racism, not only against the blacks, grows as the interest of several people from the most varied fields, as in the world we see racist, xenophobic and fascist manifestations growing. Visible and invisible walls are built to separate and isolate huge populations, with the justification of controlling violence and preserving privileges. In fact, they plunder the patrimony of humanity. Social, cultural, emotional, political, etc.

In the psychodramas I directed, despite preparing for cruel scenes, I am always surprised by the intensity of constant suffering. Chronic and continuous traumatic shock. A very disturbing excess of psychic stability. Foreign body, strangely intimate, that causes rupture of associations, and paralysis of thought and creativity. The collective experience in public groups of this process is of decisive importance for the restoration of the dignity and the capacity to think and create. This public dimension of the clinic will allow the convalidation of historical truths, without disregarding the phantasmatic reality also present.

(PEDRO MASCARENHAS, psychiatrist, psychodramatist, supervisor - SOPSP, psychoanalyst - Departamento de Psicanálise SEDES)

I am a descendant of Spaniards, mixed with Portuguese and Indians. I remembered moments of embarrassment at having a part of the body disproportionate to my height and weight, the fruit of this miscegenation, which generated several nicknames and consequent exclusions and rejections. This was my sociometric suffering, which includes all those excluded by racial, aesthetic and ethnic issues.

This suffering led me to Psychology as a form of struggle and for almost 25 years in my professional practice I stood side by side with this population discriminated by several factors: residents of the urban peripheries involved with the use of illicit chemicals, eager for any kind of help and ignored by their social, ethnic, and cultural condition; street children exposed to all kinds of violence. These stories still continue in all these segments and, unfortunately, the work of many is still little.

(SERGIO EDUARDO SERRANO VIEIRA, psychodramatist psychologist - Instituto Riopretense de Psicodrama)

FINAL CONSIDERATIONS

In Brazil, we lived, from 1530 to 1888, almost four centuries of official regime slave. Even today, at the beginning of the 21st century, the Brazilian population suffers the consequences of this legacy, which established a set of values in society.

In the testimonials presented here, it is evident the complexity of this heritage of exclusion to the different, empowered to the black man and woman. We live a racism veiled, sometimes explicit, cause of psychological and social suffering.

It also identifies a lack of psychosocial actions. We understand that the Psychodrama, its theoretical and methodological framework, enables psychodramatists to imbricates to contribute their practices to a non-racist society.

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Post-traumatic stress disorder: Current trends, treatment and Psychodrama[6]

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Abstract

The study of human reactions to trauma has grown substantially in recent years, addressing not only Freud´s Theory of Hysteria but also warfighters, survivors of natural disasters and victims of child abuse and domestic violence. Numerous new therapies, each claiming greater efficiency and speed than the other, have appeared due to the expansion of the field, making old-school psychodynamic therapists seem like old-fashioned dinosaurs with no useful resources to deal with these issues. The aim of this paper is to show contemporary contributions from fellow international psychodramatists to deal with post-traumatic stress disorder, as well as encourage the development of statistically controlled studies that can show the wealth of our theoretical and practical knowledge.

Keywords: post-traumatic stress disorder, psychodrama, evaluating treatment efficacy

INTRODUCTION

The study of human reactions to trauma has grown substantially in recent years, addressing not only Freud´s Theory of Hysteria but also warfighters, survivors of natural disasters and victims of child abuse and domestic violence. A greater understanding of how the human brain functions in extreme situations has been gained (Cukier, 2004) and, despite the different origins of the trauma, the symptoms arising from it have striking similarities: dissociative states, personality fragmentation, affective and anxious disorders, somatization, tendencies toward suicide, intrusive thoughts and images, repeating situations where there is danger and personal abuse, nightmares, insomnia, etc.

Verbal therapies are admittedly deficient (Van der Kolk, 2002) in these circumstances, because the prefrontal cortex does not function properly at the time of the trauma, registering

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[6] Text presented in the 20th Brazilian Psychodrama Congress – 2016.

sensations, rather than cognition. Body therapies are the most recommended, and Psychodrama, as we know, is one of the oldest.

On the other hand, due to the expansion of field work, numerous new therapies have appeared, each claiming greater efficiency and speed than the other, making old-school psychodynamic therapists (including psychodramatists) seem like old-fashioned dinosaurs with no useful resources to deal with these issues.

The aim of this paper is to show the contemporary contributions from fellow international psychodramatists to deal with Post-traumatic Stress Disorder (PTST), as well as encourage the development of statistically controlled studies that can show the wealth of our theoretical and practical knowledge.

I. STATISTICAL STUDIES ON THERAPEUTIC EFFICACY IN POST-TRAUMATIC STRESS DISORDER[7]

At first glance, a brief review of statistical studies carried out in recent years concerning the therapeutic efficacy of the various approaches to PTSD shows a slight advantage regarding the Eye Movement Desensitization and Reprocessing (EMDR) (Carlson, Chemtob, Rusnak, Hedlund & Muraoka, 1998) and Cognitive Behavioral Therapy (CBT) (Bryant, 1999) approaches, especially if both techniques are adapted to focus on trauma (Jonathan et al. 2007)

Different names are used to nominate quite similar techniques: cognitive therapy (Judith, 2001), cognitive behavioral therapy (Courtney et al., 2011), cognitive behavioral therapy focused on trauma (Cohen et al., 2000), etc. In other words, approaches become specific to the mental disorders they study, and they create special protocols with techniques from non-specific sources

Somatic Therapy (ST) has few statistical studies, but has begun to gather evidence. Gina Ross (Brom, Ross, Lawl & Lerner, 2015) in an as yet unpublished study compared 63 people in somatic therapy with a waiting list control group - both groups diagnosed with PTSD using the DSM-IV criteria. Statistical analysis showed that both PTSD and depression symptoms statistically significantly decreased in the treatment group and remained the same in the control group.

Exposure therapy (imaginary or live) is a technique, among others, from EMDR. A review carried out in 2012 shows extensive statistics favorable to this method (Rauch, Eftekhari & Ruzek, 2012), and a few sessions seem necessary to relieve complex symptoms (Richards, Lovell & Marks, 1994). Other recent studies postulate that the method is not magic and may even worsen symptoms and retraumatize clients (Bunmi, 2009; Lee & Cuijpers, 2015).

Since its discovery, EMDR has been considered one of the chosen treatments for PTSD. Its great novelty - bilateral stimulation of eyes, ears or skin to reunite the language of the cerebral hemispheres - is not proven to be effective (McNally, 1999; Pitman, Orr, Altman, Longpre, Poiré & Macklin, 1996).

Statistical assessments of the efficacy of interpersonal psychotherapies and long-term psychodynamic psychotherapies with post-traumatic stress disorder are scarcer, but show positive results (Ulrich et al., 2006). A study comparing interpersonal therapy with exposure therapy for

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[7] I am grateful for the collaboration of the psychodramatist Cecilia Zylberstajn in the investigation of this chapter

depressed clients concludes that exposure is not always beneficial and that interpersonal therapy is more effective in some cases (Markowitz et al., 2015). Another study concludes that there are no significant differences between cognitive therapy and psychodynamic psychotherapy in the treatment of war veterans (Ofir et al., 2015).

Concerning psychodrama, statistics are even more scarce. A meta-analysis based on 25 experimental studies, with different pathologies, indicates a very positive result when compared to psychotherapy groups in general. The techniques of role reversal and doubling were the most effective interventions (Kipper & Ritchie, 2003). Empirical research has shown that experiential psychotherapy can be very effective in post-traumatic stress disorder (Elliot et al., 1996, 1998).

As can be observed, there are considerable controversies in this field. Complex decisions about the study design need to be made: which statistical method to use, how to standardize the sampling, advantages and disadvantages of using control groups, pre and post-treatment assessments, meta-analysis to obtain more reliable generalizations and, finally, longitudinal studies that prove the permanence of therapeutic success.

Nonetheless, scientifically proven therapeutic methods are considered more effective and are more recommended, especially considering public health policies that favor short-term results. Thus, the therapies less studied in the treatment of PTSD, including psychodrama, end up being marginalized.

II. POST-TRAUMATIC STRESS DISORDER AND PSYCHODRAMA

Trauma interrupts and prevents defense responses of the organism, freezing cognitive functions and leaving the body terrified, unprotected. Verbal therapies are inefficient, and body mobilization is necessary to try to rescue muscle power and restore cognitive functions.

Psychodrama was one of the first body therapies and its only disadvantage is that it is a theoretical body of knowledge which has not been evaluated much statistically speaking. Considering this concern of systematizing psychodramatic work and showing its effectiveness, Kellerman & Hudgins (2010) compiled technical suggestions in a magnificent book from various authors concerning post-traumatic stress disorder.

Kellerman (1992) shows six technical strategies of psychodrama which are highly suitable to work with post-traumatic stress disorder symptoms:

1 and 2 - The simple dramatization of traumatic events allows, simultaneously: a) that the client revisits painful facts in a safe environment; and b) to cognitively reprocess what happened, this time without the torpor effect that usually occurs during the trauma.

3 - Emotional catharsis helps to drain emotional waste from the traumatic situation.

4 - Supplementary reality expands the internal world of the client, adding new

actions.

5 - Relational work helps prevent frequent isolation in traumatized clients.

6 - Sociodrama socializes individual pain, promotes collective actions and the re-signification of traumatic events, in addition to transforming the role of victim into that of survivor.

Blatner, Bouza & Espina Barrio (in Kellermann & Hugins, 2010) highlight the difficulties of mourning (of people, parts of the body, roles prior to the trauma, etc.) in traumatized people. Blatner emphasizes that a person in a situation of serious loss lingers between adult states of acceptance of reality and others more regressed and childish, in which he/she denies and behaves as if he/she could change what happened.

He proposes the "final encounter" technique, a supplementary reality that uses the empty chair: "Let's imagine that this person (or your leg, your group) could come back, and that you could talk to him/her. What would you say to him/her?" Three sets of questions can be asked by the director, who should, in the interview, help the client to respond in a detailed, not superficial and vague manner: What did we have in common? What did you mean to me? What did I mean to you?

Bouza & Espina Barrio called attention to anthropological psychodrama, which seeks to recover the rites of passage linked to death (death at home, funeral, exaltation of the dead, crying, etc.). Our Western culture, besides avoiding confrontation with death, offers us collective catastrophes, such as wars, that trivialize the importance of human life.

Marcia Karp (in Kellermann & Hugins, 2010), working with victims of torture and rape, speaks of the importance of a careful, empathic and extremely protective therapist, so as not to retraumatize the victim. In a group session, for example, asking other participants to turn their backs and avoid looking at the embarrassed protagonist.

Her approach prioritizes new visualizations and verbalizations to cognitively and affectively reprocess the traumatic experience. It seeks to empower the client, giving him/her control of the traumatic scene and letting him/her change it as he/she sees fit. Supplementary reality is then used to enact situations in the way the client would like them to occur, and even to experiment if, in fact, it would have been more effective.

Marcia also uses role reversal to finish conversations that did not happen and provide a more complete view of what people thought about the traumatic scene. Finally, her method seeks to restore roles prior to trauma, replaced by the role of the impotent victim, and rekindle the client's hope and power.

Anne Bannister (1997), English psychodramatist and dramaturgist, worked intensely with abused children. In the article "Prisoners of the Family: Psychodrama with Abused Children" (in Kellermann & Hugins, 2010), she evaluates and proves the efficacy of 20 group psychodrama sessions in eliminating post-traumatic stress disorder symptoms. She uses all the technical instruments of psychodrama, emphasizing the mirror technique, for the child to see the scene being interpreted by puppets, role reversal using puppets, using costumes and free interpretation of dramatic vignettes proposed by the children or by the therapist him/herself in the style of a "Living Journal" (Moreno, 1973).

Perhaps one of the most creative works, using psychodrama to treat post-traumatic stress disorder, is that of Dr. Kate Hudgins (Hudgins & Toscani, 2013), an American psychologist. She believes that classical psychodrama can retraumatize the client and encourage dissociation. For this reason, she created an experimental model of psychodrama called the Therapeutic Spiral Model (TSM), whose main objective is to ensure safety and containment for trauma survivors.

In the warm-up, she uses what she calls prescriptive roles. They are positive roles which the client highlights and concretizes before starting to work on the traumatic scene. They are three types: roles of restoration; roles of containment; and observation roles.

In dramatization, she uses various security resources: first the protagonist describes the traumatic scene, then watches and witnesses the egos interpreting the scene and, later, he/she interprets his/her role him/herself.

Open-scene dramatization (Cukier, 1992) is typified according to the level of stress they provide to the client, and the director guides the protagonist in a crescendo of difficulties.

The Containing Double technique is used to prevent dissociation. An auxiliary ego stands next to the protagonist giving him/her only supportive statements, emphasizing his strengths to confront the traumatic scenes. The "atom role" technique based on the trauma is very interesting and useful as it shows how the normal roles of the patient's life are overlapped and replaced by others created by defensive structures and the internalization of the trauma.

Finally, there are many other colleagues who use psychodrama for post-traumatic stress disorder in a creative, dynamic and efficient way. Tyan Dayton (2011), for example, has a model for repairing relational traumas. This author has an entire book of games and technical management for post-traumatic stress groups.

Our foreign colleagues have already realized that we need to gain visibility at the statistical level. This is done by standardizing techniques and their applications, training directors and designing statistical, quantitative and longitudinal studies.

III. CONCLUSION AND SUGGESTIONS

Psychodrama has many skilled technical resources to deal with PTSD, many of which have been tested and used in others theoretical approaches, which were able to prove their statistical validity.

We must learn to do the same. My suggestion, after carefully reading the texts written by our foreign colleagues is: 1 - to create a way of therapeutic care that can be statistically tested, without excluding the spontaneity of the therapist and the client, this is our trademark; 2 - group work, collecting cases by pathology and, with the help of statisticians, design longitudinal follow-ups that demonstrate our therapeutic efficacy.

To conclude, I will list some techniques already described and that, admittedly, can help traumatized clients. They are the following:

A) In the initial interviews:

• Mix emphatic listening with gentle questions that create harmony, security and a sense

of normality.

• Explain to the client how the human brain works in traumatic situations, to legitimize their symptoms, to create a logic where before there was chaos and to bring hope back. After all, we have already learned from Cognitive Therapies that changing negative thoughts has the power to change emotional configurations and subsequent behaviors.

• After the verbal interviews, propose the experience of the Social Atom before the trauma and the Social Atom after the trauma, mapping the loss of roles and relationships, and creating an agenda for therapy.

B) In the warm-up:

• The warm-up must be strategically constructed to mark the client's positive skills, places in life where he/she is strong, and the people, institutions, and spiritual resources that support him. Kate Hudgins has already shown us that this resource protects clients from retraumatizations and disassociations.

C) In the dramatization:

• Assembly and cognitive-emotional development of the traumatic scene - with successive approximations to the action: first the patient tells, then he/she watches the scene being played by auxiliary egos; finally he/she acts out the scene. This careful assembly ensures that the warm-up is carried out smoothly, from the superficial to in-depth, from the current to the old. The client controls the drama, modifies the role of the egos, and has the control that was taken from him/her in the original trauma.

• Using role-playing where the client is exposed to the feared or desired scene with all the roles it includes. This is our version of the exposure technique whose efficacy has a strong basis in statistical studies. The exposure starts in our protected clinic, with our supportive presence.

• In the final reparatory stage, seeking the resources that the patient needs to be empowered and perform the necessary mourning work so that the scene, the relationship or the farewell has a dignified closure.

• Using supplementary reality and resistance interpolation to reassure client power. From the somatic psychotherapies, we learned that in the body a defense action was buried by forced submission. Introducing superheroes, fairies and princesses, muscular friends, heroes of humanity can, in a magical moment, unfreeze the oppressed body and surprise the client with a force that he/she thought non-existent.

• Always ending the dramatization with a forward-looking scene and recovery of tasks, roles and social life that give the client the perception of being a heroic survivor of their own destiny, no longer a passive and impotent victim.

D) Sharing:

• Providing the chance to share experiences that allows the audience, the ego-assistants and the therapist him/herself to share his/her traumatic experiences and include the protagonist in a group of people who, like him/her, survive heroically.

Personally, I have been using Psychodrama with traumatized patients for years. I have written extensively on child abuse, narcissistic disorders and borderlines, dissociation, additions, and I have no doubt about the efficacy of our technique. Over the last ten years, I have been happily following the results of neuroscience that value and validate experiential techniques in psychotherapy. I think this is our time, but we have to do our part!

Acknowledgement

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Thematic Sociodrama: a research procedure

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Abstract

The aim of this paper is to present Thematic Sociodrama as a research procedure. While investigating how adolescents understand and cope with marital conflicts in the context of marriage and separation, Thematic Sociodrama has proved to be an appropriate instrument in the examination of themes emerging during social-clinical research/intervention. It proved to be helpful in protecting the vulnerability of participants as well as in the challenge of creating a procedure in which all the participants are involved in the co-construction of scientific knowledge. Through the use of creative action during dramatization, participants could express how their different views of the family have been constructed and how family roles can be understood through these.

Keywords: Thematic sociodrama. Research. Conjugal conflicts. Adolescents.

INTRODUCTION

This paper aims specifically to those interested in developing research using Thematic Sociodrama. Thematic Sociodrama used as a research procedure is a rich instrument for researchers of diverse scientific backgrounds and approaches to the social sciences. Our intent is to show a procedure capable of sustaining research with relational themes. Thus, we will now present considerations on Jacob Levy Moreno´s Sociodrama.

Jacob Levy Moreno (1992), the father of psychodrama, sociometry, and group psychotherapy said, "Sociodrama has been defined as a deep action method wich deals with group relations and collective ideologies" (p. 188). Menegazzo, Zuretti, Tomasini et al. (1995) define Sociodrama as a "specific dramatic procedure based on the concepts of role theory and bond-anthropology" (p. 197). The authors add that Sociodrama "specifically shows social roles that interact in the development of common tasks in the studied group", and also "allow us to

see their conflicts and to facilitate their comprehension in order to be resolved" (p. 198).

While discussing the emergence of the scientific method, Moreno (1992) considered that observation and analysis are "incomplete tools to study the more sophisticated aspects of intercultural relations" (p. 189), while Sociodrama allows for exploration and an attempt to modify emerging conflicts through action. Thus, he considered the potential for dramatic and role-focused research through the use of Sociodrama could "provide a direction for methods through which the opinions and attitudes of the public can be influenced and even modified" (p. 189).

Hence, we can consider that Sociodrama is characterized as an instrument that enhances the expression of personal/relational/group issues in the same manner in which it amplifies the aspects found in the group context. Furthermore, allows action in an investigative and therapeutic process of aspects regarding the social dimension and context, in which the focus is the common identity of collective drama, since it starts from the social conflict to facilitate emerging the individual demands (ZAMPIERI, 2002). As an investigative and intervention procedure, Sociodrama approaches the intersection between the social and the individual phenomena, since the true object of study of Sociodrama is the group itself, considered in its determined social condition (MORENO, 1978).

Sociodrama, as a group process, allows for indications on how social roles interact in the development of common group activities. It is based on the assumption that an organized group in any contexts possesses social roles, since individuals of the same culture share those roles in many degrees (MORENO, 1978).

Thematic Sociodrama, to be presented as a research procedure, (TOLOI, 2006), demonstrated to be particularly useful in the investigative field of the social clinic (SÉVIGNY, 2001; GIUST-DESPRAIRIES, 2001). This strategy provided, along with the development of research, a therapeutic intervention to the participants of the study.

CHOOSING THE PROCEDURE

While elaborating the research about conjugal conflicts through the perspective of the sons and daughters (TOLOI, 2006), the first concern was to construct the research considering the vulnerable aspects of the studied population. How can one approach, investigate in a deep and reliable manner the personal and intimate issues lived by teenagers, if they are still in a process of development and personality formation? The major concern of the investigation was to protect them from physical, moral and psychological damage.

The concern of protecting the target audience, acknowledging the legal incapacity and vulnerability was the main guide for all decisions regarding the study. Another concern in the procedure was how we can approach the problem and aid constructively to promote awareness of the family issue in the population. The commitment with the maximum benefits and minimum risk of damage was involved in every step taken in the choice of participants and the construction of the procedure. Besides, the established criteria used to choose the age group is there to guarantee that the participants have, differently from small children, a developed cognitive process which makes it possible for them to express more clearly inner contents.

Another relevant aspect was how to detect values, beliefs and family themes, lowering the impact of emotional pain contained in such expressions in order to guarantee the psychological preservation and little exposition of personal experience in the participants. The alternative found to the issue as to elaborate the research using Thematic Sociodrama. In fact, the work with Sociodrama minimizes not only expression-related tension but also personal contact-related tension if compared to individualized interviews, group interviews or questionnaires and it also promotes internal content expression respecting the personal group

adherence of each subject.

The choice of dramatizations in the Thematic Sociodrama, looked for the construction of a protected context in which the spontaneous expressions of the target audience could be promoted. This way, the dramatization allowed for greater closeness of the conjugal conflicts from the point of view of the teenagers in a manner which there was no direct focus on the more intimate psychological wounds of the participants. Mediated by the dramatizations, youngsters could express spontaneously their experiences, ideas, opinions and life experiences without feeling compromised by family life reality.

RESEARCH WORK

The study was comprised of 45 teenagers, ages 13 to 16. The teens were divided into four groups (two groups of first marriage offspring and two of divorced/separated/second marriage offspring) of students of a private teaching institution in the city of São Paulo, Brazil.

The dramatized scenes were recorded and had the participation of audio specialists. The dramatic work happened in five stages: non-specific warm-up, specific warm-up, dramatization, sharing and inquiry.

The "Non-Specific Warm-Up" was used in preparing the group for the work. The proposal was discussed with the group, all doubts were cleared and the work period established.

In the "Specific Warm-Up", the group was prepared for dealing with the research theme and so the work should begin. Each participant wrote individually in a sheet of paper the themes related to conjugal conflicts. That done, each group was divided in two subgroups ("a" and "b", with 5 to 6 participants each) and then participants of group ("a") told the other subgroup participants ("b") the themes raised.

In this stage, information was traded about the indicated participants and each subgroup should create a fictitious story about conjugal conflicts. Following that, they should take the role of one character in the story to be dramatize and then all participants played one chosen psychodramatic role.

The "Dramatization" was played on three stages and then the stories were dramatized through scenes. In the first stage, after the definition and choosing of the characters, five participants dressed the clothes/costumes that characterized their own personal chosen. These costumes were composed by clothing and adornment made available by the researcher (boxes containing adult masculine and feminine clothing, child masculine and feminine clothing, teenage masculine and feminine clothing, and objects that allude to babies, the elderly and domestic workers).

As the roles were defined in subgroups "a" the participants went to the moment of "choosing attire" and the dramatization began while members of subgroups "b" watched as an audience. After the dramatization of subgroups "a" the situation reversed. By this way, many stories about conjugal conflicts were constructed, dramatized and gathered by the researcher from the four distinct groups of teenagers divided according to their daily family context (first marriage parents or separated parents).

The moment of "choose the attire" was also used as a warm-up for the role taken by each subject. This way, each participant left his or her role as a private individual (student/participant) and assumed his or her psychodramatic role (father, mother, son, grandmother, etc.) of the chosen character. This moment was also considered as the one in which the participants took social roles in the dimension of social interaction of fathers, mothers, sons, etc. The social roles were constructed from internalized roles brought from daily experience and/or perceived daily experience.

In the second stage, the scene took place. In the original concept, the scene comes from

the theatre and from that concept, Moreno began using it as a "basic unit of action" having as its main components: "determination of space, time, characters and argument" (BUSTOS, 2001, p. 109). Thus, participants marked their space, place where each scene would happen, place the time then the alleged hour in which the scene took place. They defined their physical position and the definition of the characters in the dramatic space scenario.

After the definition of time, space, characters and plot "here and now", the students/participants self-presented their characters. In the "Self-Presentation" technique, the participant/character presents him/herself in the psychodramatic role of son, mother, father, etc. They performed, experienced and presented the psychodramatic role in daily life from a completely subjective standpoint (MORENO, 2006). In this moment, each student/participant/character presented him/herself with a fictitious name, age, profession (occupation), family structure, etc.

The "Self-Presentation" technique made it possible for each participant to build and express their character based on their own social and psychodramatic internalized roles. From that on, the scene would occur freely for 15 to 20 minutes. The characters acted and reacted with the other members of the scene developing, thus, the spontaneous plot of the story.

In the third stage, the researcher in the role of scene director interrupted the dramatization. In this interruption the scene was "frozen". That means the participants stopped interacting with each other and stood immobile in the scene. In the physical and verbal immobilization, each character was asked to perform a "soliloquy" and then, each one of them was interviewed still in the psychodramatic role. The "Soliloquy" technique is characterized by the verbalization of internal dialogue/content openly expressed by each participant/character relative to the actions dramatized, thought, feelings and sensations contained during the dramatizations. (MORENO, 2006, p.381).

Each "soliloquy" implied the elucidation of hidden character content which was not openly shared during the dramatization. The exposition of internal content offered an opening where the director could enter into the latent conflicts from the characters as well as the widen perception of family patterns from the interactions of the main themes.

After the "soliloquy" each character was interviewed. The goal of the interview was to make the social dynamics of the dramatized relationships clearer as well as to clarify the main indicators of the themes shown by thoughts/feelings and their perception of family patterns. According to Menegazzo et al. (1995) the interview or report is a fundamental technique in psychodramatic procedure. It is normally performed through dialogue between the director and the protagonist for diagnostic purposes, therapeutic comprehension and the dramatic action contextualization.

The director´s questions directed to each of the characters also made it possible in order to raise awareness and personal questioning of unclear internal content. By this means, it facilitates the greater comprehension about how teenagers/characters understand, cope, or would cope with the conjugal conflicts suggested in the dramatizations.

During dramatization, according to Zampieri (2002), the world of lived realities and their specific meanings is dedicated into direct knowledge in a more specific objectivity. Then the truth as result of the various perspectives of the different participants demonstrated that existing differences could be validate. At this moment, there is a transformation in which the inter subjectivist knowledge meaning appears and it is constructed by the group. Therefore, the participants execute their constructions in a co-creative and complex process located in a safe and trusting setting.

In the dramatizations, four basic techniques were used: self-presentation, freezing the scene, soliloquy and character interviews. Other techniques were not used because the scenes were directed for investigative purposes. Other psychodramatic techniques (role reversal, double, mirror, etc.) were not used because these techniques could surpass the limits of the

proposed themes and lead the participants to levels of exposition beyond those initially set in deviating from the objectives of the study.

During "Sharing", the characters and director left their psychodramatic roles established during the "Dramatization" and returned to act in their roles of private individuals (students/participants of the research and researcher). During the intimacy moment the group participants constructed their affective reports. They expressed personal thoughts and reflections about each participation in the dramatic experience while they left their characters and spoke about what happened in the present or in the lived experience (MONTEIRO & BRITO, 2000). The students/participants shared their feelings, ideas, thoughts and emotions that occurred during the dramatizations.

A fifth stage was introduced to the Thematic Sociodrama entitled "Inquiry". In this stage, researcher and academic advisor actively took part by formulating questions that could provide further clearance and data to answer the investigation. According to Zampieri (2002), in "Sharing" the participants also express the most important identifications and the knowledge is co-constructed, elaborated and systematized.

ANALYSIS PROCESS

Analysis was considered the most complex moment in the systematization and understanding of the research results when using Sociodrama. This complexity is due to the fact that the groups presented countless possibilities of meaning considering the established relations in the dramatic context.

In the work here presented, every stage of research was recorded. These audio recordings were fully transcribed so it would be possible to gather the full and complete data from each meeting. Based on this material, many readings and narrative synthesis took place in order to obtain a condensed report of the most significant impressions related to the form and sequence presented by the participants. These reports went along with the notes relative to form and content of the presentations and researcher impressions taken after every meeting.

In each group was considered the following analysis material: scene structure, relationship patterns, answers given during "Inquiry", constructed stories, story sequence and final report from the participants during the "Sharing" and "Inquiry" stages. In this dimension, the analysis becomes social-dynamic where the object of focus is the structure, evolution and the group manner of functioning (MARRA & COSTA, 2004).

After this stage, the comparisons between themes written on paper during the "Specific Warm-up" and the content of the Sociodramatic performances demonstrated the relationship dynamics included in the scenes of the "Dramatization" stage. These contents were compared to the personal identifications as well as the spoken reports of the participations during the "Sharing" and "Inquiry" stages.

The stories constructed during the "Dramatization" stages were compared to the reports given during "Sharing" and "Inquiry" so as to gather the meaningful content as to the differentiation presented by the teenagers in the constructed scenes.

Considering category construction, Nery and Wechsler (2010) pointed out:

> "A set of Sociodramatic indicators – resultant from speech, dialogue, context-specific interaction (between participants; within participants and research team; between characters), scenes, actions, images – causes a category to emerge, which allows for hypothesis formation. Categories are theoretical constructions of a phenomenon, produced in a complex manner and emerging during field work. Through categories we access areas of meaning from the studied subject/group

which will lead to new categories which integrate to the prior ones, widening or denying them" (p.93).

In this study, categories were constructed and compared to the scene dialogues during the "Dramatization" stage and the reports given during "Sharing" and "Inquiry", so as to obtain meaningful content as to the differentiation presented by offspring of first marriage couples and divorced/separated parents. Simultaneously, following a posterior guideline from Nery and Wechsler (2010), comparisons between stages took place considering content and meaning regarding the investigative problem.

Finally, abstractions were created which could reflect comprehension about the groups in a broader context, considering meanings offered by the participants as to how they understand, face, and cope with parental conflicts and how they express their personal concepts of family and family roles.

RESULTS AND DISCUSSION

The results gathered allow us to consider countless analysis and understanding possibilities due to the wealth and dynamics of the procedure. Thus, we can understand different aspects based on the situation experienced by the participants, leading to confirmations about how family roles and conceptions were presented by first marriage and separated couples offspring in dramatic context.

The results that referred only to the investigated theme were analyzed and discussed within the aspects of how the research problem was formulated (TOLOI, SOUZA; 2009). However, family relationship dynamics and the subtleties of the aspects considered meaningful for a broad analysis were gathered from the Thematic Sociodrama which would be harder to know from other procedures such as interviews, questionnaires or surveys.

An example can be noticed when we analyze the dramatic scenes in which the participants/characters demonstrate how they express the father figure. In this study, the providing father appears as a main figure of greater dominance and more central concerning the themes regarding married families. He also appears through high expectations and the lack of alternatives resolution when there is difficulty of resolving family economic issues. When the providing father figure does not respond to the needs of what is expected from him in an idealized manner he is pushed to take a huge responsibility, preventing him to perceive the experience, to express his feelings and to be harbored by intimacy and care in the family daily life. Much alike in the ideals of the nuclear family there is room for only one providing father figure in a divorced family where the biological father is excluded at the same time that the step-father fills his place in the role of idealized father.

Another example, the married caring family mother is shown through idealized conceptions about her family role as to offspring care and the preservation of the house and conjugality. In the divorced family with the father leaving the nuclear family daily life, the mother (without a step-father) becomes the central figure, specially directed to resolving economic difficulties. These are the more evident and stressful themes covered by the teenagers. In both family configuration the woman "choose" economically well-positioned providers so as to obtain favorable conditions to the raising and the caring of the offspring as well as to feel safer. These aspects would not be spontaneously expressed in a procedure such as an interview or a survey.

FINAL CONSIDERATIONS

Thematic Sociodrama, as a research procedure, made it possible to go beyond the initial proposition of the study. The complexity and involvement of the participants with the co-construction of knowledge made possible a deeper investigation of existing relationship, conflict and dynamic patterns. From that, awareness of such content became part of a transformation process.

Considering the fluid way with which the participants expressed themselves this procedure made it possible to detect how family conceptions and family roles act. Spontaneity of the participants showed social and moral patterns which are the foundation of contemporary family life. During the research the Thematic Sociodrama allowed for the construction of a dynamic and therapeutic procedure by making it possible to get closer to psychic intimacy, expression of personal content and bring forward family "secrets" which are usually expressed in clinical practice. Simultaneously, in the research context, the answers for the investigative problem were given spontaneously and the participants suffered less risk of psychological and moral harm.

This work has shown an alternative to a few aspects of the challenges facing researchers. The meanings of expressed content, through spontaneous participants taking part in the sociodramatic procedure amplify the creative quality in the co-construction of scientific knowledge.

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Pre-surgical psychotherapy for transgender individuals diagnosed with gender dysphoria

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Abstract

In 2011, transgender individuals were divided in two groups for a weekly psychotherapeutic follow-up in the Sexuality Studies Program (ProSex) of the Psychiatric Institute (IPq) at Clinics Hospital of University of Sao Paulo Medical School (HC-FMUSP). The first group was composed of transgender women – male sex assigned at birth – diagnosed with gender dysphoria (TW), and the second one of transgender men – female sex assigned at birth – diagnosed with gender dysphoria (TM). These groups'clinical and psychodynamic data were collected. Over the years, such approach has been considered to be highly relevant in settling conflict and distress associated to that condition, besides the fact that some other specific characteristics related to the gender in which the individuals identify themselves with have also been observed during the study.

Keywords: Gender Dysphoria, Group Psychotherapy, Psychodrama, Sex Reassignment Surgery

INTRODUCTION

Transgender people (frequently called trans people) diagnosed with gender dysphoria (GD) are characterized by the permanent desire to live and be accepted as someone belonging to the gender with they identifie themselves. Such desire is followed by a persistent feeling of great distress and inadequacy towards the sex assigned at birth. That condition triggers clinically significant distress and/or social and occupational operating loss as well as in other important areas in life, according to *Diagnostic and Statistical Manual of Mental Disorders*, 5th edition (DSM-5), American Psychiatric Association – APA, 2013 (ABDO, 2014).

The International Classification of Diseases (ICD - 10) (World Health Organization

(WHO, 1993) applies the diagnostic term *Transsexualism* to designate people who present a cross-gender identification, a wish to live as a gender different from the sex assigned at birth and those people who are willing to be submitted to sex reassignment surgery. According to the DSM-5, in turn, *Transsexualism* is not considered a disease. Nonetheless, it will be taken as such in case it is followed by a clinically significant distress being denominated GD. These changes which were addressed in the DSM-5 criteria will probably be incorporated to the ICD-11 to be issued in 2018. Moreover, in order for an individual in his/her adult life or childhood/puberty to be diagnosed GD, he/she will have to present significant distress for at least six months, according to the DSM-5 criteria (APA, 2013; Spizzirri, 2016).

Sexual identity disorders in childhood begin before puberty and are characterized by an intense and persistent distress in relation to belonging to a specific sex with a desire of being or insisting on the idea of belonging to the opposite sex. Such state generates deep distress in femininity and masculinity senses, and the evolution to transsexualism in adult life is not considered a general rule (Abdo, 2014; WHO, 1993). Trans children are known to frequently not identify themselves with the given gender at birth showing this incongruence through several different behaviors. For instance, those born male have a tendency to show interest to dress in female outfits, are not attracted to activities socially considered male or violent having preference to the company of girls as well as their activities. Many times they refuse to stand to urinate besides expressing themselves they are, or would like to be, girls. They may show a strong aversion to their penis and/or testicles and wish they had a vagina instead.

In their childhood, those assigned female at birth, in turn, present behaviors and negative reactions to everything referring to the female sociocultural context including clothing, child's play and other activities which remind them they should look and behave like girls. They feel like doing activities and playing games together with other boys, with whom they will have strong affinity. Many times they state they will be men when they grow up and feel great anguish during puberty, as soon as the hormones reveal female characteristics in their bodies (APA, 2013).

It's necessary to point out that not every transgender individual will develop GD, which is characterized by psychological distress either caused by such condition (due to difficulty adapting to the social environment), or the lack of adaptation to the body (use of hormones or surgical procedures). The present study aims at focusing on transgender women – male sex assigned at birth – diagnosed with GD (TW), and on transgender men – female sex assigned at birth – diagnosed with GD (TM).Trans sexuality exceeds the desire to obtain social advantage. It can affect people's self-esteem as well as the concept of self, what makes it difficult for the individual to meet affective and/or sexual partnership. It is not unusual for these individuals to present history of depressive clinical picture, many times followed by suicidal ideation, self-mutilation, isolation, prejudice and discrimination. It is worth mentioning that some of them report suicidal ideation in case they do not have means to adapt their body to the gender they identify themselves with (Spizzirri, 2016). In Brazil, individuals who are willing to be submitted to sex reassignment surgery (adequacy through surgical process to the desired sex) shall be, among other procedures, assisted with at least two years of psychotherapy. These series of interventions to GD transgender individuals beginning with psychiatric intervention is denominated Transgender Transitioning process. The ProSex is part of this program at HC-FMUSP. The flow of such procedures is mentioned below.

Transgender Transitioning Process

• Sorting with psychiatric evaluation aiming at establishing the diagnostic hypothesis of transsexualism according to CID-10 at the ProSex (in order the Brazilian Health System provides the necessary resources for the treatment of transgender individuals with GD, the diagnostic criteria

proposed in the CID-10 are still being applied).

• After sorting, the patient is sent to psychotherapeutic process at ProSex and is informed that psychotherapeutic follow-up is essential (either individually or in group).

• After a six-month psychotherapy and having a diagnostic confirmation, the patient is sent to the Endocrinology Service of the HC-FMUSP in order to be prescribed hormonal therapy with sexual steroids.

• After a two-year period of follow-up by the interdisciplinary team, the patient is given a psychological report on which either the sex reassignment surgery is allowed or he/she is redirected to psychotherapy for some more time.

Psychotherapy, according to Dias (1994, 1997, 2000), is one of the resources for the individual to speed up his/her search process before the following aspects: basal sensation of incompleteness, basal sensation of insecurity, basal fear of life and partial loss of identity. Such sensations are present in all human beings from the ego structure formation in the very first months of life. Both satisfaction and lack of satisfaction experiences, associated to external moods expressed by the children's caregivers, being these moods inhibiting or facilitating, will make him/her have fewer or more incidence of such sensations of loss. Psychotherapy: (i) clarifies and raises awareness on the search process while guiding the individual on the internal and external sensations of emptiness; (ii) systematizes search procedures by using techniques for the approach to internal contents, besides helping on the management of intrapsychic defenses and symbiotic bonds; (iii) controls internal and external factors when allowing the individuals to know their reactive defenses and tendencies when close to the search process; (iv) controls external factors by creating artificial situations like dramatizations, questioning, contact with people during group sessions, besides helping the individual to search for those in life. Psychotherapy does not create a search process, once it only happens when the individual has that process activated within and associated to the presence of pathological anguish (Dias, 1994, 1997, 2000).

Psychotherapy enables the creation of new responses to old behaviors and the finding of a meaningful sense of being. It enables the construction of a new project of life or its readjustment. It increases the individual's resilience, causing tolerance to be easier before difficulties. It may help in the possibility of dealing with their existence difficulties in all shapes human suffering may assume besides benefitting personal growth and maturing. It is one of the facilitators in the therapeutic process of self as well as in the acknowledgement of the real identity concept, besides fostering the distance from previously learned self-concept and other stereotypes learned as subdued by family and social standards.

PURPOSE

The present study aims at reporting aspects of clinic and psychodynamic process resulting from psychotherapeutic follow-up, with a psychodrama focus, of transgender individuals diagnosed with GD who seek sex reassignment surgery.

METHOD

During information collection in order for the present study to be conducted, the following procedures were adopted:

1) Clinical and psychodynamic data have been collected from two groups of transgender individuals diagnosed with GD in therapeutic follow-up since 2011 in the ProSex: Group 1 (G1) constituted of TW and Group 2 (G2) constituted of TM. Table 1 below presents socio demographic data of the individuals participating in the study at the beginning of the study, in 2011.

2) Weekly psychotherapy sessions, which lasted 1 hour and 30 minutes each, were conducted and coordinated by psychologists who have psychodramatic background.

3) Psychodramatic techniques were applied. These include games, drawing and sharing on themes either proposed by the group or suggested by the psychotherapists.

Table 1. Socio demographic aspects of transgender individuals diagnosed with gender dysphoria participating in two groups in the ProSex, in 2011.

Variables	Group 1 (G1) Transgender women	Group 2 (G2) Transgender men
Participants (number of individuals)	16	8
Average age (in years)	32,7	30,5
Education		
Incomplete Primary or Secondary Education (%)	9 (56,2%)	3 (37,5%)
Secondary Education (%)	3 (18,7%)	2 (25%)
Incomplete Higher Education (%)	4 (25%)	1 (12,5%)
Complete Higher Education (%)	0	2 (25%)
Professional Activity		
Student (%)	2 (12,5%)	-
Employed (%)	13(81,2%)	6 (75%)
Retired (%)	-	1 (12,5%)
Unemployed (%)	1 (6,2%)	1 (12,5%)

PROCESS DESCRIPTION AND DISCUSSION

Group psychotherapy, among other aspects, is an available resource aiming at helping patients to know and/or recognize their feelings, as well as to manage them on a daily basis. During the psychotherapy sessions, the patients were able to tell their life stories, difficulties, fears and anger and, as time went by, they could identify common ground in their lives. Nurturing, confidence and disagreement were considered to be essential elements for elaboration in this process.

Group psychotherapy enables life reflections and questioning, paving the way to new emotional adaptations including the ones related to body changes, as a consequence of hormonal treatment. Find below some considerations on the psychotherapy process of the two groups (G1 and G2) in two different times during the study: (i) the first one, after 2 years; and (ii) the second one, after 5 years (even the patients who were apt to sex reassignment surgery after a two-year follow-up, stay in the groups until they undergo surgery).

(I) There were changes in the groups during the two-year follow-up, including:

a) G1 was then composed of eleven participants while G2 of six (not considering the psychotherapists).

In G1, four participants were suggested to take individual therapy due to high competitiveness and aggressiveness during group sessions. These kinds of reactions, according to our experience, are not unusual whatsoever. Nevertheless, they were expressed in an enhanced way which made us interpret the situation as non-therapeutic as far as group management was concerned. In G2, one of the participants was sent to the individual process because of self-aggressiveness associated to suicidal tendencies. In view of that fact, individual follow-up was agreed to be more beneficial.

One G1 subject decided on not being submitted to sex reassignment surgery because such perspective would interfere with her activities as a sex professional and quit the therapeutic process. Similarly, a G2 participant, who had good financial situation, did the same after a decision on seeking help on his own means.

b) During this time, some differences between these two groups (G1 and G2) are worth being observed:

1) Parental, affective-sexual and economical relationships

In G1, six participants used to live with their original family, and two of them did not feel responsible for providing financial help to their families. In turn, fourteen of them used to help or send the family some money. Only two of the participants had a steady relationship at the beginning of treatment and other six started a relationship during the first year of psychotherapy.

In G2, five of them used to live with their original family, and two decided on returning home during that period. None of the participants felt responsible for economically helping the family. Three of them had steady partners in the beginning of treatment and after a year of therapy together with changes in their body due to hormone therapy, only one of them kept on having the relationship. One thing worth pointing out is that in relation to father figure, six of them presented alcoholism history.

The independence and commitment relation with family was remarkably different between the two groups. In the TW, the necessity to economically care for their families was observed. That was not the case with the TM. One possible explanation for that to have happened may be due to the social roles learned during their upbringing in the childhood, taking into consideration that the male gender is the provider and the female gender, the caregiver.

2) On aggressiveness

In G1, when facing situations of discrimination and rejection, the TW responded more aggressively in the social groups they lived in. Moreover, they showed less tolerance in biased situations. The TW have an inclination to be more articulate and their quick responses are very common as well as intolerance to what they consider insulting. Apparently, the TM present more tolerance when facing situations suggesting prejudice, in spite of the fact they feel a lot of indignation. Again, due to what was above mentioned, the conflict between what was learned about their assigned at birth gender and the one they identify themselves with is clearly noticed. In other words, men belonging to Latin-American culture have a tendency to be more aggressive when intimidated, while women understand feelings involved in such situations better.

3) On the use of alcohol

In G1, when questioned about this issue, two TW reported consuming alcoholic drinks

unreasonably. Most of them understand that as social drinking. In G2, 4 of the participants reported to abuse of alcohol. These TM showed more openness while being questioned about the topic and confirmed more easily that, generally speaking, such attitude could bring problems to their lives. They reanalyzed such behavior during the process.

After two years of psychotherapy, we would like to quote the following utterances by two TW from G1.

> *"I have sought my femininity all my life above everything. I feel well psychologically, I am aware of all the risks, and even it does not work well, for sure, anything is much better than having a penis that makes me feel disgusted about besides sadness."*

> *"I feel well after these two years. Previously I wasn't because of problems I had with myself. As a consequence of the therapy process, everything in my life changed for the better. I feel happy, I am working a lot on love. I am dealing better with my family and myself."*

(II) After five years from the beginning of group therapy

G1 has now seven participants. Two of them were submitted to sex reassignment surgery and eventually sent to post-surgical individual therapy. Two TW started individual follow-up: one for having difficulty reconciling work and the group scheduled time and the other for having presented aggressiveness. As previously mentioned, situations like that bring no benefit to the group process and, also, suggest better results if the follow-up is done individually.

Themes related to envy and anger seem to be recurrent during the therapeutic process. Other topics are always being mentioned during sessions, and most of the times they are related to female and male roles, besides idealizations generating a lot of frustration. Although they feel and perceive themselves as women, TW idealize the meaning of what to have a vagina is, that is, it is common to hear "I will only be a real woman after surgery…" Working in the deconstruction of this ideal of what will make them complete and happy is to have a vagina helps towards the objective of making them feel closer to their real identity. Some TW from G1 underwent surgeries in order to get their bodies adapted to secondary female characteristics like: breast implants, Adam's apple surgery, nose cosmetic surgery and feminization of facial features. Such procedures were followed by improvement in self-esteem.

All the TW reported a feeling of suffering while waiting for the sex reassignment surgery to be conducted.

G2 continued with six participants, having occasional individual support sessions whenever necessary. Four of them were submitted to hysterectomy and from these, three underwent mastectomy. One participant had the surgery suspended due to family conflicts such situation could cause. We must reaffirm how important family support is, what has been continually emphasized during sessions. Considering these TM surgeries were close to each other, our option was not to send them for individual follow-up.

Despite the fact the TM have reported satisfaction in relation to the surgeries they had undergone, some depressive mood was observed in the group due to bigger pressure by their family members, once after the surgical procedures, their relatives had expectations on the fact that the so desired physical adaptations would be followed by attitude which is socially much more accepted in accordance with the role suggested to the male gender. The construction of a male identity is an important topic in group therapy as well as the fears of internal and external confrontation resulting from such situation. Like the TW, the TM mentioned the feeling of

suffering they had felt while waiting for the surgical procedures.

FINAL CONSIDERATIONS

Most of the patients reported a quality of life improvement after these years of group psychotherapy, besides acquiring more respect for themselves as well as from their social environment and their relatives. Even though the very beginning of the psychotherapy process had been considered mandatory and essential for the surgical procedures to be carried out, the group participants (patients and psychotherapists) created an affectionate bond, contributing for the facing of situations associated to the process.

Over the years, group psychotherapy has been proving to be a fundamental therapeutic resource as far as these individuals' follow-up is concerned, going beyond the mandatory initial objective and being useful to expand the construction of new projects of life, as well as enabling ways to achieve them.

It is worth pointing out that TM need special attention because, for not being used to receiving a bigger amount of testosterone in their body, they end up expressing themselves and/or acting more impulsively or aggressively. In turn, TW apparently present fewer conflicts towards the female model despite the desire of having perfect bodies, what goes way beyond tangible reality.

Finally, it is also worth emphasizing that transgender people's psychodynamic issues do not differ whatsoever from those not presenting that condition. The difference lies in the distress associated to that, allowing us all to be in touch with so fundamental emotions bringing a better understanding of the world we live in and the human being sexual diversity.

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Psychodrama with children: from clinical to psychosocial interventions

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Abstract

This text presents clinical and psychosocial interventions with children, based on individual and group psychotherapy, as well as organizational practices. It conceptualizes and describes how *Surplus Reality* can make a great contribution concerning the family work with young children, by enabling a new meaning to relationships in *status nascendi* and a reduction of the symptom. It emphasizes the importance of the director's subjectivity in the conduction of a psychotherapy group. It describes the socio-educational interventions used at the Support House for Children and Adolescents with Cancer (GRAACC), which aim at fulfilling the demand whenever it is, bringing a fresh approach to an instituting movement. Finally, this text discusses the specificities of the work with children having psychotherapeutic and socio-educational focuses and shows the importance of training psychodramatists who work with children.

Keywords: psychodrama with children, surplus reality, clinical and socio-educational interventions, director's subjectivity, child psychodramatist training.

INTRODUCTION

The work with children having clinical and socio-educational focuses need to be disseminated, since the literature about that is limited. We are pleased to present clippings of the practice and discussion of three monographs, all guided by Dr. Mariângela Pinto da Fonseca Wechsler: one having a clinical focus: *Weaving threads in a group of children in psychodramatic psychotherapy: the director's subjectivity in the handling of aggression*, by Thaís Figueiredo dos Santos, presented to São Paulo Psychodrama Society (SOPSP-PUC-SP) in 2013; and two having a socio-educational focus: *From institutionalized to instituting: psychodramatic bingo in the work with mothers of children with cancer under treatment in*

GRAACC, by Maria Altenfelder Santos, and *Itinerant psychodrama in the Support Group for Adolescents and Children with Cancer (GRAACC): from chaos to cocreation*, by Mariana Negrão Silveira, both presented to the Psychodrama Department at Instituto Sedes Sapientiae (DPSedes) in 2012. Along with these practices, we will also present clippings of family clinical work with a three-and-a-half-year-old child, at the clinic, directed by Mariângela P. F. Wechsler, in order to emphasize the importance of the *Surplus Reality* as a powerful method of family transformation.

By presenting the clippings of the practices adopted, our goal is to stimulate a reflection on the specificities of interventions in both clinical and socio-educational contexts, since it is a contemporary and controversial theme in the psychodramatic movement and shows the importance for training child psychodramatists.

PRACTICES PRESENTATION

I – Psychotherapeutic focus

Contextualizing a family care with a three-and-a-half-year-old child: The complaint is about a child who did not want to walk anymore, just crawl; he did not want to go to school anymore, where he did not let anybody change his diaper. This family had a history of living in many places and the child had recently changed school. Mother had this child in the United States, at a time when her husband traveled a lot, and she felt very alone. She found in the relationship with her baby a source of support in a difficult phase of decisions before the couple's life projects. The child was admitted to a North American school when he was one and a half year old. Mother and father were in individual psychotherapy. The therapeutic project coconstructed with the parents was family psychotherapy because it was a very young child with symptoms that revealed dysfunctional family sociodynamics.

Selected session (2nd session)

J picks up the Pinocchio doll and begins to play on the floor… T observes. J picks up a toy car…

T asks: *Where are we going?*

J answers: *We are going to travel…*

T: *Yay, to where?*

J stands up and pretends to fly and starts to run across the room… as if he was in a plane…

J says: *Now we are here, it's night.*

T: *Who is with us?*

J: *You and me.*

T: *Ah, who am I going to be?*

J: *Mommy…*

T: *Ok, and you?*

J: *Your son.*

T: *We are already at home and it is night…*

J: *Yep!*

T: *Son, it's time to sleep…*

J: *I'm going to sleep with you, daddy is traveling…*

T asks his real mother to play the role of the mother in the scene.

Mother: *No, you go to your room…*

T as the double of mother: *Wow, it's so good to sleep with my son... I'm alone, my husband is traveling... but I think I need to put him in his bed...*

T asks his father to play the game, coming back from a trip...

Father: *I'm here!*

J stands up and goes to the clinic door, opens it, closes it and says: *There is no one here!*

T as the double of father: *Am I invisible? I'm here, but he doesn't see me...* (father is very touched) and J continues saying that no one was there.

T asks the (real) father to talk to his child. T in Father's Supplemental Role says: *Sorry for so long absence, I will have to know what you like, what you don't like slowly... to understand that my absence has left me invisible...* father says: *I have difficulty to play... when I was a child my father didn't play with me... but I want to learn, because I love you, J.*

T then asks the (real) mother to also talk to her son... T in Mother's Supplemental Role says: *I used to like and still like you to be "stuck" with me, so that I don't have to feel my solitude. The problem of not wanting to grow up is not only yours, son, but it's mine too: I don't let you grow up and haven't allowed daddy to join our relationship...*

Mother is touched and accept the situation as well.

T: *You saw, J, that it is not only you who don't know how to grow up... Mommy and daddy are also learning... everyone in this family can learn to grow up... Sometimes everyone does like Pinocchio... they lie, but they want to become human.*

In the next session, the parents say that J has stopped crawling and that he has already let other people change his diapers at school. Father says he took J to walk in the park by himself on Sunday for the first time, and mother adds that, although she got anxious, she has agreed and has done something at home.

Contextualizing the psychotherapeutic practice of group care: Group of five children, aged 6-8 years – attended at Instituto Kora (a NGO that offers free psychotherapy to the population), which has as main complaint the aggressiveness or lack of it. In these sessions, the professionals observed helplessness, abandonment, rivalry, jealousy and envy as sources of aggression; low self-confidence and difficulty in accepting rules and saying "no"; difficulty in sharing, focusing on competition, rivalry, fights and confrontation as sources of aggression.

Selected session, "*Scapegoat: aggression as an expression of helplessness*" (Gab, Luc and Ig, first post-vacation session):

Gab was excited to restart psychotherapy, giving hugs and loving kisses to T in the waiting room. The session began with Gab calling Luc "porky pig" and saying that he was going to beat Ig up. He told Ig that he was going to kill him, that he would kill everyone, including his own mother. Gab asked Luc for help to catch Ig, which generated laughs and a certain aggressiveness. After a while, Ig picked up a music box and Gab threw it to the floor, breaking it. They both froze, waiting for a "scolding". T said the toys were for collective use, asked them what happens when a toy is broken in their house and proposed that they try to fix it. The three children were disappointed when they have realized that it was not possible to repair the damage. Then, in a truce to rivalry, each one picked up a toy: Ig (a toy car), Luc (Lego) and Gab (checkers). Gab insisted that T play with him. Next, each one stowed the toy (which rarely happened). Gab invited everyone for his birthday, handing out pieces of paper with his address. Ig and Luc said that they do not want to join the group anymore because of Gab and his pranks and cursing. T said that it was not just Gab who disrespected the "do not break objects" and "do not hurt the other" combinations. Ig and Luc continued to accuse Gab, who became enraged by the conversation and started cursing, kicking the door and the walls (irrational acting out). He then directed the aggressions on T, who asked Ig and Luc to get out to talk to Gab and his godfather. When T opened the door, Gab threw a chair at her back. Gab's godfather came into the room and held him for 20 minutes. Gab was out of control, spitting on T, saying that he hated her and calling her a "whore without character". It was not possible to calm him down. Gab was still aggressive when he left and T said that she understood that he was angry and that she was waiting for him in the next session. And then he returned in the next session.

As a conduction, a continent for the rages/frustrations of all (cluster 1) could have been created, generating some space in the psychodramatic context for emerging issues, based on the elected scapegoat (Gab).

II – Socio-educational focus

Contextualizing an institutional practice: Two stages were carried out at GRAACC Support House (Support Group for Adolescent and Child with Cancer – Unifesp-HSP), a partnership between DPSedes and GRAACC Psychology Sector. The first project totaled 26 meetings, one and a half hour long, twice a week. The initial demand was the group of mothers and the resistance to psychology, since the mothers' participation in the group sessions was low, that indicated a need to explore a new approach.

In the initial sessions of the first stage, the themes raised with the mothers were: lack of time to take care of themselves; requirement to be strong in front of their children; jealousy of brothers and sisters who are not in treatment. It was a space of exchange, coexistence and acceptance of suffering. However, the problem of emptying the sessions remained, which made us think more deeply about the place of Psychodrama and Psychology in the House, leading us

to "informal" interventions in other spaces of the institution; because of that a session with volunteers of the House, called "**Psychodramatic bingo as an instituting action**", was done. The chosen game was the Halloween bingo, which aimed at providing visibility to the real and imaginary scenes of the daily life in the House, such as: a cake made by a mother, a child hidden in the roof, a trip to Disney on the witch's broom and the magic healing potion (solidarity, love, affection, hope and strength). As a prize, the winner could choose between treats and tricks.

The second project was an open, weekly, one-and-a-half-hour-long group. The beginning was also with the mothers, but, due to absences, it was directed to the spontaneous demands: children and adolescents. We called the *Itinerant Psychodrama* method, because the directors were available to go in the direction where the spontaneous demand of the House was, in a creative way. Often, they took the work out of the Psychology room, mainly through the Spontaneous Theater. The sessions called "Chaos" had as a tonic the movements of destruction, in which the boy L was always the most destructive. All children wanted the same color/puppet, they did not listen to each other and get along with others only through the Functional Unit with games on triangulation, in which one child was seen as the "good" character (reception) and another one the "bad" character (limits).

In the sessions called "Cocreation", Functional Unit and participants became potentialized. Recurrent themes worked through Spontaneous Theater and Dramatic Multiplication were death versus life, relationship with doctors, family. The sociometric group relation has changed, like the following example:

Scene 1 – Five children begin a scene in which they performed alternatively several animals: two monkeys, two lions, one jaguar and one horse. Lions want to eat horse, then lions vie for a cub. After a long dispute, one of the lions suggests a friendship agreement and the other does not accept it and says that he has no friends. In a second moment, a new cub appears and, thus, each lion gets a cub. The scene ends when the bravest lion decides to keep the two cubs and another one accepts it. During the scene, L enters and starts to give all the puppets available to the angry lion.

Scene 2 – The angry lion says he cares for L and decides that, from now on, he will be his dog. R says it is Scooby Doo and L is Shaggy, his owner, and Scooby wants some snacks...

REFLECTIONS BASED ON THE PRESENTED PRACTICES

Working with a young child without his family, as the literature already refers to (TASSINARI, 2006; PETRILLI, 1984/2002; FILIPINI, 2014), is a disservice. We know that Child Identity is a product that forms or deforms in a process along the Identity Matrix, a mixture of intersubjectivity constituted by the family (WECHSLER, 1998/1999). Thus, the possibility of resignifying the content that shapes the roles, constituents of Identity, is the art of psychotherapy. The *Surplus Reality*, understood as a way, a method that supports the psychotherapist in the conduction to this resignification, makes a great contribution. However, what is that concept as a method? *Surplus Reality*, according to Zerka Moreno (2001), is to give back to the subject what he could not experience, the same principle of Marx's *surplus-value* – to give back to the worker what was his right and remained for Capital. This principle guides all Socionomic work, but updating it as a method is to create an imaginary character, based on the symbolic understanding of sociodynamics and family Sociometry, defined in the presentation of the session as Supplemental Role, and to interact with the subject, cocreating new scenes that can give meaning to the *empty* or resignify the previous constituent record of the symptom. In this way, the matrix of the conflict can be resignified through the roles in

games on *status nascendi* (at the moment of the development of the role), since the first stable form of roles integration (Stable Form of Identity) occurs around of 6/7 years old (WECHSLER, 1998/1999). This has happened to J presented above, and it was possible for his parents, who were in the session, to confirm J's records (sensation, perception, thought) of the *invisible father* and the *suffocating mother* (WECHSLER, 2010). By admitting these records and apologizing for that, through the imaginary character, created and played by the therapist, the way was opened for the return to the healthy development of the little J: who walked again, let someone change his diapers at school and went out with his father by himself. Thus, the first group in which the child is inserted is the family, with its interrelations, translating the co-conscious and the co-unconscious.

Falivene Alves (2006) declares: "The individual-group relationship is like the egg-chicken association: Who produced whom? (...) interrelationships, a minimum condition for group existence, are, in fact, great determinants of the group as a 'locus' of health and man disease" (p. 131-132, our translation).

Hence the question: when and why create groups with children? Generally, the criterion for the formation of a group of children, having psychotherapeutic focus, is the age groups, respecting the socio-affective-cognitive possibilities of the child: 4-5 years old (1st childhood); 6/7-10 years old (2nd childhood); 11/12-14 years old (pubescent); 15-17 years old (adolescents). Working in a psychotherapeutic group is to focus on the interrelationships, a mixture of intersubjectivities, in which the content that shapes the roles, transmitted by the characters performed on the scene, can be recreated in the service of health or in the service of the repetition of illness/symptoms. It is also to focus on the relationship between the lived interpsychic and the intrapsychic. In this way, the *what for* is in the service of signification or resignification.

The group of children presented showed us the "exclusion" as the predominant protagonist. We think that this "exclusion" is related to the difficulty of triangulation experienced in the interrelationships and, probably, it was a coconstructed pattern, based on the family relations (identity matrix). Our *what for* to create this group of children, from a theoretical point of view, was to try to resignify the pains: exclusion, loneliness, anger, rivalry as symptoms of aggressiveness, that is, resignify child's mother relationships (cluster 1) and child's father relationships (cluster 2), based on the identification, enabling the elaboration of the difficulties of triangulation in the lived relationships and, consequently, potentializing the fraternal relationships (cluster 3).

According to Bustos (1990), *cluster* means a group of roles and constitutes the path that the child makes in his development with the figures of mother, father and brothers and sisters. Thus, the author created the nomenclature *cluster 1* to refer to the relations that have as a function the maternity, the reception; *cluster 2*, the relations that have as a function the father figure, meaning the possibility of acceptance of the rules, autonomy; and *cluster 3,* fraternal relationships that teach how to cope with rivalry, competition and cooperation.

From a methodological point of view, our *what for* to create groups with children recognized the importance of the director's subjectivity as a determinant in psychodramatic work and the service room as a locus of psychic metabolism. However, how important is the directors' subjectivity in a group of children? In the group presented, we noticed that in some moments the director has played what is called *pathological internal complementary role* (Perazzo, 2010), when he has accepted a way of relation with a fragile member of the group that proposed an exclusion, intensifying the rivalry between them. In this way, instead of giving their difficulty back to the group, creating some intervention that would allow the recreation of the scene, the director played her own conflict. Transfers are also present, especially because working with children calls for caring constantly for the "spontaneity of our child". A powerful inner work is needed. However, we are not gods... so when we have reflected on the work,

writing our own monograph, in a more distant moment, the director-writer could become aware of all the situation. Writing is also therapeutic!

Having a socio-educational focus, what is the criterion for the formation of groups of children? We realized from our presentation that the mixture of ages was not an obstacle, because the focus is the **Theme** in question to be worked on. In GRAACC Support House, the general theme worked out was how to deal with the disease (cancer) and how to deal with the relationships among the residents (children and adolescents) of the Support House.

How can Socio-psychodrama facilitate instituting actions with mothers and children in GRAACC Support House? Through a Dramatic Game, called *Psychodramatic Bingo*, the directors were able to go where the demand was pulsating in the institution, promoting, therefore, a pulsating instituting movement, leaving the institutional trap, that is the own dichotomy that the institutionalized one proposes: Psychology room versus Volunteers Bingo – the room of the suffering subjects versus the joy of the game. Here we are borrowing the concepts that Contro (2009) provided us when revisiting the concepts of institutional analysis, in which instituting and institutionalized are part of a continuous movement between cultural preservation and creating spontaneity.

How can Socio-psychodrama facilitate the sociometric and sociodynamics reorganization of children in GRAACC Support House? Through the *Itinerant Psychodrama* – a method that we call a strategy that facilitates institutional work having a socio-educational focus, pointing to a new way of dealing with the needs apprehended in *status nascendi*. Contro (2009) still declares that Psychodrama is a possibility of displacing, transfiguring the instituting and promoting a pulsating instituting movement. By responding to spontaneous and creative demand, the children were allowed to cocreate their feared scenes. Socionomic methodology opened up work possibilities and group readings, encouraging the focus for collective creation and not only for private roles, which may facilitate the transformations of the subjects' sociometric positions in the groups.

What are the similarities and differences between the group of children in the psychotherapeutic and socio-educational focus, after all? The similarities rest on the same assumption of Man, Theory, and Methods. The latter are deep methods of action that aim at the experimentation of characters that reorganize the contents that shape the roles – constituents of Identity. For Calvente (2002), character offers metaphors, suitable for shaping content linked to roles and meanings from the inside out. He has more autonomy; his structure makes him more independent. The role has a more basic structure, being more determined by the counterpart. The author still draws attention to the forms of behavior in different social roles, which are repeated in different situations and contexts, characterizing themselves in a conserved character. Falivene Alves (1999) brings the idea that the same character appears in various roles. In this way, we think that Character is a unique way of functioning that inhabits various roles.

The result of the experiences of multiple characters are sociometric and sociodynamics transformations, since the bond, both the one that engenders interpersonal relations and the one that engenders institutional relations, is always worked from the perspective of *Moreno's Social Trichotomy* (MORENO, 1972), three dimensions of lived reality: visible (external society), invisible (sociometric matrix) and a movement between both (social reality).

The differences are articulated in the *desired* perspective of the methods, in addition to the contract with the group: in the psychotherapeutic groups, the methods are at the service of the character's experience that is anchored in the readings of the relational (inter) and internal (intra) world of the children, at the same time. The reading of the meaning apprehended in the dramatic context, in addition to being returned by a character created by the therapist, can be given back to the children in the group context, facilitating bridges between fantasy and reality.

The perspective, the point of view that will guide the updating of the methods in the

socio-educational groups, is at the service of the characters' experience, since the experimentation of the plots and the collective dramas are already considered as reorganizers. In the group context, thematizing are always based on the perspective of the collective role cocreated and lived. Aguiar (1998) points out two thoughts about Spontaneous Theater, saying that it is not necessary to reveal the co-unconscious, the experience already allows the reorganization of some contents. Reveal or not the co-unconscious depends on the goals of the group. In the case of socio-educational groups, such as the Support House, whose objective was the reception of the pain of patients with cancer and the interaction among them, the sessions pursued the characters' experience as a possibility of reorganization of the contents that shape the roles.

We can quote Moreno (1959):

> **Therapist** is not a magician, a divine healer, but a man. The child is the Psychodrama itself, since he "pretends" that his world works and that his roles are more acted in the "as if" style, as long as his imagination makes it symbolize what goes through his head and his feelings, in "here and now". He dramatizes, concretizes and presents in a state of constant reception. Your fantasy is your own reality. For all this happens, the **mediator** must be able to provide the child with this necessary reception for them to make their own discoveries, which will contribute to their healthy development (p. 78, our translation).

FINAL CONSIDERATIONS

How to carry out the practice of Psychodrama with children? In which contexts? What are the expected outcomes? We will begin with a short excerpt from Hocus-Psychocus (*Pirlimpsiquice* in Portuguese) by Guimarães Rosa (2005): "this drama of the now, unknown, sturdy, the most beautiful of all, that never exists, nobody wrote it, it cannot be represented once again, and never again... I saw – that we were the others – each of us, transformed" (p. 90-91, our translation).

We believe that encouraging the formation of Psychodramatists having both focuses, working with children means, firstly, to provide the magic *diffusion* that inhabits the child imaginary world, the same that crosses the dramatic context in which constructions of dramas and plots happen in here and now, in an unusual and non-reproducible way. Certainly, it will also provide theoretical foundations on development and supervised practice that engenders a group learning locus that can accommodate students' intrinsic difficulties, classroom sociodynamics and sociometries, promoting transformations and growth to the singular subjects who are with us in their roles of director and auxiliary ego.

Consistent with this incentive, it is necessary to demystify the tendency that points out that work having psychotherapeutic focus is deeper than those having socio-educational focus, since we present works in both focuses that showed deep transformations, noting that the differences are the methods' perspective.

Look for spontaneous demands, not stiffening in the face of established issues, reproducing what has already been institutionalized, but creating instituting movements could be our mission as social transformers.

Fostering the importance of powerful psychotherapeutic work for a group of children directors would be another explanation, since the director's subjectivity must be trained to capture the pathological complementary roles that the child proposes in the relational game, being essential that we do not enter into them, proposing other creative relational games which seek new trials and openings for an instituting/spontaneous movement. The Self-Directed

Group, which works at the same time on issues of the internal and relational world, promoting therapeutic transformations and deep learning would be a good device to encourage this powerful internal work in the Training Courses. We hope that this training consistent with our mission of social transformers will open up more possibilities so that Group Directors, Children and their Families could act more as authors and actors of their ups and downs.

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Socionomy and selection in a financial organization[8]

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Abstract

The objective of this paper is to present a case study of a selection process carried out in a financial organization, in which socionomic techniques and methods were used. In this process, we have worked with the professional role and the power relations that permeate it. Besides diagnosing the relationships and the organizational processes, it was possible to reconsider and recreate institutional roles in a creative and spontaneous way. Individual and group ludic activities were conducted in the selection process, focusing on the professional role. Approaching selection from this angle, it does not only identify the right person for a certain position, but also engenders institutional changes, by enabling the recreation and redefinition of professional roles and performing an organizational diagnosis.

Keywords: socionomy, group, power relations, selection, institutional role

INTRODUCTION

There are few academic references about personnel selection, mainly regarding to individual competences evaluation in group context. This paper intends to discuss the theme according to socionomy in order to open up for discussion and develop alternatives for acting in selection context.

The aim of this paper is to present a case study of a selection process carried out in a financial organization, in which socionomic techniques and methods were used,[9] which analyzes the power relations – latent and manifest – arising in the institutional roles representation.

The use of socionomic resources enables a group formation, as well as the analysis of its development and greater spontaneity in group experience. In the selection process, the use of these tools grants spontaneous expression and a better evaluation of the candidates, considering the relational dynamic of the group of participants and their individual characteristics.

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[8] This article took first place in Febrap Award 2012 (18th Brazilian Congress on Psychodrama), in Scientific Article category written by a Psychodrama student or by a psychodramatist graduated in Level I.

[9] The conception of this selection proposition was developed under Marlene Magnobosco Marra's direction.

In this proposition, 202 candidates were evaluated in the selection processes held in 2008-2011, taking as reference a professiographic profile defined institutionally. This profile includes some competences such as communication, leadership, relationship, strategic approaches, among others – which are evaluated in the whole process.

The case study refers to a two-day evaluation conducted in groups of 15-18 persons, with the assistance of the institution's senior management and the employees graduated in Psychology as evaluators. The selection aimed at a strategic position in the company which is responsible for the result of a group of agencies of a certain area. The approval in this selection is a precondition for using the candidate in the position.

The techniques used have enabled the work with the candidates' professional roles and, thus, the evaluation of their competences and the proximity to the competences required by the company.

The power relations permeate the institutional relations and are important to comprehension and critical analysis of organizational context, that is why these relations were clearly presented in group experiences held in the evaluations.

ORGANIZATIONAL PREMISES AND REFERENCES

The selection processes are made in order to identify professionals with potential for practicing many functions in the company, considering future performance indicators: competences that make up the professiographic profile required for a certain position.

In this perspective, Zavaglia (2006) states that the selection process aims at identifying a person with a profile for a certain position and also promoting the employee's satisfaction in that position. In this way, a diagnosis of the company regarding its employees is provided, helping them also in their professional career.

Recruitment and selection area of the institution has existed for more than 40 years. The creation and conduction of the selection processes are done by employees graduated in Psychology, with specific training provided by the company to act in the selection process.

One of its theoretical basis is Phenomenology, which proposes to examine the experience as it occurs, analyzing its totality, and not reducing it in parts. In the selection processes, the objective is to evaluate the phenomenon in the way it presents itself at that moment, releasing the prejudices concerning the candidates.

There are three phenomenological concepts that support the performance of the evaluators in the selection processes: intentionality, intersubjectivity, and limit of perception.

Intentionality: according to this concept, the consciousness is always intentional, that is, subject and object are linked in the process of perception and judgement of reality. When the subject observes an object, he gives some sense to it based on his experiences, values, knowledges and his relation to the internal and external world.

From that view, subject and object are constructive parts of the same world. The subject understands the world through his point of view; and as he understands the world with his own way, he also sees himself as part of this world. Perception is a creative process, mediated by the active interests of the subject (GHEDIN & FRANCO, 2008).

In the selection process, the evaluators are attentive to their own intentionality and their value judgments about the candidates, so that they only consider in the evaluation what is brought by the candidate during the selection process.

Intersubjectivity: refers to the intercommunication among the consciousnesses, the encounter of the subjectivities. Forghieri (2009) emphasizes the importance of intersubjectivity

concerning past experiences, since the world receives its meaning through the encounter of the world perceptions of various subjects.

In the context of selection, from their individual perceptions, the evaluators try to achieve a consensus, consolidating what is common in different perspectives of evaluation.

Limit of perception: refers to the selective character of human perception. The individual sees what he wants, needs or seeks. In this way, something that is not perceived by a certain subject can be perceived by others. Lima (2011) declares that the limits of perception of each subject depend on their individual experience.

In selection processes, it is up to the evaluators to remain open to the phenomenon to be evaluated in order to understand it in a broad and dynamic way, and to be able to be surprised at all times by aspects that had not yet been perceived in the candidates and by those highlighted by other evaluators.

CHALLENGES OF PRACTICE: SOCIONOMY AS ALTERNATIVE

In order to evaluate the candidates' professional profile, individual and group ludic activities were conducted, focusing on professional role. The premise is that the group experiences enable the expression of behaviors, and the relations established by the subject in the group bring up individual and relational aspects that permit the evaluation of competences profile evaluation for the position.

The challenge of identifying this competences profile of the candidate in the selection have indicated the need to look for other theoretical references in Psychology that complement and broaden the possibilities of acting and evaluating. It was found that, increasingly, candidates have been preparing for selection process, so they artificially represent the role they think is ideal for their approval.

According to Moreno (2008), cultural conserves "can operate, in a certain moment, as a disciplinary force, and in another, as an obstacle" (p. 53, our translation). The method used by the company in the processes was providing institutional conserves in a form of application; furthermore, the fact that the candidates have been participating in internal selections – so they know what is expected of them in those events – also constituted an obstacle to the spontaneity of individuals in the relations with others.

In the evaluations of this case study, socionomic methods and techniques were used for the construction and conduction of the activities by the evaluators, aiming at allowing greater spontaneity of the candidates in group action.

The activities were created considering the stages of group formation. When starting a group work, at first, people do not know each other, and the level of anxiety and expectation is very high. Everyone is wondering what will happen in that new space. Datner (2006) describes this moment as an amorphous phase, in which there is a feeling of estrangement, people either do not know each other or when they know each other they do not recognize themselves in that circumstance of the event. At that moment, they are focused on themselves, they still cannot see the other.

The second phase of the group is when the first contacts with other members begin. Relationships are being created between me and the other, by reactions of attractions, repulsions or indifference. Moreno (2008) approaches the creation of relationships in a group and the development of roles: "Each person, since he is the focus of many attractions and repulsions, also appears as the focus of many roles that relate to the roles of other people. Since he always has a set of friends and another set of enemies, he also has a set of roles and a set of counterparts, which are at various stages of development". (p. 89, our translation).

According to Datner (2006), the third phase begins, and the subgroups arise from the relations of attraction and repulsion. People develop roles that determine the formation of these small subgroups, and the group begins to understand its functioning and the relationships established therein.

The fourth phase is characterized by the formation of the group identity. It is described by Datner (2006) as a phase of mutual relations, when the group is already mobilized by common goals and establishes a clear communication among the members. In this phase, the leaderships in the group and the conflicts created by the acceptance or not of the leaders arise.

During the two-day selection, it was possible to provide a space for the development of all these phases. The groups started the first day with a very high level of anxiety and expectation for the new situation and also because they knew that it was about a turning point in their career. Throughout the activities, the group was forming. The interactions began in pairs, then in trios or quartets, in which they presented and discussed a little about their objectives in the process. At that moment, the relations of attraction, rejection and indifference began to emerge in the group.

By the end of the first day of evaluation, the subgroups and the roles played by each member have been already recognized. Leadership and definitions of territory have appeared. On the second day, the interaction among the participants has evolved, and it was possible to propose activities that involved the group as a whole. The group identity has been perceived throughout the process, and it was possible to analyze the members' participation and to evaluate their behavior in the group.

The preparation of the activities carried out throughout the two-day selection was made in order to facilitate the gradual constitution of the group: it began with activities focused on the reception of the participants, warm-up and initial interaction; the dramatizations and activities that involved the whole group were proposed after the first two phases had been accomplished. At the end of the process, they shared the experiences related to the selection, and then there was the closing of the process.

The group development was also considered for the creation of each selection activity. All activities were composed by, initially, a warm-up, before the experiences, and then a sharing with the group the feelings experienced through the activity and, finally, a reflection on the relation between what had been lived there and the perception of the candidates' reality.

The warm-up is a fundamental part of the group formation process. It is in this phase that the first interactions, attractions and rejections of the members of the group begin, it is a way to prepare them for the activity that will be proposed next. Williams (1998) says that the warm-up process aims at preparing the group members for a group process.

In the dramatizations, going through situations on the stage similar to those experienced in the exercise of their professional role, the candidates have presented how they relate to others, and thus have told about themselves, the group and the company. Because of the dynamics of group relations, the conduct of activities has required that the psychologists were able to reconsider and replan their intervention at all time and has extended the possibilities of evaluation due to the greater spontaneity of the candidates. In addition, the selection made it possible to carry out institutional diagnoses, perceived by the institution executives who have participated as evaluators.

Regarding the sociodramatic experiences, Nery (2010) states that when the individual assumes a social role in the scene, he portrays all those who live this role in his community, bringing collective and personal conflicts to the role. In this way, the stage experience enables to highlight individual characteristics and rescues a spontaneous action, and also it is an interesting alternative for evaluation in the selection process.

Sharing, in turn, refers to the moment when candidates expressed their emotions and feelings concerning the group and what was experienced. After that, at the end of the activities,

there was a reflection on what they had been experienced on that occasion, trying to relate it to the experiences outside that space, a significant moment to rethink the ways of placing themselves in an external environment.

It was also used, in the final stage of the selection, the sharing as an opportunity to close the process, in which the candidates could resume what they had been lived during the two-day evaluation.

Therefore, in the process activities focused on the professional role, the objective was to bring them to the scene, so that, based on the experience, the competences to play that role were expressed by the candidates, and also to enable them to reflect on this professional role as well as their career choices in the company.

To understand the professional role, it is necessary to differentiate it from other social roles played by the subject. Moreno (2008) conceptualizes role as a way of how an individual acts in a specific moment of his relation with the other. In this way, each subject develops several roles in his life as a way of relating to others and to the external world and also inserting himself in society.

In an organization, Datner (2006) distinguishes two types of roles: professional and functional. The professional role refers to the role played by the subject in his action to work, regardless of the position assumed. It is linked to individual aspects of professional experiences and technical knowledge required in the development of their profession.

The functional role, in turn, refers to the organization. It is the description of the position and its attributions by the company, it is the profile expected by the company for a certain function. In this way, the professional role accompanies the subject; and in a selection process the evaluators want to know the professional role of each candidate in order to verify if it is close to the functional role sought by the company.

One of the techniques used, role-playing, allows the role training, his development on the stage, that is, in a protected space. Datner (2012) states that role-playing takes into account three aspects: the "know how", which are the knowledge necessary to develop their function; the "know to be", which refers to the characteristics of the person in relation to their attitudes and relations; and "know to act", which refers to the knowledge, competences and attitudes that are mobilized by the person concerning the work.

Role-playing was used in the selections in a group experience, in which the candidates were asked to choose and represent a conflict situation at work that involved the position in focus of the selection.

This experience allowed the director to deepen questions about the dynamics of the group relations that have appeared on the scene, and enabled the candidates to construct alternatives and recreate situations experienced in the professional role. Participants were encouraged to express their feelings and sensations about that scene, a certain role played by them or other, and they were invited to rethink the conflict scene in order to change their outcome, exploring other possibilities for that situation. With the scenes, it was possible to better analyze the profile or the proximity to the desired functional role, as well as to bring candidates and evaluators to the reflection about their professional performance and new ways of playing a management role.

Dramatic game, as a ludic action with symbolic characters, was also used to work out the conflicts of group dynamics and power relations, so that it did not provoke anxiety in the participants, since they are representing characters that are not part of their reality. Conceição (2012) declares that dramatic game brings the spontaneous and creative experience in place of a more reflexive attitude of the subject in relation to their roles and manages the emotions aroused.

A dramatic game was held at the end of the second day of the selection, at the time the formation and development of the group was at a stage where group identity had already been

created.

As a ludic environment, the candidates were not so tense to represent the characters and this has facilitated the emergence of spontaneity and the evaluation of competences such as leadership, management style, strategic approach. The proposed game had a defined hierarchical leadership and provided the group to experience some moments in which there was a validation of formal leadership, and other in which this leadership was not legitimized. In the latter case, informal and authentic leaderships have emerged, with significant action to resolve conflicts.

POWER RELATIONS

When formal or informal leaderships emerge, they may or may not be legitimized by the members, and are determined by the manifest and latent power relations in the group. According to Moreno *apud* Nery (2010), when roles are more defined, the group competes for power and uses it.

For Foucault (1979), power permeates all relations established in the group:

> third methodological precaution: not to take power as a phenomenon of massive and homogenous domination of an individual over others, from one group over others, from one class over others; but to be aware that power − . . . is not something that can be divided into those who possess it and hold it exclusively and those who do not possess it and submit to it. Power must be analyzed as something that circulates, or as something that only works in chain (p. 183, our translation).

Thus, the possibilities of power evaluation are broadened, as regards the way the group is constructed and the way it circulates among the participants in the group.

Throughout the two-day selection, it was possible to observe the power in the interactions in the group; however, dramatic game has evidenced more clearly the group leaderships, according to the moment of the group and the nature of the proposed activity.

Foucault (1979) states that the individual is the effect of his power and he is the one who shares it. Power, therefore, does not focus on an individual, but appears in the relations with others. In this perspective, the role-playing activity of the professional role also enabled to evaluate the dynamics of the power relations more directly linked to the organizational hierarchy.

RETURN OF SELECTION DATA

At the end of the selection, a consensus was reached among the evaluators to consolidate the perceptions and evaluate the candidates' proximity to the functional role. The consensual result was constructed in the intersubjectivity formed in the group of evaluators.

The last activity of the selection process was the moment of the individual feedback, in which the candidates were informed about the proximity to the profile required for the position. Using socionomic techniques and methods, the evaluators could more easily provide a true and closer feedback to the candidates' self-perception, because they could perceive them more spontaneously and thus better identify the profile competences.

The interaction that occurs in the feedback is an extension of the bond between

evaluators and evaluated candidates established during the selection process. And, in this way, the use of the resources of socionomy has extended the possibilities of this interaction and has made the feedback process easier.

FINAL CONSIDERATIONS

Using socionomic methods and techniques in the selection, it was possible to work the professional role in a creative and spontaneous way, rethinking and recreating institutional roles. The selectors have developed the process approach and the candidates' profiles, evaluating them from a group perspective. Thus, it was possible to understand, in an institutional context, the relational dynamics of the candidates in the professional role representation.

The group, in a context of greater spontaneity and creativity, made it possible for individual aspects to be more easily highlighted and well evaluated. The activities carried out and the relationship established between evaluated candidates and evaluators have strengthened the demonstration of individual competences. This has facilitated the consensus among the evaluators and, consequently, has enabled the construction of better quality feedbacks.

The techniques have also enabled the process to become more formative for the candidates; when experiencing the "as if" of the professional role, the candidates could recreate ways to act in that role and even modify the institutional model.

In addition to making possible the evaluation of the specific competences for the position, such as leadership, the selection has instigated reflections on the institutional hierarchical relations, by evidencing existing power relations in the organizational culture. The theme "power" is pertinent to think critically the evaluation context considering that: the function in question has a strategic relevance for the company; the approved candidates are seen by others with a differentiated power in their institutional role; and the evaluators are senior executives of the company, who have significant representativeness and power in the process.

Besides identifying people, the selection is based on having a formative character. More than that, it starts to generate institutional transformations, by enabling the recreation and resignification of professional roles and allowing the performance of diagnosis of organizational relationships and processes.

Based on this experience, other selections have been made following this new approach, as well as the improvement of the training of the selectors involved in the processes and changes in the management of the business areas.

Acknowledgement

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Singingdrama: A therapeutic intervention instrument in bipersonal and group psychodramatic approach

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Abstract

In this socionomic research study, we examine and try the singing as a tool to achieve catharsis in the psychodramatic process in both types of research: individual (in the office - in bipersonal format), and in group, through psychodramatic experience of **Singingdrama**. We address qualitatively emerging content through a detailed description of this new phenomenon generated by means of singing. We aimed to analyze the facts and the specific situations in order to verify the effectiveness of the **Singingdrama** in the Psychodramatic approach. The singing act overcame words, by expressing the One who feels. Thus, it was observed that the singing and the drama – **Singingdrama** – united by Jacob Levy Moreno in the Psychodramatic approach, can and should be considered as one of the strategic possibilities of therapeutic tool.

Keywords: psychodrama, singing, catharsis

INTRODUCTION

At present, we live in a dichotomous world, the result of a process which has been historically established along thousands of years, in which men have attempted the domination of their instincts and body impulses, which started to be controlled by the reasoning, creating, in this manner, a dichotomy between the reason and the sensitiveness, thus banning any form of knowledge by means of sensitiveness, that is, bodily.

Nowadays, in the area of Health, scientific rationalism reaches almost all its specificities, as well as in Psychology, where we see greater appreciation of the rational to detriment of the sensitiveness by the predominance of therapies, techniques and diagnosis in which the reason is used in an attempt to make the human being come to the understanding of their history both rationally and through the one conveyed by thought or its materialization, that is, the speech. Using art to correct its historical route, Psychology, based on existential-phenomenological Philosophy and in theatre, decided to put together science and art, in this way it gives rise to Psychodrama, which "emerged as a reaction to individualist and rationalist methods prevalent in the 20th century and privileged the study of man as a bio-psycho-social and cosmic being "(Ramalho, 2011, 37). "Psychodrama is a socio-therapeutic method that has unlimited potential for integrating all types of arts: drama (theatre), music, dance, and so on." and "The arts in Psychodrama can be used simultaneously and in varied combinations"

(Moreno, J. J., 2005, pp. 8).

Jacob Levy Moreno, creator of Psychodrama, also used music as a method of intervention, he named it Psychomusic, because the musical experience meant to him moving back to the most primitive form of action, and so, he defined two forms of Psychomusic: The Organic Form - carried out by means of body sounds (voice and percussion) - and Instrumental Form - accomplished by the use of musical instruments.

Following in the footsteps of Organic Psychomusic created by J. L. Moreno (1946/2007), the Singingdrama – named by us in this way – is a psychodramatic instrument through singing and the dramatization of situations in the human existence, their conflicts, grumblings, desires, dreams, etc.

In this study, we examine the efficiency of singing, along with dramatization as an instrument for achieving catharsis in the psychodramatic process, not only as a warm-up activity, but as carrier of the catharsis integration process itself.

It also justifies the use of Singingdrama as a method that goes beyond the cognizant and rationalist approaches for it allows the patient or group to go into the act (acting out), as J. L. Moreno (1946/2007) states, that is, it allows them to leave the world of thoughts and rationalized words and explore the "as if", by means of acts and sounds, outsourcing the anguish and conflicts in a safe, permissive and warm environment.

Thus, with the aim to generate knowledge for practical application of psychodramatic technics of therapeutic intervention, we carried out a brief sociononomic research through the study of empirical nature, seeking for the experimentation and observation of singing through two methods of research: individual and in the office, using the bipersonal format; when in group, through psychodramatic experiences.

Finally, we seek to analyse the facts to check the effectiveness of Singingdrama within the psychodramatic approach.

PRACTICAL AND THEORETICAL ACCOUNT

The experiment took place in our office, and the participants were, in the case of bipersonal Psychodrama, a 6 years old child, who is named "M." (in order to preserve her identity); and applying Singingdrama in a group, ten people participated (seven Psychology students, a Law student, a Secondary School student and a businesswoman, who are named P1, P2...P10 (Participant 1, Participant 2, and so on).

Bipersonal Psychodrama: M., 6 years old

M.'s grandmother sought therapy for her granddaughter who presented symptoms such as recurring vomiting, with no real physical reasons, especially when she was at school. The first therapy session was with M.'s mother, who reported the fact that she and M.'s father had recently separated, and that he, without prior notice, abandoned their home. The father gave M. a phone so they could talk, though, according to M. and her mother, he hardly ever called his daughter, what caused her a condition of anxiety.

In her first attendance, I tried to let M. free to choose what she would like to do; so she chose the guitar and stroke it as if playing and sang songs in English, in *blues* style, improvising in fake English. "In the experiments of improvisation, the client makes music playing or singing, creating a melody, a rhythm, an improvised music piece." (Bruscia, 2000, p. 124). In the author's point of view, improvisation establishes a non-verbal communication channel and develops the ability of personal intimacy, spontaneity and playful capability.

"By vocally improvising or singing meaningful songs defences are ignored and feelings are accessed more effectively than by words." (Austin, 2008, p. 127.) According to the author, "Each person has within themselves an undeniable voice awaiting to be discovered, listened and welcomed. Once that voice is heard, one's song can no longer be silenced "(Austin, 2008, p. 213).

Recurrently, we dramatized scenes proposed by M., in which I played the doctor and she played the sick patient (we apply role inversions); I used to call her both her mom and dad, but they were always very busy at business meetings. Perazzo (1994) says that a child, by repeating stories, enables the discovery of the world, through the feeling that he or she has or reviews by way of fantasy roles.

In a certain session, M. re-used the guitar, playing in the rhythm of blues and singing: "Whenever I want to pass you something, I can't." M. continued playing and improvising words in fake English. According to Austin (2008), when we allow ourselves to go beyond our natural voice, the result is the emergence of primitive sounds and primitive emotions.

We mirrored her by singing the same as her: "Whenever I want to pass something, I can't. " M. sings together and goes on:" Because I'm in deep trouble, I can't leave the meeting "; She doubles and flips the role with her parents. The mirror, according to Austin (2008), occurs when a patient sings his own melodic line, and we respond by repeating the patient's melody back to her, helping her to listen to and accept that part of her personality, providing her with incentive and validation.

We mirrored M., bringing her back to the chorus theme: "Whenever I want to pass you something, I can't. " M. goes on: "Because I'm in a meeting." We sing: "Very busy" (we sing a double). The psychodramatic singing, according to Austin (2008) can act as a double as roles are taking roles in the patient's history unfolds in improvisation, as the patient can either change or take other roles.

M.: "I can also do something or not. When I get home they're at work". We go: "And I'm very lonely at Home" (double). Singing psychodramatically, telically, we can feel just as M., how hard it is for her to be alone, internally and externally. For Austin (2008), there is another way to sing using the words the therapist's own words in response to the patient's words, when the therapist assumes a more active role questioning and using their counter-transference feelings to deepen the therapeutic process and thereby help patients understand and find meanings from what they are going through.

The goal of the double is to contact the unverbalized, and sometimes even unaware, emotion of the patient, in order to assist him or her to express it. The more the therapist is identified with the patient, the better the double will be able to do it. (Cukier, 1992, p. 40)

M.: "It's annoying that my mom has to work. I am in my grandma's house every day and my mom have a maid. " We: "But it's not my mother." She strongly touches the strings of the guitar as if confirming what I had just sung. The structure of a song or a chord progression can produce a sense of security and achievement " (Austin, 2008, p. 17).

For Filipini (2014), role inversion enhances the power and stability of the child's ego, and decreases parental dependence allowing greater understanding and awareness of the therapist. We go on: "What I really want is my mother" (double). "But she can't leave work at night, or during the day. She can't answer the phone. " We sing: "And I just want my mother." (I repeat it singing three times then I stop, and she speaks:" Your Turn "(three times). "Singing is invaluable in this healing process. It can give us access to the invisible world of imagination, memory and association "(Austin, 2008, p. 22).

As we put together the data from previous sessions, parents' reports, dramatizations and improvisations, we came to the following hypothesis: As M. fell ill, in a way, "united" her parents, because they ended up having, by the physical symptoms (vomiting and frequent <u>Illness</u>), "real" reasons to leave work, get together again and take care of her.

We brought the suggested diagnosis to the attention of the family . The symptoms ceased in the course of sessions and they came to an end after six months of work.

Singing and playing the toy guitar worked as a warm up activity. According to Filipini (2014), its function is to stimulate body and mind for spontaneous attitudes and performances, and sung dramatization, which is the carrier of the cathartic moment. "When we improvise or resolve musical problems we become actors changing our own lives and emotion, we are agents transforming our own lives "(Lima, 2003, p. 8).

As for Austin (2008), songs have the ability to tell our stories, they are ways through which we explore emotions, expressing who we are and how we feel, that brings us closer to each other and makes us feel accompanied when we're alone.

Group Psychodrama: Open Experience

Aiming to situate participants in the session, as well as focus attention and reduce resistances, we started to work with the first phase of psychodrama: unspecified warming up, through the awareness of the place they were and their breathing. It's the "Moment of the inner self – With myself", connected to the first phase of the Identity Matrix and, as regarded to the development of roles, to the stage of *role taking*.

After this initial warm up, we proposed a sound percussion with hands flattened all over the body. "Music, because of its abstract nature, deflects the ego and the intellectual controls and, taking on the deepest cores directly, it revolves conflicts and emotions, bringing them forth" (Tyler & Paper, quoted by Ruud, 1990, p. 46).

Keeping on the warm up, we come to the "Moment of my inner self and the other", connected to the second phase of the Identity Matrix, Myself – You, and, as regarded to the development of roles, until the *role playing* stage. We ask each one to choose a little tulle veil, to communicate in pairs, with no words, only sounds. We use the model presented by Schafer (2011), which proposes that we allow music to speak for itself, in a process of musical improvisation, through deliberate creation, exploring creativity, in the attempt to establish a dialogue that expresses emotions, thoughts and ideas, in a movement to exchange, express and listen to the other.

According to Benenzon (1988), the use of hands and sounds as intermediate objects lead to the opening of non-verbal communication channels because, for the author, we are a complex sound-humanbeing-sound by the fact that, since the maternal womb, we are bathed by sounds and movements all the time, by the amniotic fluid, by bowels and organs movements, etc.

In the specific warm up, the goal was to emerge the protagonist, a conflict situation. We use some techniques suggested by Valongo (1993), who proposes a sequence that works the main elements of music: rhythm, melody and harmony. In our work we also add the main properties of sound: level, intensity, timbre and duration, as well as several musical dynamics, for the purpose of developing the spontaneity and creativity of the participants. We played a dancing African music with drum marking and binary pulsation, because according to Benenzon (1988), this is the initial rhythmic heartbeat of all of us, the heartbeats from the maternal womb. We ask the participants to make two rows, one in front of the other, and one should stand up right in front of one another. We created the binary rhythmic marking for the first row to clap their hands and we asked the second row to create another rhythm, while the first one kept marking.

Valongo (1993) considers the body itself as the most important instrument in the musical experience. By asking the second row of participants to create and improvise musically, we based ourselves in the thoughts of the quoted author, who considers the "improvisation a possible technique to improve the spontaneous capacity "(Valongo, 1993, p. 160). As we went on with the specific warm up, we worked upon the melody, harmony, and in this way we were working on several sound properties and musical dynamics.

> We describe the patient's performance as an outcome of his own creative ego in the struggle for a spontaneous existence, and we prescribe the systematic training of spontaneity as an antidote. Such training provides a true paradise, a seedbed for the development of his creative ego. It sets him from the shackles of musical tradition, until his creative ego is matured and capable to make him succeed in integrating his creativity and musical tradition. (Moreno, J.L., 1946/2007, p.368)

J. L. Moreno says that the stage is the soul and every "actor" is, in fact, the creator of his *dramatis persona*, in order to develop roles in *status nascendi*, being born at that moment, the opposite to the rigid cultural tradition. As you create, you unstandardize. "Every man is his best agent to portray himself " (Moreno, J. L., 1946, p. 333).

We proposed a group improvisation, in which each participant created their music simultaneously in the group, and then in the form of a group, followed by the simultaneous creation of a single song. A unique, descending melody was created (A flat, G flat, F flat and E flat) and at that moment the protagonist P1 emerged. Her voice stood out to the group, emerging as the vocal protagonist through the repeated "Ah, ah, ah, ah" sounds until they finalized it decreasingly, ending together, in a telic encounter "in" and "through" music. For Valongo (1993), the Psychomusic allows the person to be in tune with his possibilities and so exchange them with the sound experience of other participants.

We asked them to verbally share the generated feeling and Protagonist, P1, was elected; she stated she was impressed by the fact that she was the center of attention, the "star", she was able to sing freely and lead the group, because often times she was used to repressing her feelings, always omitting and hiding herself. We explained that the song was a protagonist brought forth by the group and we asked them to make up a scene using from the generated music and that P1 as the representative of that feeling of freedom of expression and place in the world.

Protagonist "is the client that emerges for treatment and symbolizes the common feeling which permeates the group, and receives from them the acquiescence to represent them "(Almeida, 1989, p. 32). For Aguiar (1990), it is the group that integrates to build the scene, revealing the collective in the individuality of the hero, who is the protagonist.

We asked everyone to sing the group's music once more and let the scene go spontaneously, and in this way we returned to our Dramatic Project, because "The scene will always be directed towards a dramatic resolution of the conflict that tells either the complaint or the initial proposal of the protagonist "(Aguiar 1990, 171).

In the "as if", as explained by Ramalho (2011), one works with a suplementary reality, the climax of the session, when the characters come to life, acting freely, the protagonist is invited to experience a world without limits, virtual, in which the real world is open; in this way, we can say that we are working with imagination, in a suplementary reality " (Ramalho, 2011, 50).

Austin (2008) states that vocal improvisations, with or without words, make it possible to patients freedom of associations and that they create musically a portrait of themselves or parts of themselves, which can reveal strengths, vulnerabilities, conflicts and feelings.

Following, we explained that, as they began to feel warm and moved, they could build an image from P1, who represented the dream of freedom of all of them – a body image, either with P1's movement or not, whereby they could make, speak, or sing things.

For Austin (2008), improvisation comes from a natural impulse that allows the free expression through the vocal and musical game, releasing and enabling the natural flow of impulses and thus healing can occur because customers can connect with their true voices, liberating themselves from the tyranny of duties, accessing and releasing genuine feelings thereby opening a channel to a more autonomous life.

In the perfomance, P5 raised P1's arms, simulating a flight movement, releasing and enabling psychodramaticly the protagonist's "flying" in order to achieve her greater freedom goal, autonomy and self-esteem. P2 "taught" P1, psychodramaticly, to cycle, one of her dreams revealed as they shared, enabling this psychodramatic experience in the "as if".

Almeida (1989) mentions that the egos, as they identify with the protagonist by the mobilization of affections and emotions, share feelings and promote the integration Catharsis. "This phenomenon would be the true healing phenomenon of Psychodrama, for it enables the intellectual and affective clarification of the psychoemotional structures and their resonance in human relationship... it opens to the protagonist and the group new existential possibilities "(Almeida, 1989, p. 35).

The cathartic singing was of spontaneous scenes and was the liberating means along with the scenes brought by the co-creater egos, in an active co-construction. "Catharsis means purification, discharge of emotions, confessions, relief of tensions... it occurs in the relationship of the various members of the group, from the staging of some to the involvement of others " (Almeida, 1989, p. 35).

"Music is... a resource of purging, catharsis, maturation, and by its practice one learns to organize his thought, to structure the acquired knowledge, to rebuild it, and to secure it actively "(Sekeff, 2007, p. 14)".

> We applied the technique of "sculpture" from P1, presented by Barbera and Knappe (1997), who tell the participants to spontaneously construct an intuitive body image from the feeling brought by the present moment. For these authors, the body is used as a representative of the speech, of the feeling, and of the experience without rationalization.

"Your body – and that of each of the individuals who are part of the sculpture – will bring to each one its own message, its personal interpretation" (Barbera & Knappe, 1997, p. 158). According to Cukier (1992), sculpture is more resource to implement the patient's inner symbolic content, which, in this way, become alive. There was inversion of roles, doubles and mirroring.

On sharing, everyone said how they felt during their experience. P1 reported having begun therapy a few months before, but that experience had solved the inner content more effectively than her individual psychotherapy.

FINAL CONSIDERATIONS

In this study, we were able to investigate psychodramatic techniques allied to the use of the singing – which we named Singingdrama –, such techniques were observed as carriers of the catharsis and not just as warming up, in dramatization, thus representing a therapeutic possibility.

The Cantodrama was fundamental in this process, because it allowed the expression

significantly, without the use of reason, but through the hidden and contained feelings instead, which could find an open channel to releases and cathartic re-meanings.

The improvised singing, original, unique, and spontaneous emerged and revealed feelings of more effectively than words, because by thinking we use the reason, but there may be defense mechanisms.

The protagonists singing voice took time and attitude, and said in a sui generis way what no one else could tell by them. The encounter with the true inner voice, free from the duties imposed by society opened doors to a more autonomous, expressive and authentic life.

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The magic shop. A Brazilian reinterpretation and expansion for clinical use with children

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Abstract

This is done by reading the Brazilian Rodrigues, a dramatic play for groups: The Magic Shop, created by JL Moreno and adapted by René Marineau. The game, which works primarily through negotiations between a participant / buyer and the conductor, is detailed in your steps and applications of the methodology of the Teatro de Reprise. The authors also propose an extension of the game, reporting a case of psychotherapeutic care of a child and discussing their results fast. The game is especially suitable for groups of adults in intimate contexts, which provide a ritualistic atmosphere and the authors suggest good use with groups of children in a playful atmosphere and relaxation.

Keywords: Psychodrama. Magic Shop. Swap Market. Group. Child Psychotherapy.

INTRODUCTION

The Exchange Bazaar was defined by Moreno as a technique in which the director or a member of the group (chosen by the director) would take the shopkeepers role. There would be, by fictional hypothesis, a store "filled with imaginary items, from a non-physical nature" (MORENO, 1997, p.35) which may be acquired by exchanging. In other words, the participants would ask for something they want and, in exchange, they would hand over something abstract with great personal value. According to Moreno: "One after another, the group members offer themselves to go up in the stage, entering the store looking for an idea, a dream, a hope, an ambition." He exemplifies it with a session part, in which the storekeeper Justus Randolph, according to him a sensitive therapist, deals with a depressive patient searching for peace of mind. The therapist offers the item in exchange for her fertility renounce. The patient give up the trade and Moreno assesses that the director hit "a sensitive spot", because she would have issues related to sex and birth.

Moreno's publications about the matter are meager. However, what becomes evident is that the sense of exchanging that he proposed would involve big sacrifice, apparently to charge the buyers. That strategy seems to coincide with the heavily Judeo-Christian point of view from his time, supported by promises and guilt.

There are also Brazilian psychodramatist that report having experienced the Store, by Zerka Moreno's direction and they tell the abstract exchange experience between group colleagues, in line with what gestalt therapy have been doing from long ago, in which those group colleagues exchange characteristics (qualities and defects) between themselves.

Some authors have quoted The Magic Shop in articles, such as Rosane Rodrigues (2008) and Maria Luiza C. Soliane (1998), nevertheless it doesn't look like there isn't much psychodramatic writing that goes deep in the topic. Rodrigues has participated in one of those workshops, which ended up becoming a fundamental reference for her reading of the Magic Shop, creating her own features, by adapting.

The Shop from Marineau, according to Rodrigues, one of the authors, as she was presented by himself in Jundiai/São Paulo, differs from Moreno's proposition in relevant aspects. In both, there is the valuable abstract exchange, however in Marineau's, they are converted into concrete and symbolic objects. And as an offer to the seller, the buyer would hand over equally concrete and symbolic objects that don't fit anymore. For example, in an exercise of our author imagination, the buyer could ask for a ventilator that symbolizes the lightness he seeks in his life and his exchange currency is a chain, with inmate iron balls, representing the heavy weight he's been carrying. The difference would be in the seller's moving principle. In Moreno, it appears that the buyer is responsible when sacrificing, in renouncing something valuable to accomplish a big wish. Now in Marineau, what makes the buyer responsible is the deal itself, which should give him responsible autonomy to accomplish his wishes himself, in a coconstruction process between buyer and seller. For example, our ventilator and inmate iron ball could be converted into reforms and adaptations that could make it possible for the buyer to realize that without the weight he could stay vulnerable for great dispersion or superficiality. So, the seller could, without using any kind of interpretation, offer a smaller iron ball or one that obey to its commanders willing. Just like if instead of a ventilator, being offered a net in which he could rest and recovery from heavy things and then resume them. And all claiming that, in the store, their ventilator stock has exhausted, for example. That is, without losing the fantastic of the game.

Moreno doesn't describe if he used ego-auxiliary, just show how the director acts. In 1970, The Store was replicated in Brazil with at least one ego-auxiliary performing the deal on scene, mediated by the director. Marineau, demonstrating his way of doing The Store in Brazil didn't use any auxiliary ego as permanent staff, although used to request spontaneous auxiliary, such as ego-actors [Moreno's term (1997, p.458) to designate the emerging group substitution on stage], withdrawn from the audience right after the deal is made, to show the dealed object and his final result. The storekeeper – which is both character and director – after the dealing and the buyer's agreement about the finalization of the object he will take, show the buyer's request, making use of the Playback Theatre (SIEWERT, 2014) methodology. In other words, its asked for the buyer to pick someone to be himself and the other parts of his object. The spontaneous egoactors perform to the visualization and resonance of the buyer and then the storekeeper asks if he is satisfied with the demonstration he has received. In case his answer is no, the director set up the scene again with the changes the participant requested, like one do in Playback theatre, which is not based on co unconscious notion.

THE MAGIC SHOP OF ROSANE RODRIGUES

Since the artistic inspiration from Marineau in Jundiai city, brought by the

colleague Luzia Mara Lima-Guimarães, place where she used to teach classes back then, Rosane Rodrigues has performed the Magic Store. At first to show the students what she had watched. And then, in every intervention, a new touch would reveal from her creativity.

It is worth a little stop to exam the game question. Rodrigues (2008, p.106) considers the Magic Store a dramatic game, not a dramatization, because it makes a difference saying that any game has as first goal, the pleasure. Be that dramatic, competitive, by chance or skill wise, based on Roger Caillois (1967) classification. After the pleasure, the game's goal could be to warm up, disparate spontaneous states, prepare classes, etc. In order that the goal is purely pleasure and thrill, it must be played with developed or "neutral" roles (neutrality does not exist, but what is important here is to designate something that generate low tension on whoever is playing the role), social or imaginary, because the tension must never surpass the pleasure. Now in dramatization, just like in theater, the scene is centralized around one or more conflicts, that need to be found a measure to create a resolution flow in that force field. This means, at minimum, forward for a solution.

The dramatic game, just like any other game, can only be considered playful if it keeps the players relaxed on the field. And to travel in a context that is between the dramatic and the group: the playful context (Rodrigues, 1995, pp.112-114). In Magic Store's case, for that reason, the action direction may occur between the character and the director's image. There is a physical initial warm up in which the participants relax lying down or sitted, with their eyes closed and are conducted to detect a wish, convert it into an object, detect what they do not want anymore, convert it into an object and follow an imaginary road to get to the store. Meanwhile the director gives the directed fantasy instructions, he goes along with the egoactors crew, dressing up for a magical outfit. Rodrigues (2008, p. 106) differs the term directed fantasy for groups, from the term internal psychodrama, that would be for a single person, in which the director could follow every step from the subject's image and adapt it to fit its story. In directed fantasy the conductor gives the same instruction to everyone in the group, adapting only to match his perception and intuition. The instructions set up the wishes choice, route and vehicle to go to the pictured Store. In that moment is crucial to keep the eyes closed and the environment with lights turned off. The magic in this game relies in that, when the participants open their eyes, they found, by the same calm and boring voice tone, the director incarnated on a mythical character of an old ancestor.

Along with the Grupo Improvise, Rodrigues has done interventions with the Magic Store following the steps:

SETTING FOR SPONTANEOUS STATES

- Low lights, paused and well articulated instructions.

- Close the eyes and begin the directed fantasy, relaxing the body and warming up the mind.

DIRECTED FANTASY FOR THE WISH

- Wish identification and transformation into concrete object.

- Identify what one does not want anymore and transformation into concrete object. Verification of how each one will carry its exchange currency.

- Vehicle's choice for each one to use to get to the store and how the route is, depending on what is chosen.

- Climatic and geographic obstacles potential suggestions (resistance interpolation)

- Meeting and both the Magic Store and salesman imagination

- Open the eyes

THERAPEUTIC NEGOTIATIONS

- Ask the name (playful context, between group and dramatic)

- Negotiate the deal, guiding it through the search of the buyer (active listening from what and how he explicit the wish)

- Ask if the buyer if he would like to see a result demonstration of the deal, performed by egoactors

- Offer musics inspired on the buyer's wish, meanwhile the helpers prepare an object following the playback theatre methodology. It can use egomusicians or the own audience making suggestions. In that last case, the seller should be tuned to lead with disinhibition the whole song, even if he does not know it.

- Theatric demonstration and object's resignify. Suggestion: symbolic deliver of the object.

- More trades according to the available time

THE COOL DOWN

- Ask for everyone to close their eyes again. For those who participated as an audience (That means that they did not traded with the seller directly), it is suggested that they verify if the order stays the same and that they perform the trade mentally. Everybody is instructed to follow back the route carrying the new object, verifying also if the path or the vehicle has changed too.

- Sharing time, stimulating everyone to tell how was the route, stimulating those who did not trade directly.

The game can be accomplished by only one director, as Marineau did in Brazil, but the exchange gain a lot in dimension and poetic when the crew can be composed of some egoactors that also transvestite as help characters that receive what the buyer does not want anymore and make the wish happen theatrically. This way, by asking the buyer if he would like a demonstration, Rodrigues prefers to use the Teatro de reprise (2013). In this case the egoactors, those who also work as therapeutic agents, agree with a way of representing the bought object. In other words, to play the roles freely, without the buyer's

choice on who will do what, and that way the counconscious flow can happen in a intense manner by the intuition and preparation of the egoactors. Also the sensitive hit is big and the mistakes the buyer points out won't be corrected, because it essentially makes part of that group counconscious. The pointing is accepted, but the scene is not made again, guaranteeing the buyer will take exactly what he ordered.

To get it right on the object that the buyer is going to leave behind is also below the desirable, because sometimes people position theirselves like they do not need anything, which is self-overrating. For example, recently a buyer from a group Magic Shop presentation was wishing to get a door that made her see the dead and wanted to hand over a heart shaped pillow, representing how much she missed those people. The door was converted into a tilting window that could not be opened anytime and a balloon would be slowly filled with the loss feelings that might occur in her life. But, if she would hand over the representative of all what she misses, for what would she want that door? Then, that was reformed in a way she could realize she could not stay without her precious emotions: The pain that moves and potentiate changes in all of us.

This way, even if it is guaranteed that it is a store that has everything because everyone that passes by leaves amazing things there, when the buyer asks for things he might can't handle or that are too ideal and far from their realities, in this moment the magic salesman can say that he does not have exactly the object the buyer wishes. Also offer one object more besides the ordered one, in a manner of developing therapeutically unworkable proposes and bad self-awareness. All of this is done with delicate look exchanges and humorous dialogues between the salesman (seller) and his helpers, who can make objects suggestions and order adaptations for the exchange. And always with sensitive hearing from the crew in what matters to what the buyer seeks.

The object's confection, both made by spontaneous or egoactors, counts on the coconscious and the counconscious in force at that time, believing that if the warm up and the negotiation happen in a supplemental reality and magic climate, as this psychodrama modality propose, the egoactors group will always get it right. There won't be mistakes in that case, because all the participants, including the crew will be warmed up in the process and what may look like a mistake will be only part of it. In the spontaneous egoactors case, Rodrigues recommends that, differently from what Marineau does, they get summoned from the beginning of the session, that way they can remain with the serving function and don't regress in the directed fantasy.

It is worth to remember that all experiences are accepted, without any judgement or criticism, even those that don't follow the direction instructions, because it is about a dramatic game.

The Store produce an atmosphere of fantasy, by means of a good warm up, the setting of the room, the clothes both director, egoactors and characters are wearing. It is a moment in which one gets involved with what happens, experiencing all with lots of poetry and sense of humor. This atmosphere starts from Moreno's concept of supplemental reality (1965 apud MORENO, 2001, pp.212-213). For him, the psychodrama does not take place only when we perform scenes from past, present and future situations, but also in a field in which there is something we call reality, possible thanks to our imagination. This expansion from experience is allowed in psychodrama by methods that are not used in life, like ego-auxiliaries, egoactors, empty chair, the dual, role reversal, the mirror, etc.

Zerka Moreno (2001, pp.60-61) afterwards defined the supplemental reality as a technique used to "complete and heal", capable of providing the subject a integrating effect, granting the person more autonomy to move on with life. The author gives examples from scenes in which supplemental reality is used; such as perform a dialogue

with someone that already died or a scene where the main character can expose all the contained anger towards his boss, among others.

Soliane (1998) claims that the supplemental reality is not a technique, but the reality that psychodrama works with. It may not be much perceptible when, in a dramatization, the main character reverse roles with his son, the boss, etc. Or make a presentation in a more intense manner when you play a god's role, or mythological beings, dream characters, etc. Therefore, whenever we act within the dramatic context, we are also inside a supplemental reality.

The supplemental reality makes its presence in any psychodramatic session, but in the Magic Store it emerges with exuberance, because it utilizes concrete and symbolic intermediates objects, what allow the participants to travel to a imaginary world, where it can be possible to give wings to fantasies and desires. And the best of it is having the possibility of being contemplated from their requests, which would be unviable in the world of consequences. That means, in the social context, with its more rigid and limited consequences.

THE MAGIC SHOP'S PRINCIPLE FOR KIDS IN ROSE OTAKA YUKIMITSU'S PERSPECTIVE

One of the authors had her first contact with the Magic Shop at Rosane Rodrigues's class, taking a Level 1 psychodrama course in DPSedes. She experienced the audience role by watching the colleagues performing trades with the salesman and also the buyer's role when she chose a wanted object, exchanging it for the other one that had no use for her anymore. What has marked her was the record of an intense and transforming experience. And by means of the received magical object, she became stronger to face the challenges that were presented in her life at that point. Sometime later, she started to use this modality adapted to a psychotherapeutic bipersonal attendance with a child. Therefore, the clinical case here reported is about a session, in which the director management was to incorporate the salesman role to conduct therapeutic actions.

The client was a nine years old boy, who is going to be called Pedro in here, his parents looked after psychotherapy help due to their son's low performance in school. The father claimed that he was tough with the kid and that he constantly asked the boy for a higher performance, several times proposing deals from this kind: "if you start writing with cursive handwriting, you will be gifted a new video game". In contrast, the kid frequently tried to reach for the proposed goals, but were always failing, showing low self-esteem in phrases that depreciated him, for example when he used to say that he was smart only playing around.

The session that is briefly described in here was initiated from a invented story by Pedro, in which the sun had put sunglasses and was explaining to the moon that he was protecting himself, however his own solar rays had reflected on the lenses and hurt his eyes. That way a dramatization begun in which Pedro were playing the sun and the therapist was playing the moon. The author, by seeing the hurt sun, instantly remembered the experience from the Magic Store and decided to adopt the salesman posture, putting herself at disposal to offer the sun some object that would help him to take care of his bruise. Then, still playing the moon, she asked him what he needed and the sun/Pedro answered that he was giving away light and heat but never getting anything in return. In that moment, the client/character brought the exchange matter and following the Magic Store principle, the author considered the light and heat as the things the sun was offering to hand over to the store, that is, to exchange for the items he would wish to receive. In

that way, the sun/Pedro asked the moon for a pool for refreshing. Together, they set up a pool made by pillows and by the end of it; the sun/Pedro was invited to try the object. They got into the pool and he said he was satisfied. After the trade, Pedro decided to keep going with some planets negotiations. With the Earth, the sun/Pedro said: "I came to charge you! I give you light and heat and I don't get anything back. From you, I want a 60 km air conditioner!". The Earth/therapist answered that she was out of raw material and had no technology to build such a large air conditioner, so she bargained a delivery of a smaller one. The sun/Pedro agreed. Talking to Pluto, the sun/Pedro complained that this planet had nothing but ice. Considering that ice was the only thing to offer, the deal was that the ice could be put in the pool and be melted by the sun. The sun/Pedro accepted satisfied.

By the end of this session Pedro drew the moon and the sun inside a pool and the last one is taking off the sunglasses with a dialogue box that says "I don't need it". In the next week the kid brought comic books that he created himself, telling the exchanges that took place between the sun and the planets, showing the sun with all the new received objects in the end.

An important difference related to Marineau's and Rodrigues's stores in the reported session is that the trade is not demonstrated by egoactors but lived directly by the buyer in the scene with the received objects. In the case which the Magic Shop is used as a dramatic game for children groups, probably those adaptations would be also necessary because of the kid's characteristics of being dynamic and active. In that way children could interact with the costumes and props and place their bodies in action by performing scenes with their new objects. Another interesting point to be observed is that the sun was offering endless resources, so he wouldn't be sacrificing himself in any way (like it would be in Moreno's Shop), neither handing over something that didn't fit for him anymore. The negotiations stood focused in the desired objects, where some adjusts were made considering the possibilities of the planets to produce what the sun was requesting. For example, in that fantasy the Earth could actually produce the 60 km air conditioner, but the therapist intuitively worked with the notion of reality when she was playing the role, so the object was modified to a smaller version. In Pluto's case, the object remained the same; however it was pointed that it could be efficient by putting it to melt by the sun. This therapeutic posture was adopted because of the kid's personal history, in a way that his negotiations with his father were always ending up in a goal he couldn't reach in that moment. The child could know a new model of how to answer to the world's demands, recognizing that one don't need to be as great as a 60 km air conditioner, or to find out that the features can be good (Like Pluto's ice, which initially seemed useless for the character). Besides that, Pedro experienced, in a playful context, the possibility of being recognized as a full quality sun that deserved to get things in return for the benefits he offered. By getting the magical objects, the sun could grow stronger and get rid of a protection that was also hurting him, because he got what he needed to look after himself. The boy could abandon an old resource that also brought him suffering: the symbolic filter of the sunglasses.

Everything was possible by means of the supplemental reality, which allowed approaching Pedro's issues through his imagination, in a way that the therapeutic work was experienced as a big game of trades between planets. What can enrich Pedro's experience, bringing new possibilities of being and relating from a co creation between client and therapist, expanding the spontaneity and creativity of both.

An important fact is that Pedro has established communication by means of the writing when creating a comic story, being precisely the teacher and parent's complaints his main difficult and lack of motivation. Therefore, the session stimulated Pedro to

express himself in a new and creative way, which unleashed a creator act. The result from that was that in further sessions with his parents, the kid started to position himself with more power, by expressing what he thought about his parent's decisions that concerned him, like the change school proposition, the therapy schedule, among others.

FINAL CONSIDERATIONS

The use of the Magic Store game for adults and children could be interesting to arouse the spontaneity and generate power among the participants. The several ways of utilizing it were compared and the Brazilian manner from Rosane Rodrigues emphasize the esthetic subject, make Moreno's creation live again.

In general, the Magic Store is applied as a bipersonal psychotherapy principle, like in the studied clinical case, or as a dramatic game for children group sessions, in which they could benefit from the dive into the supplemental reality. It is about a way of working the subjectivity through by imagining a universe of unlimited possibilities, where children can "buy" objects that may help them take better care of theirselves. That resource can also facilitate for the child to experience new models of relation in which reciprocity happens (exchange, give and receive) and can develop new answers, more spontaneous and creative ones, to eventually enlarge to similar situations in life.

Also for the psychotherapy and adult education (training, specialization, etc.), the Magic Shop can be a strong resource for transformation, very quickly and durable. The impression for those who submit to it, it is transformation is large scale, commonly described as a unforgettable moment. The theatrical magic and the co-unconscious communication are very powerful for those who participate, in almost sacred climate, including the director that may feel also in such spontaneous state that starts to guess right several things that weren't said. And certainly the whole group can benefit direct or indirectly from each other's trades and that is how a co-constructed diagnosis should be done.

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The technique of image construction using fabrics in the pshychodrama with pubescent

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> Sou eu que vou ser seu amigo
>
> Vou lhe dar abrigo
>
> Se você quiser
>
> Quando surgirem seus primeiros raios de mulher
>
> A vida se abrirá num feroz carrossel
>
> E você vai rasgar meu papel
>
> O que está escrito em mim
>
> Comigo ficará guardado
>
> Se lhe dá prazer'
>
> A vida segue sempre em frente
>
> O que se há de fazer ?
>
> (TOQUINHO, MUTINHO, O Caderno , In: Casa de Brinquedos, 1983)

Abstract

This paper proposes to approach the technique of image construction using fabrics, as proposed by Jaime G. Rojas-Bermúdez for Psychodrama work with pubescent. Clinical experience was taken as a means to evaluate this type of intervention. Among the researched literature there were no references found regarding the use of this technique in puberty. Some considerations on puberty have been taken up, bringing this conception in the light of the "Nucleus of the I" Theory. Other authors are cross-referenced to substantiate aspects of human development typical of this stage, following this, the technique of image construction and its theoretical foundation are presented, seeking to make a connection with puberty and finally the use of this technique will be illustrated through a clinical example, addressing favorable and unfavorable aspects of this form of intervention with this type of client.

INTRODUCTION

The word "puberty" comes from the Latin: pubis, which means down, body hair. The Houaiss dictionary (2009) defines puberty as a "transition period between childhood and adolescence, in which the development of secondary sexual characteristics and the acceleration of growth occur, leading the onset of reproductive functions."

For the psychiatrist and psycho-dramatist Içami Tiba (1986), puberty is the period that interposes between childhood and adolescence and announces its arrival, it comprises the periods of 9 to 12 years old among girls and from 10 to 13 years old in boys. At this time important phylogenetically programmed changes occur in physiological, psychic, bodily and social spheres. For David Levisky (1998), puberty is a process resulting from physiological changes, whereas adolescence is a psychosocial process.

This concept lacks discussion, since defining something is to establish its extent and limits. However, it is important to emphasize two aspects: the first one is that, in spite of being related to biological changes, both puberty and adolescence have their contours also defined by culture. Second, it is necessary to take into consideration phenomena such as precocious puberty1 which should not be considered as an indication of adolescence itself, given the physiological and psycho-affective complexity of children under eight years of age.

The present study considered a relevant criterion to define puberty the state of confusion and incoherence between what was known and familiar (childhood, infantile body, social roles within family, school and other groups) and the pubertal change to which the subjects were submitted. According to the theoretical reference from Rojas Bermúdez (1997), the corporeal, mental and social (environment) experiences undergo the influences of this stage of life and, through the role scheme, foster new exchange relations with the environment.

In the body, the striking cenesthetic changes interfere in the corporeal scheme turning this area into a zone of tension, in other words, the child starts to feel strange, not only in the form, but, in the sensations by which she is overwhelmed, stimuli coming from endocrinal changes, sexual and aggressive impulses unknown until then begin to alter the sensoperception.

At the onset of puberty, changes in identity take place, the search for an image of one's own does not happen at once, because the childhood behavior patterns still present allow steps back to them and forward to the new standards required by the changes of puberty, the childish games give way to eroticized games, such as "a crush on" and "hanging out". A period of confrontation with adults begins.

In the mental space subtle changes occur: emotions interfere in cognitive life (area/mind) and vice versa. Abstract thinking, introspection and reflection gain importance along with critical reasoning, the capacity for interpretation and judgment. According to Piaget (1994), after 11, 12 years of age, constructed thinking becomes possible, logical thinking leaves concrete manipulation and moves into the field of ideas communicated through language. Thinking is "hypothetic-deductive", the subject is able to theorize about the world, this new way of thinking takes a great deal of mental work.

The environment is not perceived and felt as in the infantile universe, the subject's action on it and vice versa creates changes that enable the perception of new experiences, because, in this stage which inaugurates adolescence, the use of autonomy and independence is increasingly required. The entry in 5th and 6th grades marks the change in school life, that demands greater responsibilities and in which group work in school is intensified.

Moyano (2006) highlights some aspects in the structuring of the "I nucleus" that are

relevant to the socialization process and important to the comprehension of the child`s entry in this stage of development in which social demands intensify and put her in touch with diverse groups (environment area).

THE DEAMBULATION

It begins in the structuring of the defecator role with crawling. It culminates with the biped position and walking as the child starts to integrate her body by force of gravity during the structuring of the urinator role. At this stage the child explores the space, the mother's and/or caregiver's attitude and the affective climate that surrounds these relationships may or may not allow the child's autonomy regarding their interest and the exploration of the environment.

THE INCIPIENT SELF

The experiences of this stage distinguish, from the sphincter control, the possibilities of opposition, control, pleasure, displeasure, exercising their will through sphincter control. Both anal and bladder sphincter control are related to the contents of the perception of their internal life, that is, as the significant environment represented by the social-affective network, and specially the mother-baby relationship, deals with these contents. Fecal content is directly related to the social manifestations around it, whereas urine is related to personal pleasure. Both are related to the possibility of how to show oneself to the world. Feces are products which have shape, smell, color, contents from ingested food and are a symbolic representation of their social, personal and other productions. The way the environment reacts to them origins emotions, feelings subjectively experienced by the child, especially in the mother-baby relationship, and with the affective network surrounding her. While the possessions of the Self start to be detailed and the process of dependency decreases the Self enriches itself and triangulation begins. The experience of triangulation involves unique socio-affective experiences that have a subjective meaning for each child, their vicissitudes provide the conditions that support future relationships, a door that opens to the entrance into the social.

THE STRUCTURING OF THE SELF AND SOCIAL ROLES

The structuring of the self and social roles takes the child out from her familiar environment and puts her in contact with new relational networks (school, groups of friends, etc.) and various social demands require new behavioral patterns. The relational standards experienced in the identity matrix, primary locus of affective learning, form the subjective repertoire which the individual carries to the new groups. For example: she may perceive the environment as threatening, nurturing, dangerous, reliable, she might feel accepted, excluded, distrustful, frightened, etc.

THE TECHNIQUE OF IMAGE CONSTRUCTION WITH UNSTRUCTURED FABRICS FROM ROJAS-BERMÚDEZ

The definition of the term "image", according to the Houaiss dictionary (2009), comes from the Latin: "imago, `image, representation, portrait (pictorial, sculptural, plastic, verbal);

the representation of a person (usually the father, mother or a loved one) formed in the unconscious during childhood and preserved in an idealized manner in adult age, according to C. G. Jung theories."

Khouri and Machado (2008) refer to Laplanche and Pontalis, in defining the term imago for psychoanalysis, which is very similar to the concept of identity matrix from J. L. Moreno:

> [...] an unconscious prototype of characters which preferably guides the way the individual apprehends the other; it is drawn from the first real and phantasmatic intersubjective relations from the family environment. […] it is seen in it, rather than an image, an acquired imaginary scheme, a static cliché through which the individual aims at the other. The image can, therefore be objectified, either in terms of feelings and behaviors or in images. (emphasis added)

The "Technique of Image Construction" was created by the Colombian psychiatrist and psychodramatist J. G. Rojas-Bermúdez, in the 1960s, based on neuroscience studies on mental image. Rojas-Bermúdez school is based upon the construction of images as one of the fundamental methodological approaches (methodology form/content). Its use is based on the idea that mental activity works through images.

The emergence of the technique is related to questions raised by Bermúdez, from the classic psychodrama, the idea of catharsis and the intervention by dramatization. For this author, the gaps left by this form of intervention (the dramatization) led him to the form/content methodology (KHOURI and MACHADO, 2008, p. 89) and to the creation of the technique as a form of intervention that allows the expression of symbolic contents, of which mankind, semiotic animal, is the sole heir in the animal species.

The constructing of images is a form created by the patient and shows how he/she apprehends the internal reality, it's a patrimony of those who produce it and must be respected without any interference from the psychodramatist; the image has its own content, which only the protagonist can interpret. Through the constructing of images, it is possible for the patient to objectify their internal contents and observe them from the outside, which effectively produces the comprehension about their subjectivity and enables connections and the production of senses and meanings.

Bermúdez (1999, p. 13) clarifies:

> This technique favors objectifying parts of the individual's inner world, at the same time gives way to the phenomenon of "reafference"[2], which triggers new reactions and experiences related to the material presented and emotional responses which originate from this internal mobilization are also frequent.

The phenomenon of re-afference mentioned by Bermúdez is the possibility of the image to be modified by the subject, both in the scenario with the unfolding in other images as in a cerebral level, that is, this way of intervention, psychotherapeutic experience, mobilizes in the subject a deepening of contents, and the new mental construct modifies the brain circuits. The following graphic illustrates this concept.
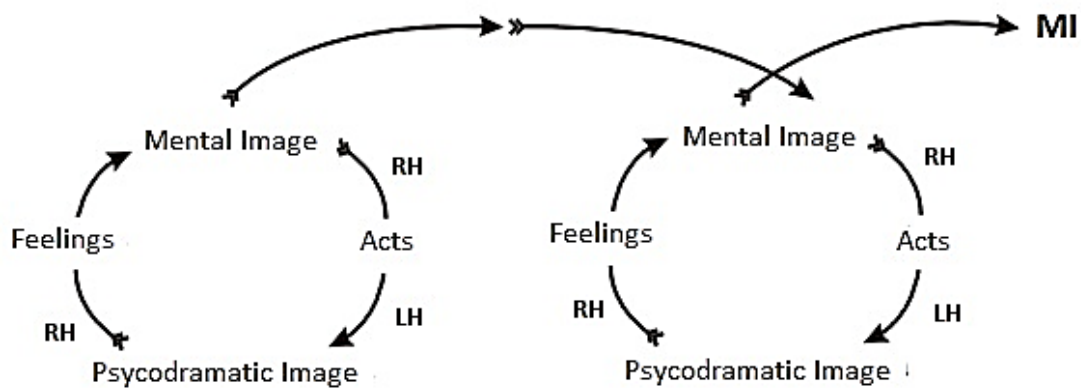
Khouri, G and Machado M.L, 2008, p. 100.

The record of images produced by the right hemisphere (RH) can be accessed through the technique of image construction, when constructing the psychodramatic images the patient doesn't have specific codes previously learned, such as words, for example, thus, needs to focus with attention and reflect on their own mental images, and hence create a way through which information can be transmitted.

The protagonist can observe the image from the outside of the scene, take its place and experience sensations evoked by the assumed body posture, the director can intervene from the start, can initiate a dramatization. When experiencing them, the integration between the motor and visual happens, which allows the reorganization of mental contents which the patient communicates with the word. Various possibilities favor the protagonist to reafference the image: by making adjustments on the image (MI) observing it from the outside, they will be able to perceive the equivalents of their mental images records, which promotes the interhemispheric integration. The access to the patient's contents through images is free of social control, unlike the spoken language, the words elaborated in a linear and ordered manner are submitted to the control of the culture. (LH)[3]

The image is a metaphorical language, symbolic expression that allows the understanding of the world apprehended by the individual, it is not a sketch of reality, but, the result of dynamic processes experienced by the patient. It is the expression of their psychic reality.

It was Bermúdez (1997) clinical observations about the behavior of an introverted psychiatric patient, with whom he managed to communicate through large pieces of fabric, experimentally suggested, that led him to the creation of the technique. After having failed communicative attempts with puppets, Bermúdez experimentally used fabrics as a form of communication and observed that the referred patient tore the fabrics into strips and used them to communicate by creating forms.

These observations by Bermúdez (1997) led him to understand that the fabrics went from Intermediate to Intra-intermediate Object, that is, initially used as a means of communication with the environment, arises as a way in which the I divides attention, in a part that pays attention to itself and in another that pays attention to the object, in this way, it diminishes the egoic surveillance over its contents and the production transferred to the object, puppet, fabric, etc. becomes more spontaneous. Bermúdez argues that the fabric technique is an egoic catalyst, and moreover an expression facilitator, which, used by the protagonist himself, establishes a connection with himself and secondarily with others.

From this moment on, fabrics started to be used for the patients to express their feelings and emotions and, ever since, have become a material resource for the image constructing

technique:

> The instruction is to express with the fabrics what one feels, thinks and believes to occur to them, or to symbolize some term or meaningful concept which they have used. […] it is a similar procedure to the construction of images with people. The big difference is that with the fabrics, because they don't have a definite shape, the protagonist internally elaborates a form and expresses its internal contents. Forms that are, in general, symbolic and, therefore, allow us to approach the patient's capacity for abstraction and creative process. (same, p. 176).

The materials to be used are fabrics of varied colors, unstructured, smooth and very light, so as to facilitate the construction of two-dimensional images, thus avoiding the digit-thumb clamp (LH) movement to be used, but, rather, a more archaic movement, a gripping one (RH), which reveals more primitive images (RH).

METHODOLOGY

For this study, three cases were chosen and an image of each case was selected. The names used are all fictitious and the data will be treated anonymously and confidentially.

The technique of image construction with fabrics was used in bipersonal psychodrama with pubescents and their images were sometimes photographed by me, other times by the own patient and had the proper authorization from their guardians for their publication.

This work does not aim to describe the cases neither to deepen the results obtained in the process of each patient, but, rather, to approach the use of the technique with the clientele at puberty.

CLINICAL CASES

Emerald: 10 years old, 5th grade, in psychotherapy process for six months, refers to the anguish from the rapid and abrupt body change that comes from precocious puberty.

The construction of the image allowed Emerald to perceive how distorted her perception about her body was (sensoperception) and to talk about the anguish and sadness which she carried due to feeling different from the other mates and the direct relation with impulsive and aggressive behaviors that permeated her relationships with her peers.

Jade: 11 years old, 6th grade, started psychotherapy after a bullying episode. Her psychotherapeutic process was experienced in an intense and committed way. She managed to understand subjective aspects, regarding the functioning of her inner world and, thus, it was possible to resize her social roles. She also learned to defend herself and to stand up for herself before the groups in which she was inserted.

Upon realizing her psychotherapeutic process had come to an end (in that moment of life), after a few sessions in which this theme was discussed (the discharge), I requested her to do the image of the beginning, middle and end of the psychotherapy process. Jade showed in images her evolution since the beginning until the moment in which she was. She revealed to be sure of her functioning, the creative alternatives she had found to conflicting situations and, thus, synthesizing her process, put an end to them, feeling ready to experience the challenges of her life.

Sapphira: 11 years old, 5th grade, she was referred to psychotherapy by her mother's psychoanalyst. She presented with separation anxiety since moving to a large school, comparatively much larger than the school where she had studied since kindergarten, which was a small school on the street where she lived and that reproduced the same protective family standard, especially from her relationship with her mother.

Upon facing the reality of 5th grade from this new school, larger and distant from her home, symptoms of separation anxiety broke out and it was necessary, furthermore, an intervention with the school. At a given moment of the treatment, Sapphira, who was in the process of autonomy discovery, represented, through images with fabrics, her relationship with her mother, since, the more she become independent from her, relational conflicts started to settle in a way that, in making the image of the "before" starting psychotherapy and the moment in which she was, she was able to become aware of her "becoming independent" process and of the conflicting relations with her mother facing this new form of relation, fruit from this process.

In this picture, both figures are united by an only piece of fabric representing the arms

of them both. In the second picture, below, they appear separated side by side.

CONSIDERATIONS

Given the universe of cognitive, biological, social and affective transformations of puberty, which heralds the advent of adolescence, the estrangement of the infantile universe starts to mark a new epoch: the make-believe and board games no longer interest. It is also observed that the use of dramatization in bipersonal psychodrama may be an inhibition factor, since the body becomes a tension zone. The factors of this stage of development put the psychodramatist before a limit in the clinical intervention with pubescent: how to intervene?

The technique of constructing images with fabric was used as an intervening resource and became possible because of the capacity of abstract thinking, of symbolizing, interpretation and associative capacity which develop in puberty.

The use of fabrics as Intra-intermediate Object offers little body interaction and produces a relaxed environment for feelings, thoughts and questions of their inner world. Through the image constructed outside of the body, the speech metaphor makes sense producing significant results in the psychotherapeutic process.

One issue arises: can the technique be considered an intervening resource for the psychodramatic psychotherapy in puberty? In view of this question, important considerations must be observed:

- Although puberty is marked by biological changes and by new cognitive abilities, the singularity of each subject should serve as the basis to decide whether the technique should be used. A client in a startled state, with the self dilated will be kept from turning their attention to the mind area.

- It is important to highlight that, both puberty as adolescence though related to biological changes, their contours are also defined by culture.

- It is necessary to consider that the phenomenon of precocious puberty is not properly an indicator to adolescence. The psychodramatist needs to have knowledge of the biopsychosocial development of this clientele, in order to be able to evaluate their client's condition for the use of this technique.

CONCLUSION

Although the technique has proven itself favorable in the use with adults and Bermúdez does not refer to its applicability with clients at puberty, this resource was used as a means of intervention and its results favored the protagonists in the elaboration of psychic contents and their reorganization. Though the technique was used without literally following the applicability protocol, that is, without the request to produce equivalent body images, the use of associative thinking about them, the hypothetical-deductive thinking led the clients to "reaffer" the image and to the consequent understanding of their contents.

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Notes:

[1] Recent studies show that there are variations regarding the age of onset of precocious puberty. The studied populations show variation between 6 and 8 years. For Endocrinology, however, the relevant criterion is the speed with which the secondary sexual characters manifest (CASTRO).

[2] We did not find any word in the Portuguese/English language to translate the term, however, the Houaiss Electronic Dictionary of the Portuguese Language (2009) defines the term "afference" as derived from "conducting afferent, which brings; physiology.: which drives an impulse to a nerve center (it is said of sensitive nerve fiber); physiology: that which leads from the periphery to an organ or to the inner part (it is said of vessel or nerve)".

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Debate-Theatre in La Reina

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Abstract

This article introduces the characteristics of the Debate-Theatre, a variation from the Spontaneity Theatre, illustrated by the account of a session in which certain issues were raised. A historical background and the context of this approach, as well as its correlations with other work modalities within this field, are presented. In this format, the audience is invited to debate a specific topic, either previously announced or chosen at the session. The aim of the process is to gradually move from the more traditional verbal debate onto a scenic approach, during which the audience will improvise a story that simultaneously expresses both their feelings and thoughts regarding the chosen topic.The event is led by a director in conjunction with a team of trained actors whose objective is to stimulate the participation of the audience.

Keywords: Spontaneity Theatre. Debate-theatre. Sociodrama. Axiodrama.

INTRODUCTION

The debate-theatre is a form of performing arts, which derives from the "spontaneity theatre", originally presented by Jacob Levy Moreno (MORENO, 1923). This author is known as the creator of Psychodrama – an elaboration of this same theatrical experience, in which it was found the therapeutic effect of an improvised staging of existential conflicts, where subjects act on stage creating and performing as characters cloned from their personal experience (MARINEAU, 1989).

The spontaneity theatre is basically an improvised theatre (JOHNSTONE, 1990); CHACRA, 1983), in which improvisation is no longer used as a training strategy in order to become the spectacle itself. The absence of rehearsals and of a more elaborate production shifts the traditional aesthetic focus, taking what happens "here and now" as priority values: the spontaneity, the participants' emotional engagement and the collective constructions.

The practice of the spontaneity theatre allows the detection of two basic orientations. One of which focusses the dramatic production on the performance of a group of actors, preferably specifically trained, that captures the audience's contribution and uses it as raw material to create both the text as well as its simultaneous staging, in real time. The other orientation instrumentalizes the audience's transformation into actors/authors, with the spectators themselves occupying the stage and translating their collective creativity into it. In this case, the troupe of actors take the roles of professional facilitators of the unexperienced people's scenic performance.

Between these two extremes there are several intermediate combinations that use different ways of occupying the stage with actors both prepared and supposedly unprepared for

acting. The relation between these two theatrical poles – stage and audience – creates a kaleidoscope of alternatives that have their own expressions throughout the History of theatre, from ancient times to nowadays. This can also be said about the correlation between a spectacle that was prepared and another that is built in the moment.

Through this perspective, the formats of spontaneity theatre are as diverse as the theatrologists that practice them. However, it is possible to name a few work formats that have become models, from which it is possible to develop different styles and propositions. For this purpose, we deemed relevant the Dramatherapy (JENNINGS, 2006), the Playback Theatre (SALAS, 1993), the Dramatic Multiplication (KESSELMAN; PAVLOVSKY, 2000) and the Audience Theatre (AGUIAR, 1998).

In the Dramatherapy, the work begins with a script that stimulates the improvisations done later. There are several ways to do this. One of them is to, as a group, thoroughly examine the offered script and focus on a deep comprehension of the characters, the conflicts and the plot. Whilst attempting several strategic momentary performances, the script's relevant aspects are identified along with the possibility of alternate changes. This creative work allows a confrontation of the conflicts that illustrates the group's issues and has, as a consequence, a transforming effect.

The Playback Theatre, the current hegemonic format, often gets confused with the "Spontaneity Theatre" itself (GARAVELLI, 2003), when the particular is designated by the universal, which ends up getting taken for the particular[10]. In its most classical and original form, a group of actors offers to improvise, in real time, stories told by members of the audience, or even emotions explained by them. The narrator, then, sees its life transformed into art. Hence the name "Playback".

A Brazilian version of this proposition has introduced some meaningful modifications to the original format, and was rebranded as "Replay Theatre" (RODRIGUES, 2013). Another one, the "Creation Theatre" suggests not to exactly enact what was told by the audience, but to create a new story from what resonated among the actors based on the audience's contribution (REÑONES, 2000).

The "Creation Theatre's" work line has an important contact point with Kesselman's and Pavlovsky's proposition called Dramatic Multiplication. Originally set within Psychodrama, from a critic perspective and an alternate comprehension of the psychic phenomena, the idea is that any situation told resonates somehow with who has listened to it, mobilizing fragments of memories lived by the "listeners" – resonances -, scenes which can be taken onto the stage. One of its developments is the "multiplication theatre" and, more recently, the "molecular theatre", both proposed by Sintes (SINTES, 2002; SINTES and DOTTA, 2008).

The debate-theatre is an innovation proposed by a Brazilian troupe, Companhia do Teatro Espontâneo (The Spontaneity Theatre Company). Founded in São Paulo, during the 1980s, it was terminated around ten years later, and then re-founded in the city of Campinas, where it survived until the first decade of this century. This group was characterized by the diversity of formats with which has worked (including the aforementioned) throughout its history and by its disposition to experiment with new alternatives and to make its inventions available. One of its major experiments was the so-called "Escola de Tietê" (The Tietê School), an educational project that initially aimed to qualify psychodramatists, but that gradually became an important experiment on the development of spontaneity theatre operators. The word "School" is used with a double sense, meaning both an educational institution and the content of its propositions.

Its work axis was always the audience's theatre, i.e., to transform the spectators into

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[10] This same phenomenon occurs in Psychodrama. In theory, Psychodrama is just an application of the Spontaneity Theatre, with psychotherapeutical purposes. However, there is a whole area of knowledge and practices, whose correct denomination would be "Socionomy", frequently called "Psychodrama".

actors, bringing the audience onto the stage. This instrument gives all participants some initial warm-up exercises, and then seeks a story to be enacted. In the beginning, there is only a plot embryo, often just the main character – the protagonist – performed by a member of the audience. The story is build and acted at the same time, mostly with the spectators' participation. On the troupe's actors, there rellies the task of leveraging the performance, acting along the "amateur" actors, helping their creations and stimulating them to perform their roles.

This model tends to present two great challenges. One is the unpreparedness, in theory, of the actors coming from the audience. Some of their difficulties: moving from the verbal account to the character incorporation; taking on fictional roles, letting go of the reality in which they live; the absence of familiarity with aesthetic resources, and so on.

Another challenge is the entitlement of the "professional" actor's role[11], part of the team that coordinate the activities. Since the acting priority belongs to the people from the audience, often the troupe's actors are not too demanded, which tends to generate frustration from seating on the bench as a backup for too long. To balance the participations, obtaining both a satisfactory aesthetic effect, benefiting as much as possible from the trained operators' contributions, as well as allowing the scenic expression of the feelings, conflicts desires, worldviews from the people who came to the event – that is the utopia.

On the other hand, the spontaneity theatre clientele is mostly made of people with a reduced theatrical experience, whether on stage or on an auditorium. The contact they have with subject matters of their interest is usually made on lectures and conferences, resuming innovation to panels expositions, film exhibitions or short theatrical plays presentations. The "moralist" character of these formats assumes that the target-audience is passive, or at best, eager for enlightening ideas.

To overcome this passiveness, some more participative formats are being explored. The "focal group", for instance, allows the display of ideas and feelings, using basically verbal communication. Another example: the so-called "dynamics" (from the original term "group dynamic"), interactive games with a previously planned structure, that aspire to go beyond words, including physical tasks and the use of objects and tools. The moralist tendency still may prevail, in such cases, insofar as the coordinators has a final word, regarding interpretation, conclusion or counselling, partly recovering the logic of a traditional lecture.

The use of theatrical resources as a form of target-audience expression has two important historical icons: Bertold Brecht and Augusto Boal, both having artistic trajectories characterized by radical political commitment.

The former has developed the "didactic play" (KOUDELA, 1991). This model resembles the dramatherapy mentioned above, but has no therapeutic purposes. The group is offered a short sketch, and it is induced to experiment its various forms of representation, making consecutive criticisms and self-criticisms, stimulating the search for scenic alternatives which potentialize the expression of the text's accredited meaning. Such strategy allows the subjects to get involved and to deepens their comprehension of the conflict in question. In this instance, there is no creation of a verbal text, that is never-changing, as a basic stimulus, but there is a creation of an "actoral" text, volatile, of instant consumption, immediately digested and overcome.

Boal (1996, 1999) was a prodigy at creating theatrical games that allowed the community to express itself and, at the same time, to broaden its consciousness, specially regarding the oppressor-oppressed relationship, a consciousness that would foster the possibility of actions that sought its eventual overcoming. Apart from specific interventions, ephemeral, in which the improvisation happens within a previously established structure, he

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[11] Rodrigues, R., in his PhD, presented in 2013 at the University of São Paulo (USP), calls these actors "ego-actors", as an homage to the traditional psychodrama terminology "auxiliary-ego", the therapist that, on stage, "lends their ego" to the protagonist.

also proposed a more prolonged kind of intervention, where the participants are stimulated to create collectively a text that represents them, to be then enacted. Here, the author comes closer to the famous "Living Theatre" experiment.

An important question to be asked regarding the spontaneity theatre is: Who does it work for? The presentations that are open to the overall public do not always count with a strong enough attraction force, first because there is not a theatrical culture capable of competing with the television's appeals or even with uncompromised leisure, activities done by the majority of the people. If going to the theatre is practically not an option, going to a "spontaneity theatre" is even less so, it is something that almost no-one knows about.

Whith that in mind, the most viable option is to organize a programme of on-demand sessions of spontaneity theatre, usually by an institution, corporate companies or an event organizer (congresses, celebrations). In general, the one who hires it has specific goals in mind, usually trying to convince people to adopt certain behavioural patterns regarded as desired, values to be built into the target audience's mind. Less often, however relevant, is the use of the spontaneity theatre to investigate opinions, preferences, relational moods and other group phenomena. In this case, the art would be just a tool used to reach these goals, which in theory, would go against its liberating character.

Nevertheless, there is a possible interest in proposing to people the debate of some themes, direct or indirectly, immediately or not, related to their lives, as a means of social intervention, with neither a moralist, nor a manipulative bias. The spontaneity theatre's hypothesis is that this approach can be empowered when articulated with the transformative potential of the artistic action – in this case, the theatre. This is a non-utilitarian art, it is not to be confused with the passive or mass consumption of third-parties' artistic products (AGUIAR, 2010).

THE METHODOLOGICAL PROPOSAL

All of these issues became a backdrop for the Spontaneity Theatre Company's work, which was constantly looking back at them – and was definitely not alone at this, since these same afflictions must visit meetings of other groups of artists that pursue similar goals.

Assuming as fact that the participant audience is more familiar with the verbal dialogue, the debate-theatre suggests, in a first moment, the approach of a theme made only orally. As the discussion unfolds, the troupe's actors interrupt to perform completely improvised short scenes (one minute long, on average), through which they seek to encourage a deeper reflexion and to offer an example/model of scenic expression.

When one speaks of completely improvised scenes, in practice, it means that the actors come onto the stage not knowing what they are about to do. Once they are on the scenic space, they act from an instantaneous intuition, although still within a dialectic model (thesis-antithesis-synthesis), in which the first actor – technically the protagonist – brings up a situation, the second one creates a conflict and the third one, pointing to the relationship between the first two, offers a path to a scenic solution. Oddly enough, the strongest and most beautiful scenes are the ones where this instruction is closely followed: when one goes onstage already with some idea of what to do in mind, the scenes tend to be impoverished. At least, this has been observed in this kind of theatre.

The incorporation of this model demands intense work from the team. The workshops are usually weekly, when the previous performances are examined and assessed, and alternate forms are experimented and are subjected to thorough analysis. On these occasions, the group seeks to explore the entire range of acting possibilities, along the lines of the Grotowskian theatre, with a broad appreciation of the body and of the actor's personal resources

(GROTOWSKI, 1968), associated to Umberto Eco's "open work" (ECO, 1991).

During the performance, the actors do not engage in the verbal debate. They only watch the group's movement, letting themselves be saturated by the emotional mood, seizing the relationships' dynamics in a non-rational manner. This way, the scenes emerge from their deepest feelings and serve two main purposes: to mirror the group and to create a temporary synthesis of its reflexion. The mirroring allows the group to reposition itself within its movements surrounding the task. The synthesis favours the relocation of the debate to a new height.

Throughout the session, the director suggests to members of the audience to come onstage the act along the troupe's actors. This way, the participants themselves incorporate the mirrored perspective and the critical distance.

The climax happens when the verbal debate becomes scenic: the actors now all come from the audience and build collectively a story that is enacted right as it is created. This story is usually longer than the short scenes that interrupt the audience's speech and constitutes a real scenic debate, that incorporates the contributions brought until then and shows how far the group has gone in the comprehension and reflexion of the proposed theme.

THE SESSION IN LA REINA

The case described in this paper took place in November 2003, at the La Reina Cultural Centre's auditorium, in Santiago de Chile. The session's theatrical direction rested on this author. The actors of the Impromptu troupe, a local spontaneity theatre group, were asked to create a cast ad hoc.

Those actors already had some experience with the debate-theatre. Their director had participated in a seminar in Campinas. Two actresses had taken part in performances by the Spontaneity Theatre Company, in Buenos Aires. And almost all of them came from a workshop I gave, as part of the post-graduation programme, at the Mariano Egaña University, in Santiago de Chile. However, the team formed for this performance had no history of work together, let alone with debate-theatre. That created an important challenge.

The radical improvisational demand, coming from the actors during the short scenes, is relevant, because the debate-theatre's timing is very specific. If the interruptions are long, with the actors preparing to go onstage, either using elements (costumes, objects, etc.), or trying to settle the slightest on what will be performed, it un-warms the audience and freezes the debate. It is important to note that the interaction between the troupe and the other participants requires a balance that, keeping the characteristics of a theatrical experience, does no obfuscate the audience's participation.

Another uniqueness of this session was its theme. Usually, with the debate-theatre, there is a previous announcement, so that when people come, they already know what they will be debating about. The La Reina invitation had no explanation, so during the session the director had to improvisationally introduce a new phase, a poll to the participants so that they could decide the subject they wanted to deal with through the debate-theatre.

The inexistence of a previous theme affects the initial warmup's planning. When people arrive, they are not focussed yet on the task that awaits them, nor to act together. For this reason, the warmup is an orientation of the energies towards a determined goal and a provision towards synergic actions, which will constitute a groupness of that moment.

As this is a theatrical work, it is imperative to encourage a good spatial relation, to put bodies in motion, that the energies stop concentrating in the brain to find new channels of expression, that people can experience the pleasure and the importance of complementarity, that there is an openness to fiction and to fantasy, and so on. In the debate-theatre, the warmup

may include a focalisation on the suggested theme. When there is no such theme, like in this instance, the warmup was done without this reference. However, the choice being made on the spot favoured, through a different path, the necessary concentration.

Another interesting aspect was the route taken in the final dramatization. The story brought by one of the participants – duly stimulated by the debate-theatre's ritual – focused on an embryonic solidarity between people from different nationalities and ethnicities, that were victims of a circumstantial bullying for political and judicial reasons they had nothing to do with. Instead of the creation by the group of a plot that addressed those issues, the director was surprised by one member of the audience that, interrupting a barely started dramatization, urged everyone to immediately express the collective harmony and union beyond any eventual differences that there could be between them. The idea excited the participants, all of whom came onstage and held hands, forming a great circle, and that closed the session.

When the author of this proposal interrupted from the audience, the director felt a brief discomfort. He realized it was someone who knew some performative tools from Psychodrama, that differ from the debate-theatre's orientation, which prioritizes scenes with a plot – beginning, middle, ending -, centred on a protagonist. The proposal changed everything, it was as if the proponent was stealing his role as director, offering an alternate defying solution.

The events then unfolded vertiginously. Since the audience had very enthusiastically accepted the proposal, the director came to the conclusion that this was the desired path to the group and, therefore, it should be followed. Above of and despite the validity of the model he wanted to put into practice.

Another important characteristic from the experiment in La Reina: the director was the only one who spoke Portuguese, in a group of about 80 people, whose native language was Spanish. Even with the director taking the risk of expressing himself in a poor and confusing Spanish, and understanding only parts of the crossed dialogues that took place among the Chileans, this interaction was possible and the performance was very satisfactory.

DISCUSSION

This experiment shows that it is possible to produce an improvised theatrical work, even when the conditions offered are not those considered ideal.

In this case, there was a language barrier, as mentioned, that could have posed as an obstacle to the collective production. Throughout this director's personal experience, similar phenomena were observed when directing sessions of spontaneity theatre in countries who spoke languages he did not know.

Another adverse condition was the inexistence of a team with previous training and without a close connection developed through a thorough work together. The affectional availability seems to have been fundamental, in this case, apart from the fact that the actors had already had previous opportunities and technical knowledge, even without having put it into practice. The communication between the director and the actors was eased, and they could learn the significance of their task and could put their artistic creativity into action.

On stable theatrical companies, the mission overcomes the mere event, like in this case. Their duty is not to merely act, but to experimentally build their own techniques, which can bring sturdiness and consistency to their work. In the present case, sturdiness and consistency was being built by another team, and there was a quick transference of knowledge within a context of "significant learning".

The irruption of a proposal that differs from the scheme planned by the director can be approached in several ways. One is the challenge to the sensibility and mainly to their spontaneity, since it is a new, unexpected, fact that demands and immediate and creative

answer. In the theoretical perspective of the spontaneity theatre, the directors are part of the group, even if it is a distinguished role, which means that they produce and are produced simultaneously; they are co-creators of the collective work. Albeit not having to necessarily subordinate themselves to alternate proposals that come from the group, they cannot refuse to consider them and assess them on a depth that goes at least one step beyond the surface, from what is formally explicated.

The same thing happens with direct or indirect emotional displays in the group, which are important information regarding the work and the paths it takes. In this case, the excitement with which the proposal of harmony was embraced was an indicator that could not be discarded. On other occasions, the audience manifest itself in the most unusual ways, such as distraction, sabotage, dispersity, overlaying of needs (hunger, urination, sleep, etc.). All of these phenomena need to be taken into account.

Another important aspect is related to facing conflicts. In the session described, the director expected to deepen the exploration through the creation of new scenes, through a rhizomatic plot that favoured this confrontation. That was not the path taken by the group. Also in this case, the great challenge that presents itself to the director is to assess the resistance and to decide if it is a matter of confronting it and trying to overcome it or if it simply establishes the limit the group can reach while approaching the theme. There is not a default solution, leaving room to, once again, search for a creative and spontaneous path.

CONCLUSION

It has been ten years since this experience in Santiago. Since then, many troupes have been dedicating themselves to the debate-theatre. We even heard that there are many people across Latin America that dedicate themselves to the spontaneity theatre and that make their living out of it. And the debate-theatre is one of their tools.

From a technical point of view, many skills and precautions were developed throughout this history. The aesthetic concern prevails, given that the aesthetic quality is defined as the reliability of the artistic message: the power it has on, not only those who make art, but also on those that consume it. With the debate-theatre, maximizing its transformative potential, since its most renowned use has been as a socio-communitarian intervention device, as a device both for Axiodrama and for Sociodrama[12].

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[12] I understand Axiodrama as the use of spontaneity theatre as a tool for approaching communitarian issues, whereas in Sociodrama, the spontaneity theatre's objects are the group's phenomena as such.

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Mosaic of lives: reflections on sociopsychodramas in collective health

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Abstract

This paper is based on the experiences of a Psychology training placement with a group of women diagnosed with depression, who are service users of a Primary Care Health Center in a city in the North-West region of Rio Grande do Sul. In the main focus of our reflections is the search for interventions that can liberate roles that have crystallized around this diagnosis. With this in mind, we emphasize the contributions of Morenian philosophy, as these stimulate the development of spontaneity and the rupture of hegemonic social conserves. Thus, we observed how the public environment of the primary care system can be turned into a setting that fosters the human potential, and through work embedded in the socio-psychodramatic theory can further expand general practice.

Keywords: Socio-psychodrama. Public health policies. Extended general practice

INTRODUCTION: POSSIBILITIES OF IN(TER)VENTION

Because the dark hour, maybe the darkest, in broad daylight, preceded this thing that I do not even want to try to define. In broad daylight it was night, and this thing that I do not want to try to define yet is a quiet light within me, and it would be called joy, gentle joy.
(Clarice Lispector, Why This World: A Biography of Clarice Lispector, 1984)

The place: A Basic Health Unit. A group: women diagnosed with depression. The challenge: to find possibilities of intervention that would break with the social stigma suffered by those diagnosed with this pathology and, at the same time, convert public space into a collective transformative space. It was in this scenario that Psychodrama found an intern of Psychology and her supervisor. Moment at which a training internship began in the field of

health policies in a town in the northwestern region of Rio Grande do Sul.

Considering contemporary Brazilian reality, especially regarding the inclusion of Psychology in the field of health public policies, it is important to highlight the increasing number of professionals inside this field since the 1980s. After the dictatorial period, psychological practices were increasingly focused on social commitment and, despite the many difficulties faced (academic mismatch with social practices, approaches aimed at an orthodox clinical bias, low payment and little recognition of the psychologist in comparison to other professions related to health, etc.), Psychology sought to take over an identity marked by individualist models of subjectivity (DIMENSTEIN, 2001).

In these terms, as public policies began to raise, the birth of "psi" practices in this scenario sought to dissociate from essentialist and universalist theories, adhering to proposals that transcended the public focus, looking at a collective bias. Thereby, the curtains are opened for a stage of action that summoned subjects, that, in Dimenstein (2001, p. 59) words, were able to be "capable to revolutionize everyday life as they believe in the possibility of a new and surprisingly rise; subjects that refuse absolute determinism that exterminate the possible spaces of freedom, creation, diversity". Here is the gap for Moreno's Creative Revolution and the spaces of psychodramatic action that were about to become possible!

Having this background in mind, this work describes a socio-psychodramatic experience that happened in a Basic Health Unit (UBS). The following pages present considerations about psychological practices in the field of Collective Health through brief reports on chosen socio-psychodramas, performed with a women's health group, in order to contribute to possibilities of intervention in the context of public policy within the psychodrama approach.

PUBLIC HEALTH POLICIES AND CHALLENGES FOR PSYCHOLOGY

To understand the movements about the National Public Health Policy, it is worth mentioning that the first sighs for the creation of the Brazilian Public Health System (SUS) started from the accomplishment of the VIII National Health Conference: an event that had an intense social participation of several sectors of the Brazilian community, especially because it happened during the period in which military dictatorship was over. According to Dhein (2010), until that moment, under the command of a totalitarian government, we had the privatization of health, in which there was an authoritarian relationship between health services and the population. This conference provoked a rupture regarding the notions of public health in Brazil, establishing an expanded conception of health, as a universal right and a responsability of the State.

From the 1990s, health professions began to integrate public health policies. Social scientists and humanities professionals started working in institutions where previously there was no teamwork. This way, Psychology bachelor courses, that since its implementation in 1962 grounded its practice in an orthodox clinical bias, started to have a minimum curriculum articulated with the promotion of egalitarian policies. This marked an ethical-political stance as a guide for the professional performance of the psychologist (LUZIO, 2009).

Consolidated by all these movements, in the fields of Psychology and Health, a new concept of health enters into discussion. Health is considered no longer as an aspect attached to a biological dimension, but as a notion that takes into account socio-historical, psychological, cultural, economical sphere: a rupture to dichotomous notions relating "health" as the polar opposite of "disease". In this context, new forms of healthcare is put forwarded, one that promotes universal and equal access services to all people regardless of age, ethnicity, gender, religion, class (DHEIN, 2010).

Under this new configuration of public health, based mainly on the Federal Constitution

of 1988, there are challenges to the category of psychologists, who find themselves trying to also change their spaces and forms of action before the SUS, seeking a mobilization and determining political action that are concerned with the mental health of subjects, advocating an antimanicomial bias and freedom of expression of the users in this field (NASCIMENTO et al., 2004).

Thus, there is an expansion in the performance of the psychologist, who previously was limited to mental health institutions and now finds itself articulating with parameters of an Expanded Clinic, leaving the molds of the office and going to the encounter of a collective and political work, with the intention of also breaking pathological and crystallized modes towards human beings. As Scliar (2007) points out, with this new collective practice, Psychology conquers a space in the field of Health no longer considered Public Health, but Collective Health.

According to Campos et al. (2008), the notion of collective is based on the construction of SUS and its interdisciplinary concepts of universality, integrality and equity. Universality consists in the belief that all citizens have the right to access health services without discrimination; integrality implies an extended view of the subject, in order to guarantee integral actions towards a person; equity refers to the priority of access to the most varied social groups, ensuring them to those who are in poor conditions of life.

In this collective bias, Moreno's philosophy finds a breeding ground for possible actions, since Psychodrama presents itself today as an innovative therapy within health public spaces, coming to the encounter of the human being and taking into consideration the locus in the "here-now". Antônio Carlos Cesarino (apud MOTTA, 2008) describes Brazilian Psychodrama as something that emerged as a movement of contestation, of "noise". According to him, Psychodrama is a socio-political tool and, without it, loses its essence.

In this social arena, the last decades were marked by several socio-psychodramatic movements in the political agenda of the country: from public psychodramas, in the Cultural Center of São Paulo - open and free to anyone interested (that develop works on emerging issues from the collective of the metropolis) to work carried out in the streets of Belo Horizonte, through unrequested Theaters throughout Rio Grande do Sul, Paraná, Pernambuco, until it is used as an intervention strategy in situations of conflict in poor communities (VIEIRA et al., 2011). Brazilian Psychodrama brings back to life the social implication of Moreno's ideals, writing and transforming the story wherever people found themselves, either being in parks telling stories for children, working with refugees, or even within waiting rooms in Brazilian's UBS health system. Having as an existential premise the encounter of those connected in their existence. In this sense, the Morenian Creative Revolution invokes the professional to assume an ethical-political place, which aims at social transformation.

INVENTIONS AND RUPTURES: THE MORENIAN GAZE TOWARDS COLLECTIVE HEALTH

It is important to emphasize that the Psychodrama proposal aims to develop spontaneity and creativity within each subject that comes seeking support, listening and treatment. From this standpoint, when talking about a modern therapy, it is something quite different from the models to which many professional psychologists are used to work: the unconscious, the individual listening and time.

As Moreno (1975) emphasizes, the group's dramatic action that has as main objective working social aspects was named Sociopsychodrama.

This perspective was born exactly from the need for a special form of psychodrama, an intervention that projected its focus on collective factors. In this way, the therapeutic process

becomes sociopolitical, shifting from the individual to the group. The group becomes the subject and the issues are not unique, but shared among each member. Thus, each participant in the group is considered therapeutic agent of each other and socio-historical aspects cross the group space.

Therefore, the Sociopsychodrama brings us the potential of the group activity, which aims to work social aspects, providing a rewrapping process of past experiences in the psychodramatic here-now (MORENO, 1975). Faced with a bias that articulates the reinvention and re-inscription of new ways of being and acting in the world, it becomes essential to encourage the performance of new roles so that, through the Psychodramatic stage, it is possible to express themselves and to experience other possibilities of existence, seeking, in this way, to break with what is established to them by hegemonic standards.

Thus, it is understood that the Sociopsychodramatic works can be exactly the mirror of a social gathering taken as a process of greater amplitude and that crosses all segments and social practices, "whose power is to problematize the conditions and criteria of social belonging that forge processes of subjectivation and production of identities" (LIMA, 2011, p. 38). From this point of view, the Psychodrama presents itself as a knowledge that comes to provoke health, however, not according to hegemonic and hygienist strategies, but through the paths of transformation and collective action, that of group potential, creating with difference and respecting among strangers, "between cultural conserves and spontaneity" (idem).

MOSAIC OF LIVES: TRANSFORMATIVE SOCIOPSYCHODRAMAS

The work in question took place in a UBS of a town in the northwestern region of Rio Grande do Sul. It lasted for a year and a half and each meeting with the women's group was held weekly, during 3 hours. Therefore, we begin by presenting, in order to facilitate the reader who comes in contact with the work carried out here, a summary (as brief as possible but with the necessary information for understanding the group dynamics) of the meetings.

Regarding the choice of Sociopyichodramas for analysis and discussion, the criteria for electing those encounters presented here is, first, a temporal question, that is, each encounter concerns different moments of the group process. The first one chosen represents the initial months, the second one reflects the second half of the work with the group, and the third Sociopsychodrama refers to the last encounters of this group.

It is worth highlighting that the group was homogeneous in relation to gender, since the participants were selected by the management team of the UBS (composed of a psychologist, a nurse, a nutritionist and a psychiatrist) and sent to the group. This way the criteria for participation were determined by local staff members, following the required specification: the participant must be a woman and diagnosed with a depressive disorder. It is also important to note that this group has existed for more than a decade and, despite the modifications of participants, it remained practically homogeneous when the internship in question began.

A striking feature when activities began was the fact that the members themselves feel bound in their lives, according to their narratives. There were around 30 women with very low self-esteem, overweight, difficulties in personal relationships, antisocial symptoms and lack of perspective for changes or pleasure in living. When we arrived with the proposal to "act out" the pains, the lights and the shadows that crossed their lives, at first, this proposal was received with great resistance, passing through movements of dichotomies between reality and fantasy (taken here as illusions sold socially and internalized as dreams to be conquered), so then ruptures with pre-established patterns occur, dissolving crystallized roles to the liberation of spontaneity.

The meetings are described below, so that the transformation of this group can be

followed, specially regarding the turn of patterns that began rooted in a codependent and pathological self-care model, in which the users seek the service to overflown their pain, to a complete change in their self awareness and ways of dealing with frustration and suffering.

DESIRES AND EXPECTATIONS

One of the first topics discussed was "desires and dreams", since many of the early meetings involve long processes of complaints from participants, in which we repeatedly heard about the difficulty in conquering dreams and fulfilling desires.

So on a summer day, after a month of meetings and stage of bonding with the group, it was asked to them to stand and walk in a circle with their eyes closed. Then they were asked to think about what they had come to do in the group that particular afternoon, what they were looking for in there. After that, we asked them to form a circle, encouraging them to think of a word to describe what they wanted and what they wanted for their lives. At the moment when they described their desires and their dreams, the protagonists should find a word that would represent this dream and then walk, each one exposing their words, seeking people with similar words / dreams, so that, in smaller groups, they would create sculptures that represented this dream. The dramatizations were carried out with great mobilization of the group, who was fascinated to discover different dreams. Finally, the group was told to choose a scene whose words and sculptures represented health, self-esteem and love. It was asked them to stay in their small groups on the Psychodramatic stage while it was asked to the audience to create new forms for the sculpture that they were seeing. Making use of the public, all the participants felt integrated in the same sculpture, which ended with a 'magic trick' done by the main protagonist: she had transformed the scene creating a united and happy family – or as we understand, the recipe all women there believed necessary for their dreams become true. The scene ends with the happily ever after family. During the sharing process, the group discussed the possibility of changing even if one do not have a happy and united family. Some silence fell on the group that ended the meeting with some discomfort still within.

REAL WOMAN x IDEAL WOMAN

In the theme "Ideal woman x real woman", as warm up, it was proposed for them to walk thinking about what we have of real, how is our body, what we like the most, what we dislike and what we can do to change? As they walked, they were told to make body sculptures that would show these questions. In the sequence, small groups were formed by similarity in the sculptures. So they were asked to discuss about the ideal woman, "who would she be?" The women should describe subjective aspects, body and mind qualities of this ideal woman, etc. After the discussions, each small group was asked to organize a scene, roleplaying their ideal or real woman. Although the scripts could be free, based on their shared conversations, the scenes should have a title and only sounds, being dramatized without words.

The groups presented their scenes, exposing conflicts experienced daily with their partners, relatives and in professional sphere. Among the scenes, one caught the attention of almost all the participants, a remarkable scene in which a real woman took care of her house continuously. At that moment, the group was asked to create new sequences for this scene, so the participants taking the place of the protagonist, one by one, started transforming the scene, but keeping them within the context of a real woman. During the sharing stage, the group revealed that this scene was specially remarkable by the fact that the participants had seen themselves "from the outside", seeing themselves, their achievements and roleplaying all of

this. The narrative that sums this encounter was: "give life to the common life." The meeting on that day ended with the words of one member: "The only way is to be happy the way we are! We need to live in the real, not the fantasy of an ideal. "

MOSAIC OF LIVES

With the theme "Mosaic of lives", the personal questions of each woman of the group were created through a mosaic – a collage made of different colors and pieces of materials. This was a remarkable day because it was one of the meetings where the participants brought questions in which they were protagonists. In other words, they have moved from the spectators place to social actresses, artists of their lives: taking control of their choices and decisions, breaking with the pattern of "depressives" associated with them for a long time. So, on that day, they were asked to think about their life, in all the good moments they had experienced until then (until a few months, this had no effect, because only negative aspects came out). Afterwards, they were asked to create a drawing that represented the chosen moment. At the end of the drawing and their presentation to the group: a surprise! We asked them to tear their works. The reactions were the expected ones, after all they did not want to tear their drawings, because they had done them with a lot of care. However, a seed of detachment had been planted and, little by little, they began to tear them apart. Then the Sociopsicodrama took place, as the women began to play among themselves and in small groups the reconstruction from the perforated pieces of drawings. They were dramatizing (some even verbalizing) events in their lives that, like the drawing, had broken, but at that moment, a process rebuilding had begun.

By joining the pieces of paper and colors, it was possible to observe the creation of new ways of dealing with losses, disappointments, and disagreements. After this moment, the groups met, forming a mosaic of lives. At the end of the dramatization, during the sharing, statements were made about the need to "start over even when we are feeling broken down in pieces" (Participant's narrative).

When looking at the three encounters presented: from desires and expectations as something far from accomplishing, to the difficult clash between blunt roles of real woman vs. ideal woman, and finally to the encounter with themselves in a mosaic of lives, it was possible to observe the power of the group when bringing the matter of collectivity. In this context, whose proposal was to listen actively to all the participants and to incite the action through the exchange of experiences, the transformation of the group is less seen as a collective reflection, but mainly as a way of questioning reality on the stage of a surplus reality.

Moreno (apud MONTEIRO, 2004, p. 2) already told us this when he said: "Life offers us countless stories, why do not use them instead of representing the works already written?". In this sense, the meetings made possible for the participants to question the historical conditions that produce and surround us as women in Brazilian contemporary society. Beyond that, it provoked new possibilities of action before hegemonic ways of living that shape our ways of being in the world. Therefore, the Sociopsychodramas could "transform non-territorialized places into proper and singular places of creation" (MASCARENHAS, 2008, p. 65). The UBS, in this sense, became an arena of social transformation, under Moreno's approach, betting on the cosmic potential of each person there, protagonist of their own life.

FINAL CONSIDERATIONS

At the end of this article, it can be affirmed the great importance of the support that

Sociopsychodrama provided as a theory of in(ter)vention, introducing itself as a constitutional tool of transformation of groups, enabling new ways of being, and acting changing the contemporary world. With the present work, it was possible to visualize the potential of the Sociopsychodramatic approach, which incited the rupture with hegemonic social conserves that end up provoking suffering. Besides this aspect, the Morenian gaze made it possible to denaturalize a set of practices based on the hospital-centered model, which seeks only to buffer symptoms.

In this sense, Sociopsychodrama became paramount for this work of academic experience, in which users of public health policies, the group of women in question, had, in addition to a listening space, a space for integral transformation, in which they were able to express themselves and to visualize other possibilities of life. Through the invention of roles provided by the Psychodramatic stage in the course of the meetings, the participants came into contact with the ability to play in other roles, to experience different ways of seeing life, believing in their creative forces, from a versatile space in which spontaneity was liberated in the as if.

From this perspective, these changes were possible because the Morenian gaze shifts the individualistic and ahistorical understanding of individuals, towards an extended clinic. Therefore, when preparing an interventional practice, we must consider all aspects involved, so that the focus can be on listening as well into building a new view of the world. Through the psychodramatic approach new modes of feeling and seeing ourselves are created. This includes critiques towards the director and auxiliary ego as well, since new professional practices are needed; practices immersed in the flexibility of a broad vision of different subjective realities provoking us to experience a new ethical-political locus, permeated by unsettling actions, a clinic dislocated of miraculous formulas, capable of healing all subjective modes of suffering.

Finally, alluding to the words of Clarice Lispector (1984) presented in the epigraph of this work, the Psychodrama in the field of Collective Health does not seek to precede "this thing that I do not even want to try to define", but it brings the "gentle joy" as a stage of invention to public health policies.

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Sociodrama as an intervention methodology for convicts

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Abstract

This article presents a study about the use of sociodrama as an intervention methodology for convicts who serves a sentence in the Criminal Execution Method APAC. The objective is to understand how this methodology can be used to assist in the development of new roles and in the (re)construction of the convicts' life project, in the light of Jacob Levy Moreno's socionomy. It is a qualitative research developed with inmates of Association of Protection and Assistance to the Convicts (APAC) in Minas Gerais, aiming at reflecting on the meaning of incarceration and the production of new life projects for these individuals. It was possible to establish a connection between the results achieved and the sociodramatic theory, as sociodrama can be constituted as a psychological intervention in the prison context.

Keywords: legal psychology, prisoners, psychodrama, socionomy, life project

INTRODUCTION

This article is based on the monographic work of post-graduation course in psychodrama (*latu sensu*), entitled "Sociodrama as methodology of intervention with convicts inserted in the penal execution method APAC" (2016)[13]. With this research, we intend to investigate the contributions of sociodrama to the development of new roles and (re)construction of convict's projects of life in deprivation of liberty.

We have put in practice our experiences in a unity of "Associação de Proteção e

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[13] The monography, advised by the co-author professor, was presented to "Instituto Mineiro de Psicodrama Jacob Levy Moreno (IMPSI)" and to Faculdade Pedro Leopoldo (FPL), to get the title of Psychodramatist, in February, 2016.

Assistência aos Condenados (APAC)" – Association of Protection and Assistance to Convicts – in village in the interior of Minas Gerais. The APAC is a third sector institution that form the Brazilian Prison System, but differentiates from traditional systems, because its platform is the social recovering and reintegration of the convict (Court of Justice of Minas Gerais – TJMG, 2011) through the work of human valuation. Created in 1972, by Mário Ottoboni, its aim is to be an alternative to overcrowding, bad conditions, lack of dignity and non-compliance of human rights by the common Brazilian prison system. Without losing sight of the punitive goal of the sentence, the APAC's method aims to recover the convict, protect the society, aid the victims and promote justice.

In this system, the convict is called "recuperando" (convict in recovery); he gets a spiritual, medical, psychological and legal assistance; besides, he gets access to schooling, working and participation into the community. According to Ottoboni (2001), the double goal of APAC is to recover the man and enable the worthy fulfilling of the sentence; it is a way to guarantee the rights of the convict. A convict in recovery shares the responsibility for his recovering, discipline and safety (TJMG, 2011). There is no prison guard or policemen; their scopes are replaced by volunteers and employees formed by the method.

This study is relevant, for its understanding of imprisonment, subjectivity and prison system as phenomena that require more studies by Psychology, specially concerning about new methods, as the APAC's (Mameluque, 2006). Moreover, specifically into the socionomy, there is a shortage of researches with the public in prison.

Considering that the convict's recovering is closely related with the notion of future prospects, the central aims of this research are: understand which aspects of sociodrama contribute to the reconstruction of convict's life project and identify how, through creative and spontaneous processes, it is possible to play new roles in the prison context. We intend to reflect about the contributions of the Sociodrama to the work of the Psychologist in the prison context, regarding this methodology as a psychosocial intervention that can contribute to a human valuation in this context.

SOCIODRAMA AND THE PRISON CONTEXT

Once provisionally estranged from his social coexistence, the individual has the feeling of rupture with his own history and does not recognize his identity; he builds the process of mortification of the self – according to Goffman (1990) –; it results in the loss of some roles, due to the separation of the individual from the external world. Mameluque (2006) brings some questions about the treatment of the prison psychologist for subjectivity. The author makes the same reference to the work of the psychologist in APAC's method; in this perspective, there is clearer concern with the humanization of penalty.

In this perspective, the psychologist action must commit with the subjective dimension of the deprivation of liberty, allowing to the convict a scope of subjective elaboration. (Mameluque, 2006; Medeiros & Silva, 2014). Medeiros e Silva (2014) point out that the psychologist should not stick to the production of technical documents; instead he has to act according to the condition of the convict, aiming to work toward a reconstruction of a citizenship determined by the guarantee of human rights.

According to Moreno (1992), "a really therapeutic procedure must aim all the human species". Campos (2013) states that Sociodrama's objective is "the sociodynamic treatment of interpersonal relations between operative groups, in study groups, work, churches, communities, enterprises" (p. 78). The protagonist is always the group, which brings an experience shared by all the individuals, considering the moment lived by the group. In the groups, when individuals share their stories, they become therapeutic agents (Moreno, 2011).

Yozo (1996) makes significant notes about works that use group psychodramatic methodologies. To the author, these methodologies seek to develop and stimulate participant's creativity and spontaneousness, in order to break conserved roles and reach the creative act, that is, something new (new roles, new reflections, new ways to regard and think a phenomenon).

When individuals can do different role playing, there is a new scope for experiments of new possibilities, answers or resolutions. By the end of the process, it gets close to *role creating* – according Moreno –, when one no more assume or play a role, but create or reformulate (in the role) something new. The *"as if"* as a playful process allows the individual to act over issues in a safe psychologic field. To Yozo (1996), the larger the time with a role, the better the quality of answers.

For that matter, the imprisonment can be experimented to think about new roles, enabling the reconstruction or adoption of new projects of life. The taking of roles, as well as the inversion of roles, allows increase the perception of the convicts in recovery about the world; it also suits to a trial for the future, in which new choices are possible and allow the role of convict/ex-convict to be no more the only relation with the society (Gulassa, 2007).

According to Andaló (2006), in the sociodramatic method, one seeks an investigation of social relations, positions and roles that individuals represent. This way, as the work is performed, possibilities are created for the individuals to get rid of some roles, overcome the condition of "sujeitos sujeitados" (subjected subjects) – in author's words – and become active subjects, that is, roles previously conserved are recreated.

The psychodramatic methodology in institutions favors the service for a higher quantity of people and, due to its dynamic structure, motivates participants to attend the groups, enabling short and mid-term results (Paula & Coelho, 2006). Gulassa (2007) states that the psychodramatic work inside the prison units benefits the convict because it allows him a moment in which he can be more creative to reflect about his life, based on experiments of new roles. For that matter, we understand the notion of project of life as an integrant part of the process of recovering of a convict, in accordance with the philosophy of APAC: "every person is bigger than his/her own mistake" (Ottoboni, 2001, p. 30).

METHOD

In a research, Moreno (2011) regards the role of the Psychodramatist as a social investigator aligned with a mutual experience with participants. The director is the "head of the research" (Moreno, 2011, p. 303). This way, sociodrama deals with group relations and collective ideologies, while the psychodrama works with the private context. So, the psychodramatic procedure is a scope of experimentation, and the stage is a social platform; the protagonists are real persons who not only act, but present their own *self*; the plot is not a play, it is the most intimate troubles of the evolved.

About the application of the psychodramatic method in the qualitative research, Brito (2006) points out that there is no neutrality in the academic psychodramatic work; the researcher aims to analyze the social reality, keeping a methodological accuracy without relinquish his own characteristics. The author considers that our role as researchers is to use our theoretical knowledge to access the phenomenological world of persons and groups; for this, we put in practice dramatic role-playings, aiming to know and deal with the subjective dimension of the group with itself; in order to pose questions and obtain answers, we use the psychodramatic space built by our protagonists (Britto, 2006).

As a researcher, the Psychodramatist can integrate, in a harmonic manner, the technic, the method and the treatment, so he can become a qualitative researcher (Brito, 2006) in order

to put the research as a possibility of resilience for deadlocks that create suffering. In this regard, during the collection of data (throughout interventions), the subject that participate is also a creator of the process. According to Brito (2006), "the choice of the psychodramatic methodology refers to a specific way of comprehend and describe human phenomena, and not only observe and register them".

As a methodological procedure of this research, we developed six sociodramas – (1h30m) each – with a group of 9 male convicts in recovery who fulfill a penalty in closed conditions in an APAC of Minas Gerais. Their ages shifted between 24 and 38 years, and their time of reclusion reached 7 years. Criteria to join this group: allow the participation; belong to closed conditions and not being about to get the progression of the regime (that is, the immediate right to move to semi-open conditions). The group had exclusively convicts in recovery from the closed conditions, because, in this system, the turnover is lower; it reduces the risk to the group process.

Sociodramas were organized taking into account the following thematic sequence: the history of the people from the group; the convict's fears, doubts and insecurities about the perspective of experience of imprisonment and the future; the conserved roles and the development of new roles; projects of life; the completion as well as the evaluation, the feedback and the participants' sharing of the sense of belonging.

With the authorization via "Termos de Consentimento Livre Esclarecido (TCLE)" (Consent form free and clarified), some scenes were recorded by video and all the sharing of meetings were recorded by audio; it served as data collection about the objective of the research. We transcribed all the recordings. These transcriptions were considered for the analysis of the content in the light of the Socionomy, in order to identify references about: the sociodramatic methodology, group psychotherapeutic process, project of life, conserved roles, develop of new roles, among other categories.

RESULTS AND DISCUSSION

From the accomplished sociodramas, one observes that each convict in recovery regards the past as a way of learning. According to Moreno (2011), the representation in one scene can relate with situations both from the past and the present and even the future. Although the remembrance of the past causes suffering for persons from the group (because of the losses related to the crime), the dimension of this past becomes a watershed about the prospects of life. The past life has a value of a mirror, a witness committed with the will of a different future, as we can identify in the following speech:

> **G:.** It is quite hard to look back and remind everything that happened, remember the family, yourself, previously doing something different as a work. I left this world of work and got into the world of drugs; it is also a work, but illegal. We have many gains and losses. In these five years and two months of arrest, I have learned a lot of things […] valuing more the family and life. I became more humble […] we cannot hide from ourselves; we must always look in the mirror and reflect about ourselves, for us, isn't it?

The group states aspects about the past associated with the conserved role of a criminal. For Moreno (2011), roles are defined in several manners, as the character or the function assumed in the social reality. Once the roles are the minor unit of a culture (Moreno, 2011), its performance is dynamic and it is held through the complementary of functions, as the role of father and son, teacher and student, etc. The set of roles carried by individuals throughout their

life modifies according to their own maturation and the culture around them. Under that perspective, sociodramas enabled the participants to rescue forgotten roles or create new ones. Different social roles, as a father, son, husband, and professional replaced the conserved role of criminal, as we can see in the following speech:

> **J:.** I found it amazing to speak about our fears and the difficulties we will find. The change depends on us […] I don't want to raise my child in such a life. I want a different life for him.

For that matter, the dramatization of processes of life brought to the group the possibility of different roles. Dramatizations allowed the group to experience its fears and life expectations in the context away from the prison.

> **G:.** I cried when I saw A. leaving the prison to search a job and face impediments. In the theater, I could work this.

> **J:.** It was cool the feeling of hiring him. When I leave here, I'll look for something for me and I will face the same process he did.

The most used technique throughout sociodrama was the inversion of roles. For Campos (2013), this technique consists in change the protagonist with other character; it is a manner to experience other place. This shift of role allows the experience of empathy. The change of role between a shepherd and a trafficker had a significant effect. Before the shift, the trafficker (before playing a familiar role, because it was something about his story) was quite uncomfortable to convince an ex-colleague of traffic to get back to this work. He faced the shepherd, disqualifying him. With the inversion, the participant changes his expression, facing difficulties to play the role; in this play, he becomes more introspective, and the scene brings echo into the entire group; the other participant put himself as an ego-auxiliary, and it increases a conflict concerning about the group story.

In a section of sociodrama, the group performs new roles and creates new ways to deal with situations for which, in the past, they were not able to state other answers. There is a space for experiments, for the possibility of seeing the same phenomenon with a different view. The technique of inversion allows the breaking of roles and conserved actions. To Fonseca Filho (1980), the inversion of roles provides a most realistic perception of the self, the world and the other based on the experiment of roles.

Thinking about the future is something that cause anxiety to the group, because there are several uncertainties and fears, as not being employed, their reception by the community and families and how will be the regard by their victims or families of the latter. There is also the fear of disagreements left throughout the life of crime.

> **W:.** I will put like this, it was different from the former, because the first thought focused on the past. It always has us to think about the future... eh, tell ya that it is quite frustrating, isn't it? Trying to picture your future, how it will be. At times you think in a way, and it happens in another. You happen to do something kind of frustrating… because automatically everybody here did not want this way… but it happened… it ended up like that. Frustrating.

> **Director:** What did you feel making these statues and seeing your colleague's statues?

W:. Eh… I felt a little bit of hope, isn't it? Change the life. So it is actually hope… leaving this life of crime.

In a dramatization, the group played a scene in which an ex-convict, after leaving the prison, searches for a job, going through several refuses before get hired; it happened because of his condition of ex-convict, and for conflicts with persons attached to the crime who attracted him to the traffic of drugs. In this scene, it was clear the feelings of fear and insecurity of participants concerning about the challenges they would face.

W:. My feeling is something of the sort, as G. said, a feeling of freedom and victory. Because we know we are talking about our future, and when we leave here automatically we will go through this.

Moments of sharing had a great importance, because they consisted in moments when the group listened to itself. All convicts exposed feelings, impressions and linked it to their life story. Participants looked for support in the others, making up a moment of catharsis and integration in Psychodrama, in which there is a dynamic integration between body, thought and emotion – according to Campos (2013). The following speech exemplifies feelings shared by the participants:

A:. Initially it was a huge difficulty… the feeling that came up there. Because we are representing, but, in that moment, we feel it is real. We know, as G. Said, that out there, unfortunately, it will happen with us. So, when we are arrested, we think the worst moment we go through is the one of being inside a jail. Then, when we leave here, we face difficulties, many difficulties to come. Did you understand? There are temptations and proposals to get to the wrong side. When I went to the job interview [referring to the scene in which he looked for a job], I got a "no"; even though it was a joke, it really hurt. Actually I felt bad, but when I left for the meeting […] the pastor gave good ideas, it got really strong. When I found the brother J. and he accepted me, there was a very good feeling, a feeling of conquest and victory. At the end of the day, I have a feeling of victory, a feeling of conquest. I am very proud.

Throughout sociodramas, the group could deal with issues concerning about stigmas and prejudices related to the future condition of the ex-convict, as well as fears of how the community will choose them. The scope of the "as if" and the "here and now" enabled the group to practice roles that, in the future, they will play after leaving the imprisonment. For Zerka Moreno, in the psychodramatic activity, the supplementary reality is one of the most therapeutic and facilitator aspects of changing (Moreno, Blomkvist & Rützel, 2001). The dramatization becomes therapeutic as far as enables the group to reach subjective issues, as we can observe below:

M:. Feeling of happiness, but putting in my own shoes of convict, seeing the fellow listen several negatives, thinking that I will go through it, makes me feel sad. But we need to be persistent besides difficulties and never give up. We cannot let the discrimination for being an ex-convict disturbs us [referring to life projects]. We cannot give up our dreams.

The group became very significant space for participants, developing the psychotherapeutic process through the sociodramatic methodology. Despite the few meetings

– only six –, it was sufficiently intense to give to participants the feeling of belonging, as we can see in the following speeches:

> **G:.** The group was cool […] I thought it would be the same we have here, but it wasn't. In the first day, I said it was different from all the meetings we had [APAC]… I felt touched with what we did [referring to the scene of the job search after leaving APAC].

> **C:.** It was special here, because, most of the time, everything we exposed we do not talk to our parents. Something we try to overcome and understand. When we go to sleep, we get many questions… what will it be tomorrow, or in ten minutes. Everybody has a trouble. What is more significant is that everybody in the group gets the same problem and we shared it. I hope everyone has got a way to overcome barriers; if someone could not solve it now, I hope we find another way out.

Considering that in Sociodrama the director is the psychotherapist (Campos, 2013), his functions are: direct and analyze the scene, expand and increase it. According to Moreno (2006, quoted by Campos, 2013), in sociodrama, the director is immersed in the process, that is, he is part of the production and analyses; he shares with participants the social catharsis. This way, sociodrama is a possible intervention to the psychologist's work in the APAC penal execution method as far as it increases its possibilities of psychosocial intervention for the human valuation of the convict.

CONCLUDING REMARKS

The sociodramatic methodology as intervention in the context of deprivation of liberty enables participants to have a psychologic intervention, in order to allow the convict to get a scope of listening, action and reflection of his past history, his present and his future plans. Due to the ludic aspect of the "as if", it is a safe psychological field for the participants to expose their fears, distresses and projects.

About the category "project of life", convicts in recovery could work on their projects, their fears about the future and their challenges to rejoin the society. In the dramatizations, the group represented both their fears and new ways to relate and face reality. In this regard, people found support in each other to elaborate subjective aspects of their history and the production of their identity.

Convicts' projects of life are related to familiar, professional and social aspects; we highlight the motivator role played by the family and spirituality as catalysts for changings and confrontation with the reality of imprisonment. The condition of convict does not impede the re(construction) of life projects of convicts in recovery.

Sociodramatic Methodologic stages allowed the therapeutic process to be experienced according to the demands and the development of the group. Warm-ups were important to relieve people's anxieties besides the approached issues. Dramatizations were moments of spontaneous creations that worked as construction of new roles. The sharing became a possible scope of redefinition of meanings.

Considering the difficulties of group interventions in the prison context, marked by insecurity of the convict to adhere to an activity that require personal explosion (above all for their peers), the ludic aspect of sociodrama makes the process less threatening. It is important to highlight that this study – put in practice in an APAC, in which the human valuation is the

fundament – facilitates the use of this methodology; however it is not possible to generalize the results to all Brazilian Prison System, due to its dimension and singularities. Nonetheless, as the studies of Gulassa (2007), this kind of methodology can contribute to the recovering, as quoted in the "Lei de Execução Penal" (LEP) – Law of Penal Execution – Law 7.210/84.

Once imprisonment is one of the causes of psychological illness (Goffman, 1990), sociodrama invites the imprisoned individual to break conserved roles, in which the same actions were preserved, leading the convict in recovery to give a suitable answer to a spontaneous and creative process (Moreno, 2011); it is a movement towards health.

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The use of psychodrama with sexual offenders

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Abstract

This article explores the psychotherapeutic work with sexual offenders, convicted by the Brazilian justice system for rape (sexual abuse), committed against children and adolescents. These interventions were developed at the 'Reversing the Path Project', run by the Centre for Study, Research and Expansions of the Juvenile Village, at the Pontifical Catholic University of Goias.

Keywords: Sexual offenders of children and adolescents, sexual abuse, psychodrama, treatment methods.

INTRODUCTION

Sexual violence involves several actors: family members who cannot protect their children, the sexual offenders (SO) and the own children and adolescents who are victims of the situation. Since this topic has been addressed by the Brazilian society, especially after the

publication of the Statute of the Child and Adolescent (ECA)[14], in 1990, the psychological care was concentrated on the victim and the non-aggressor relatives, but today it is stated the importance of the SO care to the disruption of the violence cycle (SCHMICKLER, 2006).

It is worth pointing out the little national literature on the subject. In a research conducted in the years of 2006/2007, Esber (2007; 2009) found the incipient Brazilian scientific production on SO in contrast to international production. It is, therefore, essential to publish this and other experiences in order to contribute to new studies and new practices, especially in the psychodramatic approach.

The attendances were conducted at the Odenir Guimarães Penitentiary (POG), in the municipality of Aparecida de Goiânia, in Goiás. It proposed the promotion of a greater understanding of the phenomenon and the theoretical studies, focusing on the subjectivity of the PSV, in order to assist in the prevention, contributing for the discontinuity of the circle of transgenerational sexual abuse (SCHMICKLER, 2006; FURNISS, 1993), preventing future recurrences and protecting children and adolescents. Based on this, this work is guided by the qualitative research methodology and aims at constructing a methodology of psychotherapeutic care for SO against children and adolescents under the psychodramatic approach.

Initially it was necessary to obtain authorization from public officials to carry out the attendance at the prison agency, which was done through the psychology sector. As it was a continuity project of the action of service for SO, the staff of the prison agency already knew about it[15] and allowed the accomplishment of the work.

The selection of subjects was conducted based on the survey carried out in 2006 by the university team, updated in this step and sought to encompass the largest possible variety of subjects: SO who had been sentenced due to violence against boys and girls, due to only one case and several cases; who had and had not provoked the death of the victim; SO with and without family relation to the victim; who had recently been sent to prison and others who had been there for a longer time; SO that had already been attended in other stages of the project and others that had not met before.

Based on these criteria, six subjects were selected according to the project's goal, between 21 and 59 years of age, with varying degrees of relationship with the victims: father, grandfather and unknown. Then the invitation to participate and the signing of the free and clarified consent term was made. The attendances were carried out in specialized rooms of the psychology team in the penitentiary. The sessions happened once a week and lasted 50 minutes, from May to December 2008.

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[14] This is Law No. 8,069, of July 13, 1990, created to replace the code of minors and to ensure the rights of children and adolescents in Brazil (Brazil, 1990). The major breakthrough caused by ECA's institution was the new conception of children and adolescents as subjects of rights.

[15] This service was initiated in the year 2004, with the "Programa Repropondo" (Re-proposing Program): psychotherapeutic attendance to perpetrators of sexual violence, developed by the "Projeto Invertendo a Rota" (Inverting the Route Project): actions to confront sexual violence against children in Goiás, done by the Catholic University of Goiás, and had its continuity in the year 2006, sponsored by the Special Secretary of Human Rights, from the Presidency of the Republic.

PSYCHODRAMA – THE CONSTRUCTION OF NEW POSSIBILITIES

The psychotherapeutic method used in this work was the psychodrama, individual attendance, performed by a duo of psychotherapists formed by a director and an auxiliary ego, called functional unit (ROJAS-BERMUDEZ, 1997).

The psychodrama is defined by Jacob Levy Moreno (1889-1974) as the "method that penetrates the truth of the soul through action" (1974, p. 106). The action is the main tool of the psychodramatic theory and is anchored in the concepts of spontaneity-creativity, theory of roles, tele, philosophy of the moment (the "here and now"), and by the man's vision of Moreno who conceives him "in his double dimension individual and relational" (MARTIN, 1996, p. 11). For Moreno, "the man is a cosmic being [...], responsible for all the universe, forms of being and values" (1974, p. 21), and should not be limited by the psychological, social or biological concepts of life.

In this perspective of a conception of a spontaneous-creative man, responsible, who plays roles, that is inserted into a world of interpersonal relationships and interacts in the "here and now", was elaborated the strategy of this work, whose main task was to favor the meeting (MORENO, 1992).

The eight actors, psychotherapists and subjects, with all the strengths and all weaknesses, were in a space (prison), which is degrading to any being, where other actors (prison guards, police officers, staff, other inmates etc.) were also found with their forces and weaknesses. In this place, the climate is tense, the living conditions are precarious, social interaction and the norms of conduct obey a code of hybrid ethics: the prison system and the crime one.

How to deal with all this? How to deal with the stereotypes of "monster", "Pervert", "maniac", that surround the SO? How to face the distrust in relation to the psychotherapists[16] of these so stigmatized people by the crimes they have committed? How to cope with the emotions raised by the "truth" printed in the criminal proceedings and the "truth" of the subjects' speech (ESBER, 2009) which, in the vast majority of the performed attendances, denied the practiced act?

In face of many questions and challenges, there is only one way out: the human being. Without the focus on human beings, the psychotherapeutic work with SO cannot be performed to satisfaction.

BETTER UNDERSTANDING SO

You can't conceive any SO in the same way. They are different factors that lead a subject to practice sexual violence against children and adolescents. It may be related to pedophilia,

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[16] In POG, the main role of psychologists in the institution is the elaboration of the psychological report which will allow, or not, a penalty progression, or even the conquest of liberty for those in treatment. As the role of psychotherapists in this project was different, it was necessary to clarify this issue in order to encourage the formation of a therapeutic bond.

which according to the DSM-IV and CID-10[17], is one of the sexual disorders, the paraphilia. The pedophile has sexual preference for children and pre pubertal, that may be female, male, or both sexes. Still in the field of psychiatric classifications, individuals with antisocial personality disorder (psychopaths) who do not obey social rules, do not experience guilt for the acts practiced. Usually, subjects with this diagnosis do not accept attending attendees because of the difficulty they have to form bonds, a fundamental condition for any psychotherapy treatment.

However, there are also other factors that can lead an adult to commit sexual violence against children and adolescents. It may be a matter of power, in which sexual pleasure is closely linked to the domination of the other person. It may also be related to the sexual immaturity of the individual, which contributes to their preference for children and adolescents.

So the possible way is to understand each individual in his own particular story. Accepting him as a human being in distress that needs help. In this sense, it is essential to put aside the labels placed by society and to transpose the barrier of common sense and social stigmas.

FIRST SESSIONS

One of the first psychotherapist concerns when initiating a psychotherapeutic process is to establish an interpersonal relationship in which there is trust and respect. This is the principle of the link to be co-constructed throughout the process.

The work proposal, in the first three sessions, was to use psychodramatic techniques and games that assist in co-construction of the link, in obtaining data from the subjects's world, of its social atom (MORENO, 1992), biographical data, as well as assessing its dramatic quality and ability to be spontaneous-creative. For this, self presentation techniques, social atom and life history interview were used.

PSYCHOTHERAPEUTIC PROCESS

The psychodrama gives to the SO a psychotherapy treatment in which dramatic action is the main tool of work and offers the patient the opportunity to live, in the "as if", the social, psychodramatic (MORENO, 2002), imaginary (NAFFAH NETO, 1997) and fantasy (PERAZZO, 1994) roles, which inhabit their psychosocial universe.

In practice, what does this experience in the life of a "diagnosed SO" as a pedophile mean, for example? The experience reported in this work allows us to say that the patient becomes conscious of his way of existing and acting in the world. Taking responsibilities in face of the acts practiced and being able to dream, imagine and make plans to live a healthier life. Will he cease to feel sexual desire? Probably not, but he can recognize that desire and

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[17] Diagnostic and Statistical Manual of Mental Disorders. In English, Diagnostic and Statistical Manual of Mental Disorders (DSM-IV) and International Statistical Classification of Diseases and Health-related Problems (CID-10).

decide which direction he follow other than the sexual violence.

One of the subjects, Pedro[18] reports: "It [the desire] has a weakness. [...] The weak point is to sit next to a boy, it is one of the weak points." Albeit he claims that his weakness is being close to children and adolescents, Pedro insisted on the argument that he could control his sexual desire. Only after experiencing the two situations (getting near × staying away) in the psychodramatic context, he became aware that the best strategy was to keep distance. In the "as if", Peter was able to experience his conflict through the role play game[19] and transcend his rational discourse, integrating him into a experiencing experience. It was not the rationality of Peter that showed him the need to stay away from teenagers to not succumb to the desire, but a concrete experience, a purifying experience called the integration catharsis. Referring to the performance of roles and the integration catharsis, Moreno (1974) says:

> When, finally, [the protagonist] embodies the people of his hallucinations, they lose not only their strength and energy, but still embodies that strength in himself. Your own self has the opportunity to relocate and reorder; to restructure the elements scattered by evil forces, forming a set and, with this, gaining a sense of strength and relief, a catharsis of integration, purification by "complementation". (p. 113).

In a theoretical-didactic description of the transcribed session, it can be said that Pedro conducted a mental catharsis (his rational speech), went through a catharsis of action (when he plays the roles) to finally accomplish a catharsis of integration (taking consciousness, integrating reason and emotion) and understanding that a new way to be/act is possible.

THE CONSCIOUS DENIAL

Some SO deny the authorship of the crime. And, in this survey, denial was present in most subjects. This is a difficult situation in the psychotherapy process. The resource used in this matter was, through the creation of characters and situations imagined by the subjects, to provide those who would allow themselves to experience new roles, a new state of being, in a universe without trials, made of respect, understanding and welcoming.

According to Calvente (2002), the origin of the character is subjectivity and is linked to fantasy, imagination and the environment.

Through the performance of roles, protected by a character, some subjects were able to reveal their secrets, even though, moments later, they went back to being defensive. This would guarantee their survival in the system.

Another subject, Cláudio, denied having committed sexual assault and defended himself

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[18] All the names here used are fictitious in order to preserve the identities of the subjects.

[19] Role-play game is the dramatization itself, in which the protagonist (the subject) plays the roles of the various characters of his plot. In the scene to which the transcription above reports, Pedro played the roles of the desire, the temptation, the beautiful teenager, of Pedro near the teenager, of Pedro away from the teenager, etc.

by means of a character: "Everyone likes me". This character settled in Cláudio by suppressing his private person, compromising his spontaneity, especially when he felt threatened. As a psychotherapeutic strategy, to completely distance himself from this defensive cultural preservation, therapists suggested the creation of a new character, an "unknown SO", a random father who had abused his own daughter.

In a scene in which the "unknown SO" character is embodied, Cláudio plays the role of father and, in front of the daughter (abused by him), reveals his secret: "I want to forget what happened". However, shortly thereafter, even acting in a fantasy role, he goes back to denying the abuse: "Because you know your father has never done that to you".

It is important to emphasize that even in this process of denial, the subject is able to give new responses to ancient cultural conserves. As well as Pedro, who thought he could control his desire when close to teenagers, Cláudio also believed that he could live alone again with his daughter with no problems whatsoever. In the final sessions of the treatment, his understanding was different: "To live with me now, I do not want"; and he justifies: "That's why it happened, I was arrested for that thing that happened to her."

This leads to believe that the process of denial of the subject does not impede the psychotherapeutic work, it does not restrict its spontaneity and its ability to give new and appropriate responses. As can be seen, the experience of the use of characters in the conduct of this work has led the subject, even denying the sexual abuse, to change his behaviour.

THE REQUEST FOR FORGIVENESS

It is crucial that the SO assume full responsibility for their sexual actions in the abuse (FURNISS, 1993). The request for forgiveness is one of the ways of assuming such responsibility.

Cláudio, in the dramatization of the aforementioned scene, as the "Unknown SO" character, assumes the role of his daughter and lives in his own flesh the conflict of this role. Not only he forgives the father for the abuse: "I just want to forgive you", he also forgives himself: "And forgive myself too," for being blamed for the arrest of the father: "Because of me you have been arrested."

It is a very significant this request for forgiveness. It can be seen in it the possibility of a new perspective of life, since it was possible to bring to consciousness internalized feelings that are not from the fantasy world but from the real world of the subject. Calvente says (2002, p. 26) that the character "contains unconscious and conscious aspects [that] integrate relational aspects". Therefore, the request for forgiveness to the victim signals to the assumption of responsibility for the act practiced; it signals to a new way of understanding the child/adolescent, respecting it as a subject of rights.

SO ASSUMES THE ROLE OF THE VICTIM

An important moment of psychotherapy is when the SO assumes both the role of the victim and the childhood's victim (if it is the case). He realises that the child is helpless and how vulnerable she is and how much the adult has power over her.

In the case of Pedro, the subject who assumed the sexual abuses, living the role of victim was not so difficult, mainly because he was already in a psychotherapeutic process for four years[20]. However, it was important to realize that the responsibility of the sexual abuse is entirely of the adult. In the early sessions, Pedro believed that the victim liked him and shared with the victim the responsibility of the occurrence of sexual abuse. It is what you can observe in the third session, in a dramatization, Pedro speaks to the abused teenager:

> But I recognize the mistake I committed, do you recognize it too, right? And you've practiced that thing, too, since you were 11, you've practiced that thing with your cousin, you told me, didn't you? So I didn't beat you, you would hug me, would tell me that you loved me.

In the seventh session, Pedro dramatizes a scene in which he, aged thirteen (the same age as his victims), he is sexually abused by an older homosexual, 43 years old, owner of a pleasure house where he was mowing the lawn. He dramatizes the whole scene, from the adult's invitation, the money offer, the will to say no, the feeling of disgust along with an excitement and the pleasure when the adult touches on his sexual organ:

> I'm feeling trapped, I've been feeling trapped in the claws of the predator... It's a huge claw over me, do you understand? Then I thought, Gee, if I say no, then I'm going to let him down, will I? What about the money? You're going to take my money? I'm keeping this money here, you know what I mean? If I say no, you will send me away. What do I do? [...] Then, when he started doing, having oral sex on me, then I got more excited, then when I let it happen, accomplish what he wanted.

Feelings are contradictory: you do not want to practice the sexual act with the adult, but at the same time you feel pleasure and cannot deny it.

The twelfth session brings back the scene when he was abused. With the support of the

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[20] Pedro has been attended since the first stage of the Re-proposing Program, from the beginning of the Inverting the Route Project.

psychotherapist/director, it says, in the dramatization, to the owner of the pleasure house:

> I didn't want this to happen, right? I didn't want this to happen, I didn't want you to do this to me because I was feeling scared and disgusted, do you understand? I didn't want this to happen, right? I said yes, but I didn't want to.

In this session Pedro was able to understand that the teenager, even when he does not want, may not be able to refuse. Thus, he assumes responsibility for the committed act. In the dramatization, he says to the teenager who had abused:

> I have to tell you that I was wrong, I was wrong to have practiced sexual harassment with you. It wasn't wrong to like you, It wasn't wrong to be your friend, but It was wrong to have sexual harassment with you, you could have prevented it. It was wrong to have taken you away from your family [...].

For this conclusion of Pedro, it was crucial to dramatize, because in the "as if" it allowed him to contact all the excitement of the sexual abuse experienced, both in the role of the victim and in the sexual offender. While speaking, he was able to control the lines and rationalize the explanations for the committed acts. In the dramatizing, the whole emotional burden arose and it is no longer possible to remain peaceful with the given explanation. The facts can be interpreted in different ways, but not feelings. These are not programmable. As Moreno States (1974), the experienced catharsis of integration allows the subject to reorder and give new responses to old situations.

In another SO example, when assuming the role of the victim, he changed his understanding of it. Cláudio, in the role of the victim, his daughter, stated: "I ask you father to not do this again, I felt bad that day, I want to ask you father to not do this to me ever again". The subject himself, Cláudio, replies, now in the role of the father, the perpetrator of the sexual violence: "That will never happen again, now I promise it won't. I'm going to take you back to your mother's, stay there with her, it's better for you and *for* me, you agree with me?"

In order to create the SO character, Cláudio uses his imagination and also unaware aspects of his life experience (CALVENTE, 2002). In this sense, it can be stated that the dramatization mobilizes the subject's profound emotions and allows the change of behavior. Besides, the feelings present in the dramatization are not invented, the subject himself brought to the scene the SO role (even consciously saying that he had not sexually abused his daughter).

Dramatization is an opportunity to better understand the victim's side. Most of the time, the SO does not actually perceive the child as a person, as a bearer of sentiment. To assume in the "as if" the role of the child victim of sexual abuse, the subject will construct a character using his imagination closely related to his life, as stated Calvente (2002). By inverting the roles, the adult assumes the role of the child and speaks from his/her perspective.

PREPARING FOR THE EXIT OF THE PRISON AGENCY

In this work, one of the goals was also to work on the end of the psychotherapeutic process. In the last session, the subjects were asked for a self-presentation and also an evaluation of the work performed and each of them received a feedback. This dimension has been present at various times of the psychotherapeutic process, alerting the need for a preparation of subjects for this moment. One of the subjects reveals that he committed the sexual abuse again when he left prison, because he was not prepared to confront the world.

These were the last steps given by the subjects and psychotherapists, during this SO attendee. I cannot be guessed what are the next steps to be given by these actors. It is widely known, that the psychodramatic encounter happened, and that it was fruitful in changes. Solidly conquered changes in a complex process of knowing and letting itself to be known, anchored in technical, methodological and ethical resources of the Moreniano method.

FINAL CONSIDERATIONS

It can be stated that the goals were achieved. Through psychodrama, it was possible to construct a methodology of psychotherapeutic care to sentenced SOs, having as the central axis the principles of the meeting, tele (indispensable in the formation of links), of dramatic action, the performance of roles, the creation of characters and the spontaneity-creativity. Through these principles, it was possible for subjects to face their greatest fears, myths and prejudices.

The richness of the psychodramatic method in psychotherapeutic attendance of SO was demonstrated by the results achieved, proven in the voices of the subjects who evaluated the work performed. They claimed to have been: "strong", "faster", "important"; "reeducation is this", "I learned a lot", "you've reached the problem" etc.

This work was accomplished with subjects who were suffering due to the practice of sexual violence against children and adolescents. Despite the fact that in the beginning of the process, they were unaware of the child's suffering, they felt guilty for what they did. In this sense, it was possible to accomplish the work. With subjects who do not feel guilt and who are not willing to think about the act practiced, psychotherapeutic work may be fairly limited. This is one of the limits of the psychotherapy. The subject must want to do the psychotherapeutic process, it is not possible to force him to participate. In some cases, the subject can be sensitized to participate in the process, but we can never force him.

On the psychodramatic stage, through the performance of roles (social, psychodramatic, imaginary and fantasy) it was possible for the subjects to laugh and weep at the same time; to object and to be challenged, to forgive and also to be forgiven. It was possible to unite in the same context the voices of the process and the voices of the subject, giving them the human dimension that the harsh reality of the prison system does not recognise.

Despite the results achieved, it is important to emphasize that this is a small contribution for new studies and new research to be developed broadening discussions and questions on the subject.

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Men and women in situations of violence assisted in sociotherapeutic groups: union, communication and relationship

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Abstract

This work was developed with men and women involved in domestic violence in Brasilia. After being individually interviewed, these people are referred by the Department of Justice or judges to groups, where women and men can be treated separately or together. The groups can be attended by both women and men, whether they are married or single, together or without their partners. All of them consider themselves victims of the other gender, and consider violence to be a mechanism of defence and an educational strategy for their children. During the socio-therapeutic work using a sociodramatic model, it transpired that the information given by these couples about their short-term relationship and their unrevealed individual fantasies inform the communication patterns of such couples, which are characterized by mutual frustration.

Keywords: Violence. Violence against women. Communication. Psychodrama.

INTRODUCTION

Towards the end of the 20th century an increasing interest in violence and all its forms of expression compelled professionals in the areas of health, justice, education, and human rights to study and research the origin and practice of violence against children and women. It is known that violence is a complex, multifaceted problem that deserves the attention of governmental and non-governmental institutions.

Men as well as women in situations of violence seem to feel the need to defend themselves and their position in the family, and especially in the couple, as if they were people competing for autonomy. Only by imposing themselves on the other they feel recognized; not when they see themselves in a position of equality. Especially men in the studied population feel a greater need to assert their male superiority. In this context cooperation and harmony cede place to a competition for who is in charge in the relationship. Speech used by those involved can become a speech of aggression, which is used as a mechanism of defence and educational strategy for their children. It can turn into a pattern of communication for men as

well as women in the respective couple and parental roles, thus making the respective subsystems vulnerable (RAMOS; SANTOS; DOURADO, 2009).

The sociotherapeutic interventions reported are based on this reality and present the findings of an ongoing intervention using a sociodramatic model with groups.

The Department of Justice of the Federal District and Territories (MPDFT), through the Sector of Alternative Measures (Sema) and the Court of Justice of the Federal District and Territories (TJDFT) have partnerships with local universities to assist committers of violence with legal aid and psychological monitoring. As such, the team of the Centre of Fight against Violence and Vulnerabilities of the Catholic University of Brasilia (NEVV-UCB) has been working since 2007 with men and women in situations of violence against women.

A year ago we started work with a group composed of men and women, married – with or without their partners – and unmarried, all involved in situations of violence against women, in the classes C and D, which makes up the majority of the population treated by Semas. It is this group that we refer to in this study.

ASSESSMENT

Moreno (1975) affirms that the couple relationship brings about the union of the social atoms of the partners. Even though none of the partners have any knowledge of the emotional relationships of the other, each brings into the relationship his/her own particular atoms from which the couple will form a third social atom. Additionally, both assume other roles such as the role of husband, wife, homemaker, provider.

The new roles acquired in the marriage, and the marriage itself, result in new satisfactions but also in new conflicts. These are roles and counter roles to be learned and performed without rehearsals, implying that spouses change behaviour in function of the relationships that evolve out of the new roles in the union. (MORENO, 1975)

When Moreno formulated the Theory of Roles, he conceptualized the roles as a cultural unity of conduct and presented them as a set of possible identifications of the human being. The psychodramatic roles as expressions of the distinct psychological dimensions of the 'I' represent a potential versatility of the mental representations. Moreno proposes, in this same theory, the role as a final crystallisation of all situations that an individual went through in a specific area of operations….' (MORENO, 1975, p. 206)

Taking into account these considerations, we realise that roles such as the ones of partner lie in the identification and the differentiation of the 'I' as well as in the relevant cultural baggage of each. The performance of the role of partner as well as of other roles can reveal or suggest mental representations about the affective relationships lived or perceived on an individual and transgenerational level as well as contain elements embodied during the psychic development. As the performance of the role is the psychodramatic expression of the learned role, it is also built on the verbal and non-verbal communication of the other – the receiver of the message. Furthermore we still have the roles that develop in function of gender, which in turn made us reflect about the relationships originating from gender roles.

In a sociocultural perspective, Madureira (2010) points out the cultural dimension of a relational and political nature. In modern times women, who had so far been relegated to a disadvantaged position, started questioning positions rooted in gender based on the patriarchal model in which power and control is given to men and subordination assigned to women. In the middle of the 20th century, Simone de Beauvoir (1949)[21] cited by Toro-Alfonso (2010), saw women's inferiority as the result of cultural indoctrination and, making a clear distinction

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[21] De Beauvoir, S. El segundo sexo. Nova York: Random House Mondadori, 1949.

between sex and gender created an opening for changes in the relationships between men and women, and in the couple.

The imbalance in favour of men is still present and is in conformance with social stereotypes. Masculinity is linked to independence, authority, superiority, infidelity, while conformance to those masculine aspects is expected of women. This implies that women either seen either as opposing men or as adjusting to men and accepting the tenets of dependence, submission, fidelity and passivity. This binarist and reductionist view is somehow in tune with the expectations of the role of women, but could also explain the naturalization of male violence and the invisibility of the violence practiced by women.

The relationship man-woman has changed in many contexts, from the professional to marriage. The family today is arranged in the traditional configurations of father, mother and children or in mononuclear organizations headed by sole mothers (DINIZ NETO and FERES-CARNEIRO, 2005) which reveals an independence of the woman from the man.

Situations of violence in couples, however, cannot be considered exclusively gender violence, because violence as such has always been present in human relationships. Violence is, as states Mynayo (1994), biopsychosocial and needs to be studied in its socio-historic dimension. Influential factors are political events, psychological components, the individuality, the law and the institutions, and are all elements which need to be taken into consideration. When the gender perspective is used as the only explanation for couple violence, it leads to a war of sexes, which is an obstacle to self-evaluation and leads to the victimization of all involved and to negotiation impasse. In a marriage violence is linked, among others, to the expectations that the spouses have of each other, the couple dynamic and especially to the pattern of communication built during the time of the relationship. Hirigoyen (2006) assigns just as much importance to psychological violence as to physical violence and considers it even more destructive. This weighty psychological violence is also manifested through speech, which - even if more subtle – has the purpose of humiliating the other. Physical violence, in its turn, is the manifestation of an aggressive body language but is in reality the manifestation of the moral pain of debasement and inferiority. This shows that psychological violence is inherent to all forms of violence even if it doesn't leave any visible physical marks.

At this point it is important to outline some of the precepts of the theory of communication, which are also observable in situations of domestic violence or any other type of violence. We must remember that the communicational process is a result of the exchange of codes that transmit individual meanings in the attempt to maintain a linguistic interaction (GRANDESSO, 2011). Even if this code is not known to the involved parties – emitter and receiver– the communication will happen nevertheless, because according to Watzlawick, Beavin and Jackson (1978, p.44): 'not communicating is impossible'. Under these conditions however, communication cannot be clear – even though the word 'communication' in this context cannot really be applicable as both communicators send and receive a message heavily pregnant with personal meanings, thus distorting the emission as well as the reception. On the other hand, misperceptions can still arise when the code is known, because language and the comprehension of content is generated by the people in a relationship. This comprehension is achieved through the reconstruction of meaning, a process whereby an individual construct meaning that spring out of his/her own personal development starting from birth but also out of the product of his/her relationships. Gergen (1994)[22] cited by Grandesso (2011, p.64) presumes that 'it is not the pre-existing individual who initiates the process of communication, but it is the conventions of relationships that will permit comprehension to be reached.'

Finally, the content of the message must be considered. Watzlawick, Beavin and Jackson referred to the content and also to the relevance of the relationship of the communicators. Content and relationship dictate the definition of the 'I' and the 'other', as the

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[22] Gergen, Kenneth J. Realities and relationships: Soundings in social construction. Cambridge, MA: Harvard University Press, 1994

communicated facts are those that happen within the relationship and not outside it (WATZLAWICK, BEAVIN; JACKSON, 1967). The acceptance of the 'I' of the other permits the acceptance of the message content and the reaching of agreement and understanding.

During the interventions some types of communication drew our attention, especially those directly linked to aggression and to violence. We started with the disqualification of the communication of the other, which implies rejection and a negation that anything this person might say –or do – could be of interest. However, even though humiliated, the disqualified person has his/her existence recognized. Another concept is the one of disconfirmation, which is considered a cruel punishment as it completely ignores the other. The disconfirmation of the other leads to total alienation and, if persistent, even to the loss of the 'I'. It is however a pathological form of communication and means: you do not exist (WATLAWICK; BEAVIN; JASON, 1967).

All interventions were done based on these concepts. Below, the methodology is presented.

METHODOLOGY

Interventions are initiated after subjects are referred by a court judge and a judge of Sema to a mixed group composed of couples, men and women. All members are in the group with the aim of dealing with issues of violence against women. Interventions are rooted on the principles of perception of self and the other and on the intra-couple and intra-family communication. The meetings prioritize issues that evolve out of the individual traits and needs of the participants. Top priority is given to situations of emergency born out of conflict or difficulties.

This is an open group with an average of 30 participants per meeting composed of men and women with or without partners. All are involved in situations of violence against women. These groups get together on Sundays in a community school in a total of 16-18 meetings with a duration of three hours each. This corresponds to one academic semester.

Some of the participants request to continue at the end of these sessions and are always given permission to stay on. We talk about average of participants, but the attendance in some cases exceeds the number of referred persons by Sema. Only few do not show.

The intervention with the groups follows the sociodramatic model in three stages: the warm-up – moment in which their feelings, complaints and evaluations are heard – followed by the action – reflection on the rescue of their relationships with people and objects using dramatization and other psychodramatic resources - and lastly the moment of sharing and analysing the experiences.

The interventions are done in sociotherapeutic groups (RAMOS, 2008) using a sociodramatic approach. It is specifically tailored for people who are in conflict with the law and social conventions and with the otherness. The interventions have an investigative and preventive character with the aim of treatment and improvement of the quality of life, well-being and the social and mental health of the attendees. The focus lies on the interactions individual-law-society involving intrapsychic aspects and social identity, which will dictate interpersonal interactions and those within the community. As the problem is closely linked to these interactions, focus of attention is on the individual roles, social boundaries and treatment during the sociotherapeutic intervention.

Sociotherapeutic intervention seeks to improve awareness of the subject about social relationships and the direct and indirect consequences on the relationships that s/he develops. As interactional relationships, in most cases, involve affection, emotion and intention, the sociotherapeutic method allows the subject to engage in self- analysis and evaluate his/her perceptions. This lead – not rarely - to an understanding of the motivations, desires and the

affective-emotional expressions in human actions in general and those specifically at issue.

In these interventions the intrapsychic contents are relevant as they are inherent to the attendees, but not confidential as in the psychotherapeutic processes. However, revelation can initiate personal and social change.

Guiding principles within the group work are: the subjective relationship - I with myself -; the intersubjective relationship - I and you, and I and the others/society - ; and the relationship with the law.

Another important tool used is the elaboration of the Line of Love Life, occasion in which facts of the life of the couple are told from the moment of first meeting to the present or to the separation. In this account patterns of behaviour can be observed that show attitudes vis a vis the woman, the facing of difficulties which are part of the cycle of life of a family – referred to by McGoldrick (2003) - and frequently to the pleasures that are lost in family routine or are sabotaged by the partners.

It is denominated open group because the attendees can join up to the moment in which they work on the 'I', the 'you' and the 'we' and the models of identification; it is also open – according to Moreno (1975, p. 237) - as the groups are formed by participants who share the same mental or cultural syndrome. Thus, as vast as the public might be, it is very much a collective patient that consists of individual components. The groups have, furthermore, a mobilizing action and serve as facilitators of interaction and learning. They engage in the discovery of subjective differences in perception and in the quality of the performance of the social roles that become clearer while recreating the facts (MORENO, 1975; BUSTOS, 1979).

The focal point of this article are the meetings in which we worked on aspects linked to the acceptance and understanding of the interventions, the couple roles and the communication between couples, and the findings.

WELCOME SESSION – WORKING THE 'I'

The perception of the self, the complaints and understanding are inexistent in the beginning. With the acknowledgement of the space as one of listening, reflection and sharing, without judgments or censorship, the participants feel at ease to speak in the first person.

SELF PERCEPTION AND PERCEPTION OF THE OTHER WORKING THE 'I'-'YOU', THE 'I' AND THE 'OHER'

We reflect about the woman and the man in modern times, roles of gender and transgenerational inheritance and in the construction of the roles. The participants analyse their expectations and the expectations of the other in the relationship. They identify how they feel about their couple life and family life and how their own thoughts and feelings tally with the actions within the couple/family.

MEANING OF MARRIAGE AND THE ROLES WITHIN THE COUPLE WORKING THE 'I'-'YOU'-'HE'; 'WE', 'THE FAMILY'

We talk about the importance of companionship, the respect of one another, the differences, tasks and obligations that each demand of the other. At this stage of the group development we aim, at a deeper level, to touch upon the dysfunctional communication issues within the couple and the possible behavioural changes resulting from the changes in these

patterns.

INCLUSION IN SOCIETY AND ACCEPTANCE OF THE LAWS

This topic is important for an awareness of the recognition of the illegality of the committed act. Social roles are revisited and analysed in light of their relations with social conventions and laws. We look at human rights issues, personal protection and the protection of the partner, and the needed autonomy and freedom in social interactions, especially in the marriage.

JOINT RESPONSIBILITY FOR A BETTER RELATIONSHIP

Reflections begin with the concepts of harmony, conflict and violence and how these concepts are applied to couple and family life. One of the exercises is the elaboration of the Love Life Line of the Couple – explained previously. The couple tells its history, one at a time, with special reference to the important facts of their couple life. We ask them to place memories considered positive above the line and the negative memories below the line.

COMMON PROJECT FOR THE FUTURE

Work on future projects started with a discussion about the dreams of a couple. Couples involved in situations of violence, in general, did not work on future projects before or after they united, even though these projects should have been anchored in a time preceding marriage as this concerns the future life of the family.

FINDINGS AND DISCUSSION

In the Love Life Line it is common to get a positive evaluation of one fact from one party and a negative evaluation of the same fact from the other party. This leads to a discussion of the topic and to a reflection on how the problem was solved in the past and how the couple would solve it now. Both parties realize that important issues when not resolved end up accumulated in a little grudge box (this is what they call it). Sometimes, the couple proposes an alternative solution to the conflict during the exercise. Two aspects are deserving of special mention here: the circumstances in which the couple meets and the expectations that they have of one another. The couples of this and of other similar groups met in public places such as the metro or bus station; none was introduced by a friend or an acquaintance. They united on average after three months of the first meeting - either by marriage or by living together. According to the couples this time period was not sufficient to learn how to settle into common life.

The importance of the knowledge of the other is confirmed when we inquired about the couples' projects. Couples realize that future plans do not exist and that the plans they have are merely individual dreams, phantasies and expectations of the other. As they meet and unite in a very short time, very often already expecting a child, they do not have the opportunity to know of the desires and plans of the other. Life becomes an acting performance in the 'here and now' without planning and without dialogue, frequently with a lot of demands because each one expects of the other what s/he thinks is best even if these demands are not based on the interests

and possibilities of the other or in the couple relationship, but only in his/her own phantasies.

While speaking about the dreams of the couple, we realized that they simply do not exist; when they united one partner was not aware of the dreams of the other. The dreams weren't shared; to the contrary, they were kept like a secret. The big issue that came up when the dreams of the partner were finally revealed were: what do I do with the dream of the other? Keep it or kill it?

The reflection on this question was exhaustive as it had to take into account the desires, feelings and objectives of both partners. It was discussed whether the dream has an expiry date, on how the dream of the other can be killed and the easiness with which it can be done. It just needs to be ignored or the right to dream disrespected. How do you know that you are killing the partner's dreams if these dreams are not known? The group understood that one of the functions of the dream is to allow for a better life for the family, because nobody dreams about a worsening of a situation or suffering. Another function of the dream is to unite the family in direction of change, because the dream of one can be the dream of the two. Some felt like assassins of dreams, others identified the dream of keeping the person they love. Some recognized that they married a dream and discovered that the partner also had a dream, but not knowing of the dream of the other couldn't dream together and still less realize that dream.

The importance of a better knowledge of the partner is reaffirmed when the couple is confronted with the roles that they need to perform within marriage – that of husband and wife for example. It can be observed that the learning of these roles for the man and the woman is more difficult today as they need to shake off a crystallized gender role and a role that is socially endorsed in order to construct a new one. As Moreno (1975) points out, each partner brings with him/her the elements with which the couple will form a third social atom, which is that of the couple and the future family. It can be presumed that the knowledge of the emotional relationships of the other and the elements of his/her own social atom are necessary for the development of the relationship. This lack of knowledge can lead to frustration about the expectations of each other in a marriage and to the non-acceptance of the social atoms of the other. Cooperation and harmony cede place to competition for control of the relationship. Thus, communication is rooted in aggression. It seems that each expects that the other forget his/her original family in order to dedicate him/herself to the couple, which does not happen as affective ties cannot easily be cut. Another relevant aspect is the transgenerational - a legacy guiding the different forms of conflict resolutions. The legacy of our society has been that men through use of violence, power and force feel to be the rightful owners of the relationship and the head of the family.

On the other hand, feminist movements of today have compelled women to revisit their values and to change their behaviour, becoming emancipated and revindicating their right of being respect by men. Men find it difficult to understand this new position of women and at the measure at which women seek their rights, their autonomy in the relationship, and the construction of a professional role, a dispute for power emerges. This dispute for power is defined by aggression and mutual disrespect. The woman very often employs the same strategies – so-called male strategies - of which she complains, reacting with violent behaviour and thus disrupting the harmony of the couple. The dispute is marked by a lack of dialogue and negotiation: 'She knows what I like and what I want. So, she has to do it….', and the reply: 'He can do what he likes…….he doesn't do anything for me…..'

At the measure at which the couple gets settled in their new life and common needs make themselves felt, there are demands and responses that do not correspond to the expected. Conflicts emerge. The offenses and the aggressions keep intensifying becoming ever more scathing, more disrespectful and inadequate, disrupting the couple's and the family's harmony.

Another observation refers to the motivations which lead men and women to justify the violence they practice and the fight for power in the family. These actions are pregnant with personal interpretations which the other party doesn't decode correctly. Grandess (2011)

referred to this as the singularity of meanings and quality of emission and perception of messages. In this group of men and women that live domestic violence it is noted that the intra-family communication is anchored in the disqualification and the disconfirmation of the other leading to disorganization and culminating in aggression.

Several difficulties have been discerned regarding the communication between the couple. Here we keep to the concepts of Watzlawick, Beavin and Jackson (1967). In the treated couples there is frequently an agreement as to the content of the dispute, which quickly shifts to arguments criticizing the person and the relationship. The interpersonal communication of the couples taking part in these interventions is characterized by disconfirmation and disqualification, both with an aggressive note and humiliating. One example of disqualification is: 'You only talk bullshit.' 'What you say one cannot put down on paper.' Here, the woman is disqualified, humiliated but nevertheless seen as someone who is there in front of the partner; it's a person. Different from the speech with a disconfirmation content: 'He never praises me and never says whether he likes something I do or not.' This implies the elimination of the other. It is as if she doesn't exist for her husband and is not legitimated by him as a person as she doesn't merit either praise or criticism.

Some of the crucial aspects of the couple interaction were revealed during the meetings and the main aspects were revealed in the communicational process. The couples create reasons for violence and see themselves as their victims. It is the cachaca's fault was disclosed in a dramatization of the group in which consumption of alcohol was at the crux of the dispute and considered the culprit of all the couple's misfortunes. In the dramatized scene, they recognized that alcohol served as the intermediary in the relationship and as the justification for the aggression, as alcohol authorizes any action and is as thus responsible for the consequences. No concern with the partner, with the acts or with the investments in relationship, couple or family were observed.

These discussions engendered other discussions, such as the reasons to despise the other's individuality, evaluations, desires and values. Communication and its biases were the focus of the interventions; discovery as the principal cause of the couple's conflicts and family conflicts. Couple violence was evaluated by men and women differently at the end and at the beginning of the treatment. New perceptions about the established relations with the spouse were constructed, the gender roles and the individual difficulties that resulted in the conflicts within the couple.

FINAL CONSIDERATIONS

Brasilia is a city of many cultures. Many families from different regions of Brazil with different traditions and customs and with a singular look onto life intermingle and live here. In some regions of the country violence towards women is still accepted as normal. The man is seen as being in charge of the house, the woman and the family. However, women have reacted against this situation. The different awareness campaigns of violence against women have been efficient and brought about emancipation in the relationship, especially with regard to the right of the woman to protect herself and to denounce the aggressing partner.

We were able to observe that both partners feel like aggressors and victims alike, but the aggression is justified by both. We also noted that at the measure at which the participants understand the other in the relationship they also understand their roles in the couple and in the family and learn to appreciate the interactions they have. They also start to talk with the partners about everyday life and about what they like in the relationship and what intimidates them. According to the attendees the relationship changes and they start building new ways of interacting and living together; and they start aspiring for peace and harmony. Later, around the twelfth meeting, they understand the different forms of aggression they are exposed to. The

women acknowledge their actions and aggressive intentions towards their partner and become aware of the accumulated grudge in some of their behavioural patterns. These groups have been an opportunity for men and women to reflect about their behaviour and, above all, about their attitudes vis-a-vis their differences and life. These discoveries happened gradually and with a lot of pain, but each insight was followed by relief and new proposals in the relationship.

Another indicator of the importance of the intervention with the group are the discourses of the involved subjects regarding new forms of behaving in the relationship with the other: spouse, children, boy/girlfriend, mothers, fathers, brothers and sisters – and even with friends.

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Re-establishing the power to act: a group approach for victims of working bullying

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Abstract

Using psychodrama as a framework for reference, this paper aims to present tools for re-establishing the power to act of people who are bullied at their workplace. This proposal is based on a pilot project carried out in a group setting for people bullied at work, with the support of the Psychology Department of the Federal University of Santa Catarina (UFSC). This approach was part of an extension project described as "Combat and prevention of working bullying in order to promote occupational health".

Keywords: working bullying; psychodrama; occupational health.

INTRODUCTION

Work is characterized by being multifaceted, since it may be related to both positive aspects, such as pleasure, achievement, challenge, satisfaction in the exercise of activities, and instrumental, as a way to guarantee only subsistence; it may also present negative characteristics when work is understood as curse, punishment, submission, stigma, coercion, effort and penalty (RIBAS, 2003). Violence in organizations often contributes to a person's negative conception of work and it may be expressed in a more or less explicit way, however, not less perverse, as in the case of working bullying.

The phenomenon known today as working bullying has been present in society

since the emergence of the first work relationships. The subject, however, only came to be studied and considered relevant in the relationship between mental health and work from the 1980s (SOBOLL, 2008). The greater visibility of the subject, observed worldwide, is justified insofar as changes in the production and management system have favored violence practices. Among these changes are, e.g., increase in productivity, individualism, power struggle, comparative display of results, as Soboll (2008) warns.

Heinz Leymann is considered the pioneer in studies of working bullying. He has started investigating the suffering at work in the early 1980s and obtained troubling results, which made him broaden his research. The objective of his studies was to alert employees, trade unionists, administrators, occupational physicians and jurists to the seriousness of the situation, sensitizing and stimulating them to combat and prevent this kind of violence at work (FREITAS; HELOANI; BARRETO, 2008).

The researches carried out by Leymann and his team had the intention to apprehend the problem and to determine univocal terms for the objects of study and for the behaviors of the researched ones, intending to differentiate apparently similar situations. He has created the term *psychoterror*. "It was clear that naming the phenomenon was the first step for its knowledge and intervention, because names create a relationship between the person and the others, and between people and things" (FREITAS; HELOANI; BARRETO, 2008, p. 21).

Another author who stands out in the precursory studies related to working bullying is Marie France Hirigoyen: French, psychiatrist, psychoanalyst and family psychotherapist. She used the term *working bullying* for the first time to reveal perverse violence in families' everyday life and at work (FREITAS; HELOANI; BARRETO, 2008). The author was the one who popularized the term *working bullying* in her best-selling book "*Le harcèlement moral: la violence perverse au quotidien*", addressing mainly individual working bullying, a perversion of the ego in the strictly psychopathological aspects. In her second book "*Malaise dans le travail, harcèlement moral: déméler le vrai du faux*", Hirigoyen relativizes the idiosyncratic variable (HELOANI, 2004).

In Brazil, studies on working bullying are much more recent than in other countries. The first academic article on this topic in organizations was written by Maria Ester Freitas, *"Assédio moral e assédio sexual: faces do poder perverso nas organizações"* in 2001, in which she appropriates the concepts of Hirigoyen and reckons that working bullying in organizations is born from the meeting of envy of power and perversity. This violence spreads because the victims do not formalize the complaint, perceiving the situation in a superficial way and letting jokes and insinuations pass. Subsequently, the attacks increase, the victim is usually cornered, put in an inferior state and undergoes hostile and degrading maneuvers over time. If the aggressions persist, a drop in the self-esteem of the victim occurs, who feels humiliated, used and stained. The author reckons that to constitute the destructive phenomenon it is necessary to repeat the vexatious situations and the indisputable humiliations.

In her most recent papers, Freitas (2005, 2006, 2007 *apud* FREITAS; HELOANI; BARRETO, 2008) questions the contemporary management model and points out the organizational responsibilities with regard to building a healthier work environment, besides evaluating the levels of damage caused by working bullying. For the author, more than a mere practice in the sphere of individual relationships, "it is an action that also penalizes organizations and societies and should be the object of a broader and blunter action than the one that limits this unhappiness to behavioral disorders of perverse individuals" (FREITAS; HELOANI; BARRETO, 2008, p. 31).

Working bullying is also an organizational problem, since it is manifested in the

context of work activities, making the organization co-responsible for its practice or for accepting these behaviors and actions (FREITAS; HELOANI; BARRETO, 2008). Silva and Tolfo (2011) point out that some situations within organizations have contributed to be characterized as working bullying: an extremely competitive environment guided by pressures oriented to achieve goals coupled with voracious struggles to occupy positions seen as attractive in the organizational structure.

Due to the seriousness of the phenomenon in organizations and of its overwhelming consequences for those involved in the process, an extension project titled "Combat and Prevention of Working Bullying in order to promote occupational health" was proposed in 2011, linked to the Psychology Department of the Federal University of Santa Catarina and financed by the Ministry of Education.

Several activities were developed during 2011 to achieve the objectives of the project: 1. Preparation of a booklet on working bullying in partnership with SRTE - Regional Superintendency of Labor and Employment of Santa Catarina; 2. Conduction of the Second Seminar on Prevention of Working Bullying of Santa Catarina (in partnership with several institutions from Santa Catarina and the Occupational Health and Safety State Forum); and 3. Group assistance for people who are bullied at work, using Psychodrama as a theoretical/practical reference.

Founded by Jacob Levy Moreno, Psychodrama offers an important theoretical and methodological framework to subsidize and/or expand actions with groups. Martins (2005) emphasizes that Moreno is recognized throughout the world as the father of Psychodrama, although it is worth mentioning that he has developed a theoretical system that transcends this theory. This psychiatrist has created Socionomy, which means science of social laws. Moreno (1951 *apud* NAFFAH NETO, 1997) argues that socionomy aims to explore the laws of social development and of social relations. Moreover, he stresses that it is in the socionomic system that the metaphorical we, i.e., community, co-participation, state, church and many other organizations, have their place.

> [...] socionomy has emerged as something more than a sociological theory, since it was proposed as a revision of old theories and it aimed to convey its complex theoretical elaborations to the level of reality lived in the everyday life, pursuing in the present and through direct investigations the structural complex of exchanges and of human interactions, as it was performed, crystallized or transformed in the concrete reality and how it was lived and produced by each human subject. (NAFFAH NETO, 1997, p.128).

Martins (2005) points out that Moreno proposed treating society as a whole with a project called sociatry "of which psychodrama is a part, with the purpose of smoothing the difficulties among men, improving their ability to relate and seeking harmony of groups of coexistence, in a universal amplitude" (ALMEIDA, 1998, p.11).

Because of the breadth of this approach called Psychodrama and based on the understanding of the multitude of possibilities that it brings to the rescue of dignity of human beings, we have decided to use it in this study of group assistance for people bullied at work.

WORKING BULLYING

Working bullying consists of "any abusive conduct (gesture, word, behavior, attitude) that attacks, by its repetition or systematization, dignity or the physical or psychological integrity of a person, threatening his or her job or degrading the work environment" (HIRIGOYEN, 2005, p.17). Thus, it is essential that the acts of violence are repeated to characterize working bullying; however, "to be usual it does not have to happen every day, nor every two or five days; what matters is the regularity and systematic repetition of the conduct, able of degrading the work environment and of causing harm to the victim" (ALKIMIN, 2011, p. 52).

Heloani (2004) reckons that working bullying consists of the constant disqualification of the victim, followed by his or her consequent weakening, in order to make the person neutral in relation to power and from there it derives its characterization as a phenomenon arising from the disciplinary process. The author clarifies that bullying usually begins with little intensity, as something harmless because people tend to excuse aggressions, understanding them as jokes; later, they are multiplied with more intensity and the victim is the target of more humiliations and of jokes in bad taste.

Margarida Barreto, a Brazilian author who stands out in the fight for criminalization and in the combat against working bullying, reckons that this violence occurs when the employee is exposed to vexatious, embarrassing and humiliating situations at work, in a repetitive and prolonged way throughout working time (FREITAS; HELOANI; BARRETO, 2008). Working bullying is characterized as an inhuman, violent and unethical attitude in work relationships, which affects the dignity and identity and violates the fundamental rights of individuals (BARRETO, 2006).

According to Barreto (2006), working bullying is an indicator of the existence of instituted and institutionalized violence and of the imposition of organizational logic. The author recalls that there are two fundamental factors that cause the practice of this violence with victims of bullying: the way work is organized and the organizational culture that trivializes violence on behalf of productivity.

Working bullying practices may take place in different ways: vertical downward, from the boss to his or her subordinates; vertical upward, from the subordinate(s) to his or her superior(s); horizontal, among co-workers; and mixed. In quantitative terms, the vertical downward bullying predominates, corroborating one of the fundamental characteristics of bullying: the abuse of power (FREITAS; HELOANI; BARRETO, 2008).

Hirigoyen (2005) has grouped in four categories the hostile situations that characterize the method of bullying: deliberate deterioration of working conditions; isolation and refusal of communication; attack on dignity and verbal, physical or sexual violence. It should be noted that these categories were grouped starting with the most difficult one to highlight until the most obvious one.

The occurrence of working bullying may be individual or characterize a collective working bullying, as Silva and Tolfo (2011) explain. In the first case, it is characterized as the refusal of direct communication, disqualification of the victim, isolation, imposition of useless tasks to the victim and error induction, and sexual bullying may occur in addition to the practices of working bullying. In the case of collective working bullying, threats of demission may occur; besides group comparison, demands that go beyond the possibilities of the group and requirement of overtime work to the point of compromising personal relationships of employees, among others (DARCANCHY, 2005).

The consequences of working bullying affect the bullied employee, the organization and society. Exposure to violence generates a process of progressive degradation of the individual's physical and mental health, which may start with tension,

anxiety and progress to depressive conditions, which may culminate in suicide.

Within the organization scope, working bullying affects productivity through two main phenomena: presenteeism and absenteeism. The first one corresponds to an employee's poor performance in the work environment, who works even without health conditions to perform well, while the second one involves the absence or delay of employees due to medical treatment or other personal factors (FERREIRA, 2010). In addition, working bullying may increase staff turnover, errors, accidents and payment of indemnities, among others. For society, the consequences involve raising costs with rehabilitation and health care for victims of working bullying, as well as expenses with social benefits, such as early retirement and unemployment insurance (ALKIMIN, 2011).

Heloani (2004) suggests that organizations adopt a code of ethics and provide the means for the attacked person to make the complaint, although such steps that ease the problem are not enough. For the author, the conditions and the philosophy that determine hypercompetition are the ones that must change: "only an effective process of humanization of work may cause the 'symptoms' of this disease to recede" (HELOANI, 2004, p.7). Hence, the author recommends that in organizations there is a space for members to expose their problems, anxieties and expectations, the so-called public space or space for discussion, and also that organizations give way to communicative action that has fair arguments as reference. Even from his slightly utopian look, Heloani (2004) reckons that these actions may help people realize that their problem is not individual, that they do not lack competence, because it is a phenomenon that encompasses complex social interactions, reasons why the victims should not feel guilty. By organizing the collective and opening channels for dialogue, society would be more democratic and less prone to violence, which would help to gradually minimize the problem of working bullying.

CONTRIBUTIONS OF PSYCHODRAMA TO RE-ESTABLISH THE POWER TO ACT OF PEOPLE BULLIED AT WORK

The theoretical system developed by Jacob Levy Moreno is of wide scope and it involves a deep concern with the harmonious coexistence of people in groups in the most diverse contexts (MARTINS, 2005). It should be recalled that Moreno was widely recognized for his pioneering works aimed at this appreciation of groups.

Gonzales (1997) states that he is considered the father or founder of psychology of groups, since he was the first author to fundamentally and extensively deal with human groups as the object of his work. His contribution to psychology of groups involves three major aspects of any systematic study: the theoretical field, the methodological field and the applied field (MARTINS, 2005).

Group work was considered very rich to work on the issue of working bullying, and Psychodrama made possible the creation of a welcoming and propitious environment to trust and to respect the pain experienced by people. The psychodramatic games used have allowed, as pointed out by Monteiro (1998), to work internal contents of the participants aiming at a transformation in their inner universe, seeking more freedom to express their spontaneity and creativity.

Moreno believed that the game would facilitate the work with the groups, for through it the participants experience the ludic, thus abandoning an intellectual pattern of responses to certain stimuli. With the game, participants leave a tense field to enter a relaxed field that propitiates greater participation and involvement (MARTINS, 2005).

In order to structure the work carried out with people bullied at work, the steps,

contexts and instruments involving the psychodrama session were respected. The activities were always planned on the week before the meeting of the group based on the demand expressed by the participants.

> A Psychodrama session is composed of three contexts, five instruments and three phases. The contexts are the social, the group and the dramatic. The instruments are the scenario, the protagonist, the director, the auxiliary ego and the audience or public. The phases are known as warm-up, action and sharing (MARTINS, 2005, p.97).

We have decided to describe in this section the presentation of how the pilot project was structured and the holding of a more comprehensive discussion about the results in order to re-establish people's power to act, as well as to seek dialogue with the literature on working bullying. Therefore, due to the chosen focus, the details of the holding of each group meeting, of the dramatic games and of the techniques used were not discussed.

The psychological group setting for bullied employees, as already mentioned, is part of a set of initiatives associated with the Extension Project "Combat and prevention of working bullying in order to promote occupational health". The main target audience were the faculty and the technical-administrative servers of UFSC. Nevertheless, a person not linked to the university has spontaneously sought support and was integrated into the group.

The first step to carry out the pilot project was the formation of a weekly study group to review the literature on working bullying and on Psychodrama. Some of the explored contents were: socionomy: its ramification and its methods; role theory from a Morenian perspective; cluster theory; Morenian concepts: spontaneity, creativity and tele, *status nascendi, locus* and matrix; psychodrama session and psychodramatic games. The studied subjects were listed to contribute to the qualification of the facilitators, interns enrolled in the last year of the Psychology course. Some authors researched in this phase were: Almeida (1998); Amato (2002); Bustos (1980, 1990); Datner (2006); Drumond and Souza (2008); Moreno (1974, 1992, 1997); Monteiro (1998); Naffah Neto (1997) and Yozo (1996), among others.

The study group was maintained until the end of the group meetings, for it has served as a space for the planning of activities, reflection on the process, and supervision by the project coordinators. The participants of the study group were: a professor, coordinator of the extension project; a psychodramatist and professor who is a postdoctoral student at the Graduate Psychology Program (PPGP); a master's student (currently a PhD student) at PPGP, with a degree in coordination of groups in the psychodramatic approach, a CAPES-REUNI scholarship student; and two interns from the undergraduate Psychology program at the Federal University of Santa Catarina, ProExt scholarship students, who have attended the optional course of Psychodrama in that semester.

In order to operationalize the group setting, the next step was to disseminate the proposal through e-mails to faculty members and technical-administrative servers. Two individual interviews were then conducted with the ones interested in the research to address possible concerns about working bullying and to sensitize them to participate in the group. The individual interviews were carried out with 7 (seven) people, being 5 (five) women and 2 (two) men; at the same time, the group activities that have started with 5 (five) participants were planned. The group assistance has occurred biweekly from October to December 2011, with 6 meetings of 2 hours duration each.

Working bullying usually begins with a game of almost imperceptible attacks and of misunderstandings that make it difficult for the victim to be aware of the violence to which he or she is being subjected, thus creating disturbance and doubts about one's sanity and difficulty of discerning the reality of the facts (HIRIGOYEN, 2008). This situation of unreality and doubt regarding bullying has been reported by all members of the group since the first meeting. One participant has talked about being considered crazy by colleagues and family members when reporting on what was happening in her workplace. Given the attitude of her colleagues and family, this participant came to question her own sanity, which is consistent with what Hirigoyen (2008, p. 175) states about the consequences of bullying: "The victims feel alone [...], they doubt their own perceptions, not certain if they are exaggerating or not".

Regarding gender difference, more than one male person was interviewed to participate, however, in the final formation the group consisted only of women. This data corroborates the study carried out by Hirigoyen (2005), showing that 70% of the bullied people are women. One of the members of the group was bullied by her male colleague and forms of bullying included sexual discrimination, isolation, verbal violence and deliberate deterioration of working conditions, confirming the forms of manifestation of working bullying also discussed by the abovementioned author.

Differently from what is generally thought, the victim tends to be quite competent and responsible in his or her work. Hence, jealousy may be the trigger for the hostile behavior of the aggressor (HIRIGOYEN, 2008) or the refusal of differences that are irreconcilable. This fact coincides with the reality of the group, since its members had a high education level and showed interest and appreciation for their work activities and a high degree of demand about themselves, besides observing that the aggressor always disagreed with something they did.

Another issue experienced and reported by the participants of the group refers to the strong feeling of guilt and responsibility for the aggressions suffered. According to Hirigoyen (2008), exculpation constitutes an important part of the healing process because it allows the reappropriation of one's own suffering. One of the ways to deal with this aspect in the group meetings was to reflect on the context in which working bullying occurs and the social issues that have led to this form of violence.

A positive aspect of the group that was pointed out by the participants in the last meeting was the possibility of minimizing the negative repercussion of working bullying in other areas of life, such as in family relationships. As Guedes (2008) mentions, the damage in the emotional sphere targets the family and social lives of the victim, who finds him or herself in an existential, economic and relationship crisis. "The victim of bullying may become bitter, whining and unpleasant" (GUEDES, 2008, p.108).

During the meetings, a participant was able to instrumentalize and activate internal resources to seek support and request the transfer of the sector where she used to work and was bullied. Her initiative was successful and it may be attributed to the encouragement elicited by the support of the group and to the increased capacity to create possible alternatives to solve her problem.

Another member, by means of the progress achieved by attending the group, was able to reduce, with her psychiatrist, the use of sleeping pills and antidepressants. She was also strengthened to the point of reconsidering her return to work as a schoolteacher, a practice from which she was on leave, ill, for 4 years, due to bullying. Her improvement in posture and in attitude toward the group was also remarkable, she managed to get better dressed, showing self-esteem recovery, and talking with the group with visual contact, something that she had avoided before, demonstrating more confidence.

As main results of the group we may cite: the promotion of strategies for reflection

and for coping with suffering; clarification on working bullying and on the world of work today; and the configuration of a context of mutual support among the participants, mediated by the coordinators.

It is important to highlight that after 5 (five) months of ending the group assistance, the project team has contacted the participants via e-mail requesting feedback on their current experience, both personally and professionally. The answers were sent by all of them and they have confirmed that the group was fundamental to the understanding of the situations experienced, to eliminate the guilt and to strengthen the decisions, seeking emotional balance even in the face of some difficulties that linger. One of the answers was selected to compose this section by expressing the feeling of all of them:

> Hello,
> At first, I have noticed that it was not a situation created by me, or that it was my fault. However, I had the misfortune to be placed in a sector where bullying was common practice. With the help of the group, I saw that many people went through this type of situation, in the most varied ways, and the exchange of experiences was an indispensable requirement for me to seek the solution of that situation, that is, to leave that place. I have started to look at the situation in a less painful way, because the understanding that it was not generated by me was something that relieved me greatly, and made me not give so much importance to the situation. The dedication of the students, of the Coordinator and of the colleagues was essential to fight for change. Anyway, I have managed to leave that place, and today I am very happy and fulfilled in the sector that I am working at. Indeed, I have realized I did not have the ability and/or capacity to deal with it alone. Thank you (Participant 1)

Finally, it is worth mentioning a thought by Moreno that expresses the commitment of each professional with social changes, regardless of the area in which they work. According to Moreno (1992): we are all united by responsibility. There is no partial responsibility, no limits to exercise it. It makes us creators of the Universe.

FINAL CONSIDERATIONS

Respect and appreciation must guide relations among people regardless of their socio-political and economic conditions; however, this is an ever-increasing challenge in contemporary society. This challenge occurs, according to Heloani (2003), because the barbarity of capital today establishes the inhumanity of human relations.

Working bullying is a phenomenon present in this new context we live in: the banalization of social injustice, the precariousness of working conditions, fastidious and painful tasks, unemployment and abysmal inequalities, among many other degrading situations for the human being.

To reduce the occurrence of working bullying, Silva and Tolfo (2011) suggest building a culture that does not tolerate this type of violence. Therefore, the solution would be to build corporate cultures that manifest themselves through quality-of-life actions that help awaken and maintain feelings of happiness in the workplace.

It is important for the victim to acknowledge that he or she has gone or goes through situations of violence and to manifest him or herself through discourse to face

aggression and regain confidence, self-concept and self-esteem. According to Hirigoyen (2008, p. 204), "expressing perverse manipulation does not lead a person to keep brooding things, on the contrary, it allows one to escape denial and guilt". Listening to how the victim feels about bullying means an important possibility to generate health for employees who have suffered predominantly psychological violence.

Professionals working in the area of occupational health must commit themselves to contribute to reverse the unjust and inhuman predatory dimensions in which many people live within organizations. It is necessary to create a space of trust, so that victims of abusive behavior may express their feelings and their experiences without the fear of reprisals or disqualifications (FREITAS; HELOANI; BARRETO, 2008).

It was possible to perceive that the developed activities, both the individual interviews and the group setting, have helped people to understand various aspects, such as what is working bullying, the characteristics of the world of work today, the professional role as another within the repertoire of roles that they play in life, among other explanations that have contributed to improve self-concept and self-esteem. Another relevant fact was the search for alternatives of each participant aiming at the change of the situation in which they were living, strengthening themselves in the group to make decisions more appropriate to their circumstances. In addition, throughout the meetings, all participants have perceived positive changes regarding the vision of work and its meaning, giving new meanings to work.

Having in mind all that was previously exposed, it is possible to conclude that there is a unique contribution of Psychodrama to work with people bullied at work, since it seeks to bring more humanity to relationships and it prioritizes healthier bonds, as well as rescuing spontaneity and creativity, that in this case were taken from people through humiliations and disqualifications suffered in the workplace. The use of Psychodrama has provided an environment that welcomed weaknesses and vulnerabilities of each participant, making the group feel accepted and seen beyond their symptoms.

We hope that professionals from the most diverse areas may sustain their practices theoretically with Psychodrama in works with groups of this nature, since the theoretical framework offered by this approach may sustain an action that seeks to restore people's power to act, giving them their health and dignity back.

Acknowledgement

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Sociodrama of projecting the future with young settlers: meetings and farewells[23]

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Abstract

This paper presents the analysis of a sociodramatic projection of the future carried out with young people from a settlement located on the coast of Ceará. A sociodramatic group was formed in a high school in the countryside. They longed to continue their studies and practice a profession that enable them to obtain a higher income, but for this purpose they would have to study in other cities. These young people are rooted in the place where they live and the people with whom they live, because everyone expressed a desire to return to their cities, once they have finished their studies. Public policies can expand or limit future projects for young people by enabling them to stay in rural areas. In particular, this study brings reflections on the contribution of sociodrama to the communities.

Keywords: social groups, role-playing, youth, human migration, rural environments

INTRODUCTION

The Maceió Settlement is the first land reform project in the Coastal area of the State of Ceará (Lima, Cajado & Esmeraldo, 2010), conquered by the union of its residents, mobilized by the Basic Ecclesial Communities (CEBs), a Catholic Church movement.

In 1985, the National Institute of Colonization and Agrarian Reform (Incra) expropriated an area of 5,844 hectares in order to form this settlement, located about 140 kilometers from Fortaleza and 50 kilometers from the center of Itapipoca. Its population is estimated in one thousand families (Soares, n.d.). The main economic activities of the community are: small businesses, agriculture, livestock, fishing and handicraft, all of them made by the families.

There are currently threats posed by the deployment of wind energy and fish production on an industrial scale, which differ from the community's way of life, and as a form of resistance there are partnerships with NGOs, such as Terramar, and religious organizations, such as the Congregação de Notre Dame, which carry out actions to develop awareness of these kind of problems in the communities.

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SOCIODRAMATIC PROJECTION OF THE FUTURE WITH YOUNG PEOPLE

From this point on, I chose to write in the first person singular, considering that this article is an "incarnate research", as Merengué (2006) uses such term, which is opposed to a bureaucratic writing: "the experience taught me not to quarrel with human passions and desires, but to try to integrate them into the project as a driving force that motivates a research" (p. 69, our translation). I have visited the high school of the settlement once a week for about a year, in a process of participant observation, as a research activity of doctorate on young people of that settlement.

At the end of this period, as part of a specialization monograph on Psychodrama, I have elaborated the following research question to be presented in this article: How do young settlers project their future in a context of struggle and resistance to maintain their fundamental rights, as the right to housing, to the permanence on the land and to their way of life? In addition to emphasizing their fundamental rights, in the face of few work opportunities in their place of origin, this research aimed at analyzing if these young people have imagined to work in their own settlement, in the economic activities that are developed there, or to migrate searching for other opportunities that enabled them to improve their financial condition.

According to Weil (2001), taking roots is one of the most important human needs: "a human being is rooted in his real, active and natural participation in the existence of a community that preserves certain treasures of the past and certain hunches of the future alive" (p. 43, our translation). In the assemblies in the community settlement, I observed, as a researcher and psychologist, the adults' concern about the young people's departure from the conquered land.

To answer some questions about how young people projected their future, I chose to carry out a sociodramatic group in the high school of the settlement. Group activity with young people has been reported as promoting spontaneity and creativity (Gonçalves & Gomes, 2013, Hadler, 2010, Leão, 1999, Mazzotta, 2010, Pitzele, 1992; Vale, 2009).

The origin of sociodrama had social motivations, according to Moreno's (1997) actions, when he worked with a group of sex workers, in which he problematized the difficulty of exercising citizenship, the absence of civil rights, a discourse in line with current debates in human rights area, as mentioned by Zakabi (2014).

Buchbinder (1996) considers adolescence as a transition zone and that the attitude of each society can enlarge or limit the creativity of the adolescent. This author uses as an example the years of dictatorship in his country: "The years of dictatorship limited, in Argentina, that place of transition and creativity that, in order to survive, had to reach some particular exits" (p. 215, our translation).

Moreno (1959) describes the method of projecting the future, which he considers fruitful in youth, when fantasies concerning the future exist more intensely. Contemporary authors of Psychodrama developed a method for projecting the future and adapted it to their clinical experience (Bannister, 1992; Crelier, 1993; Cukier, 1992).

In his clinical experience, Buchbinder (2005) observes more often three styles of dramatization, which he called "happy ending", "tragic" and "Becketian". The happy ending style refers to American musical comedies and the pursuit of illusion in relation to problems. In the tragic style, which contrasts with the constant search for joy, characteristic of consumer society, everything seems to be destroyed. The Becketian style refers to Beckett's plays, which are unstructured and ambiguous.

The invitation to participate in the sociodramatic group on projection of the future, described and analyzed in this article, was extended to all students of the mentioned school, lasting about one hour, since the group made this time available at lunchtime on a full-day period. This group approached what Moreno (1959) named as a *therapeutic act*, that is, with a

beginning, middle and end in only one session. The recording of this session was done in a field diary soon after its completion. Students data are described in Table 1. Students' names are fictitious in order to maintain their confidentiality.

The invitation was accepted by seven persons: six students and one alumnus, who at the time of the research worked at school. Participants were 15-19 years old and most of them – five – were girls.

Table 1. Description of the sociodramatic group participants

Name	Age	Grade in High School
Fernanda	15	Second
Taís	16	Second
Cíntia	16	Second
Charlene	16	Second
Beatriz	19	High School graduate
João	17	Second
Pedro	18	Third

To make this projection of the future, the technique of *re-plotting*, created by Arnaldo Liberman, according to Sergio Perazzo (1999), was chosen. Re-plotting is a sociodramatic technique that aims at working with the group co-consciousness, so that its contents can emerge and be worked by all. For this purpose, the group of participants is divided into subgroups, and there are three moments of creation for these subgroups. The first moment consists of a "brainstorming", in which each subgroup freely writes the associations of words and ideas related to a certain theme. In the second moment, the subgroups exchange their notes and create a scene based on them. Finally, as a third moment, the subgroups play the scene created by another subgroup. Thus, it is intended that the subgroups can work with the content created by other subgroups.

Originally, because of these three moments, this technique is worked out in three subgroups and is mediated by what is commonly used in Psychodrama: warm-up, dramatization, and sharing. As there were few people in the group, the division was made only into two subgroups and the technique was adapted, resulting in a creative and spontaneous moment of the young people, meeting the research objectives.

For a non-specific warm-up, the coordinator asked the participants to present themselves, writing down only their characterization data. I asked them about what their

expectations were, and basically the answer was: "*Listen to others and receive guidance to decide better and have a good future*". Then, each one was asked to hold an imaginary ball, a warm-up based on the games presented by Yozo (1996), following the first phase of the matrix, me-me. As they were shy and withdrawn, they were asked to imagine a ball of energy and to carry it from one side to the other, an adaptation according to the experience of the coordinator, a Tai Chi Chuan practitioner. Spontaneously, the participants began to throw the energy ball at each other, like the attacks in a movie or a cartoon, which indicated that they were already moving into the second phase of the matrix, when it is possible to interact with the other, me-you.

We went on to the specific warm-up, with an exercise using again the first phase of the matrix, me-me: "*Walk like you are in 2019*", five years ahead: "*How are you? What has it changed? Where do my feet step in 2019? Who is around me? Am I in the same clothes?*". After that moment, I asked them to walk as if they were in 2024, ten years ahead. One of the girls, Beatriz, walked like she was pregnant, showing that she was really imagining herself in the future.

Next, I divided the young people into two groups – one with four members and the other with three. They were invited to sit down on the floor and I gave each one a sheet of paper and a marker. Then I asked them to write on the paper: "*When I think about my future, what comes to my head?*". The participants became thoughtful, so I asked them to write the first idea that came to their mind. Then, I asked them to exchange the notes with the other group and to write a scene to be played based on the words they had received. After about five minutes, I asked them to exchange their notes again: "*Now I would like you to dramatize the scene that you have received*".

The two groups dramatized two daughters saying goodbye to their parents to study in other cities: one to attend university and the other to join the Navy.

Here is the dramatization of the first scene:

Characters: father, mother and daughter.

Setting: home.

First act: Daughter tells her parents that she wants to attend university. Then she moves to another city.

Second act: Mother asks father what he has prepared for lunch, and father answers: "*Chicken*". They have lunch, mother chokes and feels sick.

End of scene.

I asked the group that have created and watched the scene: "*You people that have created this scene, would you like to change anything?*". One of the spectator, Charlene, told us that their daughter would come back when she knew that her mother was sick. So, I asked her to play the role of the daughter.

Daughter calls her parents to ask if everything was ok. Father says that it is fine, and mother shouts: "*Do not worry our daughter!*". Daughter tells father that she will always be there and, whenever they need her, she will go back.

New end of scene.

I asked the audience: "*Do you want to make any comments? And ask the characters*

about anything?". Since no one wanted to talk, I said: "*Let's watch the second scene!*".

Characters: father, mother and daughter.

Setting: home.

Act 1: Daughter tells her parents that she wants to join the Navy.

Act 2: Daughter moves to another city, a teacher receives her and asked her if she really wants to join the Navy. And she says yes.

Act 3: After a few years, daughter receives her certificate, goes back to her parents' house and shows them her certificate.

End of scene.

As well as to the first group, I asked the group that have created and watched the scene if they would like to change something. And they said no.

Both characters in these scenes thought of coming back after graduating. Also, in the scenes, a concern was expressed that parents would be sick and children would be far away to help them – a role-reversal position of those who usually care for and those who are cared. This is an indication that the children in this community care for the health of their parents or guardians, which I could also hear in conversations with the young people during my visits to the school.

After that, we moved to the last moment of the group, sharing. I asked: "*Have you enjoyed to join this group?*". The participants were very pleased to know that they have projects and concerns in common. Some of them have reported that they have been able to reflect more on what they would like to accomplish in the future and the challenges they would face. They were careful with each other, praising those who have exposed their projects.

FINAL CONSIDERATIONS

The images brought in this group demonstrate the potential of sociodrama to set scenes that, in their plasticity and aesthetic strength, synthesize experiences lived individually and collectively, and especially the technique of re-plotting. This experience portrayed the matrix, according to Amato (2002) and Bustos (2005), the subjects' existential response related to their feelings, to community situations lived, which reflect the way society is structured.

The greater female presence in the mentioned group may have been due to the identification with me, the coordinator, but also because this is an intimate activity, and women are culturally socialized to share intimacy, while men occupy a public space, as it was also observed in the activities carried out in a low-income community by Figueiredo and Ayres (2002).

Although dramatization in this sociodramatic group has been associated with the tragic, according to the modalities exposed by Buchbinder (2005), I consider that the end of the scenes came closer to the Brecht theater, as Gonçalves Filho (2004) analyzes. According to this author, the Brechtian theater does not offer an end, when the situation is not resolved in real life; in this way, it does not offer an easy and illusory answer and it provides a transforming and creative potential of reality itself. Glimpsing a project for the future can be difficult because of the imagined suffering occasioned by young people' s departure from their place of origin and

being separated from their family to study abroad and achieve a better living condition.

Bessa (2010) reports that low-income young people from Fortaleza are concerned to help parents financially, which runs counter to the common-sense view of carefree and irresponsible young people.

The longing and concern felt by parents or guardians of the young people that study in other cities, on the other hand, appeared in studies in rural communities (Albuquerque, Coelho & Vasconcelos, 2004; Schapuiz & Hadler, 2013).

As previously mentioned, according to Buchbinder (1996), society can expand or limit the creativity of adolescents in this phase of transition between childhood and adult life. In the case of the young people studied, there is a fear of losing their land ownership and degradation of the environment around them, which would force their permanent migration.

What attracted the most attention in this sociodramatic group was the degree of rooting of the young people in their community of origin and in their families. Even when they think about graduating in other cities and working in areas other than their parents', they also think about the possible contribution they can bring to their community, which they consider to be the extension of their own home; in this way, Gonçalves Filho (1998) declares: "Being at home is to be in others, it is to be in yourself even being in others" (p. 3, our translation).

It should be highlighted that the expanded understanding of a single therapeutic act was only possible by insertion into the community, in a research during a certain period of time, about a year, in which I was prepared to transform and be transformed by continuous coexistence, in a relationship of interlocution, according to Schmidt's (2006) ethical considerations. This analysis can contribute to the formation of psychologists, strengthen and guide the actions carried out by governmental, non-governmental organizations and religious institutions, by providing a psychological and reflective look at the future projects of young settlers and nearby communities.

To conclude this study, I quote the excerpt of a cordel literature created by an activist of the Maceió Settlement, Maria da Paz dos Santos (n.d.), which illustrates the process of struggle and resistance so that this history can be recalled and reconstructed. Moreover, I emphasize the importance of people who work in different areas, such as in the academic area, to strengthen the community: "Look, dear listeners, how I finish the story, there is no conquest without struggle, there is no struggle without victory, there is no war without battle, sometimes the mind fails, but keep that in mind". (p. 17, our translation).

Acknowledgement

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