



Glossary of Terms

The "Psychodrama, Sociometry and Group Psychotherapy Dictionary and Reference Guide" was written and created in 1985 by William Moses, Ph.D. Dr. Moses was a certified psychodramatist until 2000. Dr. Moses originally wrote this document as partial fulfillment of the Psychodrama residency requirements while he was a stipended Psychodrama resident at the Saint Elizabeths Hospital Psychodrama Training Program (United States Government, Department of Human Services, Alcohol, Drug and Mental Health Administration, Saint Elizabeths Hospital). Therefore, this document is within the public domain.

1. **Acquaintance Volume**

Acquaintances which are without emotional meaning for the subject. (J. L. Moreno, 1943b, p. 322)

The number of acquaintances which an individual has at the time of testing has been called by me his "acquaintance volume". A person may remember about many of these individuals only that he has met them or talked with them. Most of them, however, do not matter to him, do not mean anything personal to him. And he doesn't matter to them; he doesn't mean anything to them, at least at the moment. But among these acquaintances there is a small group who mean something personal to him, in some degree and in respect to some criterion he is attracted to them or he rejects them. There may be in this group, whether he knows it or not, individuals to whom he means something, who are attracted to him or who rejected him. But the general demarcation line between the nucleus of emotionally related individuals which I termed the "social atom" and the rest of the acquaintance volume will be very clear. (J. L. Moreno, 1947c, p. 287)

2. **Act Hunger**

Hunger for expression is act hunger before it is word hunger.

The infant is so immersed in the act that he has no memory of it after it has been consummated. As the intensity of the act hunger syndrome decreases, the aging of the child increases. (J. L. Moreno, Z. T. Moreno & J. Moreno, 1956, p. 432)

Also see Memory.

3. **Action Tests**

The subject is seen in an action of his own, not only as in an interview answering questions or talking about himself vis a vis an interview -- but working out situations with actual partners as he lives them in life itself. (J. L. Moreno, 1950c, p. 152)

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4. Adequacy

In my definitions of spontaneous behavior, I preferred the reference to adequate or masterful responses instead of to appropriateness and/or competence. Appropriateness implies obedient, obliging, conforming and adjusting behavior --competence implies technological efficiency and mechanical skill.

Mastery or adequacy of conduct has had convincing historic illustrations among famous personages like Jesus, Buddha, St. Francis and innumerable Individuals of all times who obviously remain unknown or anonymous. It is essentially an autonomous achievement but rarely through self-analysis most frequently through self-realization in life. The individual lives through numerous roles and situations, internal or external, and demonstrates his mastery in them. The recluse who lives in isolation may have attained a limited mastery and containment, but his final test is when he reenters life and comes into contact with other beings. Mastery has to be proven in the thick of life, not apart from it. (J. L. Moreno, 1956, p. 276)

5. Ambicentric Crisis

Two simultaneous and opposite tendencies are in process and the more energetic these are the more desperate is the crisis. One tendency centers on the same state centered by the traitor memory. The other tendency is directed to the effort of creating something new. This collision can be called "ambicentric" crisis. (J. L. Moreno, 1939a, p. 14-15)

6. Antagonist

Next to the category of the star there is that of its opposite in the group, the antagonist or rejected individual. He finds himself rejected by a large majority of the group members. This may arouse his hostility or greed and encourage underhanded activities which make him associate with the other rejected individuals. He may show satanic characteristics; he may develop what is called the negative position, in contrast to that of the protagonist. (J. L. Moreno, 1968a, p. 96)

7. Anxiety

Anxiety is cosmic, fear is situational. Anxiety is provoked by a cosmic hunger to maintain identity with the entire universe (perhaps to restore the original identity of the infant in the matrix of identity). This cosmic hunger manifests itself in a) "retrojection", drawing and receiving from other organisms signals, ideas or feelings, to add strength to the self (expansion) or to find identity with himself (confirmation); or b) dread of all organisms

with whom he cannot co-act and share existence; psychodramatically speaking, with whom he cannot reverse roles. These dreads are provoked by his desire to be transformed into

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them as his only definite assurance of having identity. (J. L. Moreno, Z. T. Moreno & J. Moreno, 1956, p. 430)

Anxiety is a function of spontaneity-creativity. It is an existential condition of living; it increases or decreases with the fall and rise of spontaneity --but it is active, regardless of whether any traumas or frustrations ever emerge in the life of an individual. Traumas accentuate or intensify but do not produce anxiety. The origin of anxiety is the separation of the individual from the rest of the universe -- the result of being cut off. Being cut off is concomitant with helplessness and death. "Cut off" should not imply that a unity pre-existed -- that a paradise got lost -- but rather than the individual finds himself separated from an indispensable, unlimited context of relations -- the universe, which is at times familiar and loving, at times strange and threatening. The individual is "in the universe" just as much or more than he is in his body or is a member within a social group. (J. L. Moreno, 1964b, p.162-163)

8. **Aristotele**

Aristotele is defined as a feeling process in which numerous persons take part but which is profoundly affected by an individual who is apparently in no position of special influence or popularity. (J.L. Moreno, 1937, p. 20)

Individual A is the first and exclusive attraction of B and B is the first and exclusive attraction of A. Both individuals, B and A, make use of one choice only from the five at their disposal. Except for the one tale from B, A is fully isolated in the community. But B is the first choice of C, D, E, and F, who in turn are the center of attractions of 6, 8, 5 and 5 other individuals, respectively. Among these latter 24 individuals are three persons, G, H, and I. Each of them is the center of 7 attractions. The effect of the one tale from B to A is to connect A, like an invisible ruler, with a main psychological current and to enable him to reach 43 persons potentially predisposed towards him. (J. L. Moreno, 1950f, p. 382)

9. **Audience**

The audience itself has a double purpose. It may serve to help the patient or, being itself helped by the subject on the stage the audience becomes the patient. In helping the patient it is a sounding board of public opinion. Its responses and comments are as extemporaneous as those of the patient, they may vary from laughter to violent protest. The more isolated the patient is, for instance because his drama on the stage is shaped by delusions and hallucinations, the more important becomes, to him, the presence of an audience which is willing to accept and understand him. When the audience is helped by the subject, thus becoming the patient itself, the situation is reversed. The audience sees itself, that is, one of its collective syndromes portrayed on the stage. (J. L. Moreno, 1946, p. 251 and J. L. Moreno, 1954a, p. 13)



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10. **Autotele**

The patient feels himself into delusionary and hallucinated events and persons. (J. L. Moreno, 1952c, p. 90)

11. **Auxiliary Ego**

Living through the subjectivity of the patient and identifying himself with all the patient's expressions as far as organic limitations allow is the function of the auxiliary ego. (J. L. Moreno, 1937, p. 12)

A person whose function is to live through the subjectivity of the patient and identify himself with all the patient's expressions as far as organic limitations allow. (J. L. Moreno, 1939b. p.1)

The auxiliary ego cannot be analyzed as a social investigator except while he is in operation --functioning not as an observer but as an acting agent. He is sent out on the stage by the director with instructions to portray a certain role and, at the same time, to observe himself in action very closely; to register continuously, as he warms up to the role, what this role does to him and what he does to it. While his experiences are still warm immediately after a scene, he can record his own reactions. Thus, the auxiliary ego represents a new tool in social Investigation. Here, the participant observer becomes also an "observing participant." His work consists in taking on a role -- the role of a particular person or any role required by this person as a counter-role. (J. L. Moreno & W. S. Dunkin, 1941, p. 398-399)

He, the psychodramatic staff-worker, may act the part of a real person in relation to the subject, he may represent a character whom the subject imagines; or he may be called upon to project a part of the subject's own ego. (J. L. Moreno & W. S. Dunkin, 1941, p. 400)

We have called an extension of one's ego, which is necessary for his adequate living performance and which has to be provided for him by a substitute person, an auxiliary ego.

The function of the auxiliary ego has been found indispensable is the experimental setting of the psychodrama as a concept for the understanding of the interpersonal process on the stage as well as a tool for treatment. The auxiliary ego has, in the psychodramatic situation, two functions -- that of portraying roles and that of guidance. The first function is that of portraying a role of a person "required" by the subject; the second function is that of guiding the subject by warming up to his anxieties, shortcomings, and needs in order to guide him towards a better solution of his problem. (J. L. Moreno & F. B. Moreno, 1944b, p. 101)

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These auxiliary ego or therapeutic actors have a double significance. They are extensions of the director, exploratory and therapeutic, but they are also extensions of the patient, portraying the actual or imagined personae of their life drama. The functions of the auxiliary ego are threefold: the function of the therapeutic agent, guiding the subject; and the function of the social investigator. (J. L. Moreno, 1946, p. 251 and J. L. Moreno, 1954a, p.13)

The function of the auxiliary ego is living through the subjectivity of the patient and identifying himself with all the actions, feelings and thoughts of the client. The client is the primary ego; auxiliary ego means being an auxiliary, an extension of the client's self, a helper, not as the case worker sees it, but as the client sees it. The primary function of an auxiliary ego is productive, imaginative subjectivity, in the direction of the subjectivity of the client. Spontaneity begets counter-spontaneity. The spontaneity of the case worker or auxiliary ego will evoke the counter spontaneity of the client and vice versa. This process which liberates spontaneity is called the warm-up; it removes symptoms as anxiety, irritations and tensions. (J. L. Moreno, 1950e, p.174)

12. Auxiliary World

The more sketchy and incomplete the ego, the more articulate and the more thorough has to be the aid supplied from the outside by the auxiliary ego. The more disturbed the mental organization of the patient seems to be, the larger are the number of aids the auxiliary ego has to contribute and the greater is the need of his initiative. Numerous auxiliary egos may become necessary, and, in the case of the severe and established psychosis, the task confronting the auxiliary ego is beyond their possibility of effective treatment. The milder patient, however, many aids he may need for bringing himself to a more satisfactory realization, still lives within the same world with us. In the case of the more severe patient, the reality as it is usually experienced, is replaced by delusional and hallucinated elements. The patient needs more than an auxiliary ego, he needs an auxiliary world. (J. L. Moreno, 1937, p. 55)

In this technique, the patient's total milieu – wherever he may be at the time of the approach -- is made the stage for his psychodrama. It may involve the assumption on the part of all persons with whom the patient comes into contact in and around the institution that they are the patient's vassals, his slaves or whatever the roles may be which he assigns to him. The institution itself may become his castle, or his tent on the field of battle. In other words, "auxiliary world" technique consists of transforming the whole institution and every person in it into one great psychodramatic stage with auxiliary egos on it. (J. L. Moreno, 1940c, p. 127)

13. Axiodrana



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It focuses on Ethics and general Values; it is a synthesis of axiological meanings with Psychodrama; it attempts to dramatize the eternal verities, truth, justice, beauty, grace, piety, perfection, eternity and peace. (J. L. Moreno, 1948a, p. 435)

14. Catharsis

It (the psychodrama) produces a healing effect --not in the spectator (secondary catharsis) but in the producer-actors who produce the drama and, at the same time, liberate themselves from it. (J. L. Moreno, 1940a, p. 209)

As practically, every human activity can be the source of some degree of catharsis. The problem is to determine in what catharsis consists, in which way it differs. For instance, from happiness, contentment, ecstasy, need satisfaction, and so forth, and whether one source is superior and the production of catharsis to another source; indeed, whether there is an element common to all sources, which operates in the production of catharsis. Therefore, my aim has been to define catharsis in such a way that all forms of influence which have a demonstrable cathartic effect can be shown as positive steps within a single total process of operation. I discovered the common principle producing catharsis to be: spontaneity. (J. L. Moreno, 1954a, p. 13-14)

The greater the difference between the actual and the change situation the greater is the frustration of the protagonist and the deeper of the catharsis evoked by the psychodramatic test. (J. L. Moreno, 1954c, p. 166)

Action Catharsis

The greater catharsis achieved through action is undeniable. The patient is able to express kinesthetically many feelings, for which he has no words. These feelings may be expressed through gestures, changes, and posture, more active body, movements, and inarticulate sounds. He develops emotional insight regarding himself, and his relationships without its necessarily becoming verbalized. This insight is demonstrated through improvement and role function. Deviate behavior becomes more in tune with the situation. In many cases new more adequate interaction with his social atom becomes evident, even though verbalization of an insightful nature may be absent. (J. L. Moreno & J. M. Enneis, 1950, p. 13)

Mental Catharsis

By a warming up process to full living out, the individuals liberate and purge themselves from a mental or cultural syndrome. (J. L. Moreno, 1948a, p. 435)

Mental catharsis is here defined as a process which accompanies every type of learning not only a finding of resolution from conflict, but also of realization of self, not only realization and relief, but also equilibrium and peace. It is not a catharsis of abreaction but a catharsis of

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integration. (J. L. Moreno, 1948b, p. 195) [J. L. Moreno, 1956, p. 278 definition modified by inclusion of phrase “every type of therapeutic learning”]

One of the effects of warming up and spontaneity training is mental catharsis. Mental catharsis has attained a new meaning with the development of psychodrama. It differs from Aristotle’s, which was aroused in the spectators by drama conserves of Greek theater, and from Breuer’s hypnocathartic method: (1) acting out, action, insight, action, change, action training; (2) catharsis of the actor, versus the catharsis of the spectator; (3) and contrast, with a catharsis of abreaction, a catharsis of interrogation; and (4) catharsis through acting out, following up by self interpretation and contrast to catharsis through free associations, followed up by interpretation of the therapist. (J. L. Moreno, 1964b, p. 161)

15. Chain

In a sociogram [there] are people who form, unconsciously, a chain or a network. They are the carriers of rumors of prejudice or, on the other hand, of hope and fantasies. They are often related and tied to each other without knowing each other, face-to-face; they influence the conduct of the group by indirect communication. (J. L. Moreno, 1968a, p. 96)

16. Cluster Effect

Roles are not isolated; they tend to form clusters. There is a transfer of a [spontaneity] from unenacted roles to the presently enacted ones. This influence is called cluster effect. (F. B. Moreno & J. L. Moreno, 1945, p. 440)

17. Co - Conscious and Co- Unconscious States

The advances of interpersonal therapy have made it imperative to define and study the phenomena “between” persons in between groups and with this to hypothecate the existence of co-conscious, and co-unconscious states. The hypothesis of co-unconscious states has great methodical value; it enables us to study unconscious states within an experimental setting. (See my Psychodrama, Volume II).

The “first” encounter between two individuals who are destined to form an intimate ensemble is the starting point of co-conscious, and co-unconscious states. These states gain in significance from encounter to encounter. They are experienced and produced jointly, and can, therefore, be only jointly reproduced or re-enacted. A co-conscious or a co-unconscious state cannot be the property of one individual only. It is always a common property and cannot be reproduced by a combined effort. If a re-enactment of such co-conscious or co-unconscious state is desired or necessary, that re-enactment has to take place with the help of all partners involved in the event. The logical method of such re-enactment “a deux” or “a plusieurs” is psychodrama. However great the perceptive ability of one partner of the ensemble might be, he



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cannot produce that event alone, because both partners have in common their co-conscious and co-unconscious states, which are the matrix from which they draw their inspiration and knowledge. Co-conscious and co-unconscious states are phenomena which they have “co”-produced in which operate between partners who live in “intimate” ensembles and cannot be substituted by other persons; they are irreplaceable. They are tied together through “encounters”; it is life itself which binds them together and it is the experience of living which develops between them an “interpsyche,” a structured stream of co-conscious, and co-unconscious states. The encounters between individuals and the co-conscious or co-unconscious states developed between them are the source from which tele, transference and empathy spring. Their operation within every group setting has been stated by many observers, and a consensus has been reached. Transference dissociates, empathy perceives, tele integrates...

We call a mental process partly co-unconscious if one member of the intimate ensemble is an amnesic of the episode whereas the other member recalls it. Such amnesia can be explained in several ways, f.i. 1) partner A does not remember because of having been in the position of the actor when the scene took place; partner B remembers because of having been in the position of observer (act-hunger theory in psychodrama). 2) Partner A repressed the scene because it was unpleasant for her to remember. 3) The explanation 1) and 2) may supplement each other.

In the acting out of significant episodes for which both partners are amnesic, they usually begin at a point they both see clearly (co-conscious states). They are guided by vivid “co-enactment pictures.”

It has been conceived that co-unconscious states are the result of direct interpersonal experience between intimate ensembles of individuals. But they may also be the result of shared experiences on a social and cultural level. The personal contact of the intimate ensembles is then replaced by indirect, transpersonal or symbolic contact. The familial interpsyche is replaced by a “cultural interpsyche.” The sociadrama of a global group of participants becomes feasible as, for instance, in the case of the recent Eichmann Trial in which common experiences shared by people from all walks of life, were brought to enactment...

The relationship of co-conscious to co-unconscious states operates in various levels of intensity and depth. In some partners the co-conscious states of common experiences may be relatively high. Partners may have a near-photographic memory for certain events, for instance, for the first encounter, due to an extreme case of clairvoyance for each other. Or it may result from a long life of gradual acceptance, adaptation and integration, so that what they remember they both remember well, and what they hide from each other may have greatly decreased.

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Then there are partners who, although sharing experiences, have lived practically separate lives. Their range of co-conscious states may be weak and in small numbers. Their range of co-unconscious states may dominate their relationship. (J. L. Moreno, 1961b, p. 235-236, 237-238, 240, 241)

18. Code Of Ethics

The advent of group and action methods in psychotherapy - - the procedures most popularly known are group psychotherapy and psychodrama - - has brought about a radical change in the relationship of the therapist to the patients and to the general public. An "open discussion" of the new principles and responsibilities for all the practitioners in these fields is urgent. The fact that they are put in numerical order from one to ten should not imply that there is any finality about the formulation of these principles nor that ten is a holy number, nor that this is a rank order as to importance, nor should it imply that all aspects of the problem are covered by them.

These principles are addressed to all group psychotherapists. They are not laws, but standards, in order to maintain a high-level of ethical conduct.

- a. The principal objective of group psychotherapy is to render service to every member of therapeutic groups and to the groups as a whole.
- b. A group psychotherapist should practice methods of healing founded on a scientific basis, approved by official professional boards.
- c. The designation "group psychotherapist" or "psychodramatist" should be used only by psychotherapists who have obtained training in recognized institutes of learning. As the field is new and expanding, the therapists should continuously improve their knowledge and skill; they should make available to other therapists and their patients the benefits of their attainments.
- d. A principal objective of the group psychotherapist is to protect the patient against abuse, and to render service to groups of patients with full respect for the dignity of every patient.
- e. Therapeutic groups should be so organized that they represent a model of democratic behavior. Regardless of the economic, racial and religious differences of the patients should be given "equality of status" inside the therapeutic group.
- f. Should patients of the same therapeutic group pay the same fee or not? Could charging different fees to members of the same therapeutic group produce feelings of inequality and thwart the therapeutic aim?
- g. The patients should be free to choose the therapeutic groups in which they participate as members. The therapist, in turn, is free to accept or refuse to serve on behalf of a therapeutic group. Indications or contraindications for "coercive" placement in the groups

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should be carefully weighed in exceptional cases, as in the treatment of deteriorated mental patients.

- h. The Hippocratic Oath binds the physician to keep all matters of his professional practice secret. In group psychotherapy, the Hippocratic Oath is extended to all patients and binds each with equal strength not to reveal to outsiders the confidences of other patients entrusted to them. Like the therapist, every patient is entrusted to protect the welfare of the co-patients.
- i. The link of mass media of communication like television to group psychotherapy and psychodrama may produce “leaks” of the confidence pledge difficult to control. Closed circuits in television broadcasting for subscribers is a tolerable but unsafe way out of the dilemma. But the “open” circuits may become the major route for mass psychotherapy. How can we utilize them without taking risks?
- i. Every patient is expected to divulge freely whatever he thinks, perceives or feels, to every other in the course of the treatment sessions. He should know that he is protected by the “pledge” and that no disadvantage will occur to him because of his honest revelations of crimes committed, of psychological deviations from sexual or social norms, secret plans, and activities. The confidences so entrusted may never be violated unless it is imperative to do so by law in order to protect the welfare of the individual or of the community. In extreme cases of improper conduct therapists and patients may be disqualified from practice or treatment. How can this be brought into harmony with our therapeutic philosophy of taking care of every individual patient?
- j. The time of the “pledge” has to be carefully considered by the therapist responsible for the group. In order that it may not frighten the participants or product the affect an unnecessary restraint upon their freedom, it should not be discussed prematurely; the physician or therapeutic leader should wait until the group is ripe and well formed and the meaning of the pledge is clear to all members. The critical moment f.i. may arise when a patient in the course of the treatment sessions is put on the spot and hesitates to reveal a highly personal event in his life. His hesitance may be internal, as feelings of guilt, or external, such as fear of gossip, public discomfort or persecution. In such an intense situation the physician can step forward, reassure the patient that all members of the group are bound by a pledge, just as the physician is bound. Thus, an atmosphere of confidence in the proceedings and a feeling of collective security can be established. (J. L. Moreno, 1957a, p.143-144)

19. Cohesion

Cohesion has been defined by me as “ the forces holding the individuals within the groupings in which they are.” Sociometry, Vol. I, 1937, p. 371. (J. L. Moreno, 1950d, p.176)

Cohesion of the group is measured by the degree of cooperativeness and collaborative interaction forthcoming from as many sub-groups and members as possible in behalf of the



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purpose for which the group is formed. There is a great probability that in a spontaneously growing society the cohesion rises and declines in proportion to the number of small, independent groups within it and with the number of independent goals (criteria) around which they revolve. (J. L. Moreno, 1951, p. 286)

20. Community

The surface structure consists of the inter-relation of its inhabitants in respect to (a) its basic groups (homes, workshops, etc.), (b) locality.

The underlying (infra) structure consists of a large organization of socio-cultural atoms traversed in all its dimensions by emotional currents, psycho-social and socio-cultural networks. (J. L. Moreno, 1943b, p. 324)

Also see Therapeutic Community.

21. Cosmostasis

He [the child] is trying to conquer piecemeal all the loving and threatening parts of the universe, which originally belong to him, in an effort to restore his identity and equilibrium with them, a sort of "cosmostasis." (J. L. Moreno, Z. T. Moreno & J. Moreno, 1956, p.417)

22. Counter- transference

See Transference.

23. Creativity

Creativity has two linkages, the one to the creative act and the creator; a definition of creativity separated from an act of creation and the creator person is considered fruitless; the other linkage is that to spontaneity, spontaneity being considered the matrix of creative growth. Spontaneity-creativity is often considered as a twin concept in contra-distinction from the abandoned concept of spontaneity-automatic, which neglected the deeper meaning of spontaneity, making it something uncontrollable, and particularly characteristic for animal behavior. (J. L. Moreno, 1948a, p. 435)

The universe is infinite creativity. Creativity is the problem of all existence, the problem of every religion, science; creativity is the problem of psychology, sociometry, and human relations. But creativity is not a "separate" mystic, aristocratic, esthetic or theological category; if it is on top, it is also on the bottom; if it is in the macrocosmos, it is also in the microcosmos; if it is in the largest, it is also in the smallest; in the physical and social atom, it permeates the common

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and the trivial; it is in the external and the most transitory forms of existence; it operates in the here-and-now, as I am speaking to you.

Creativity manifests itself in any series of creativity, states or creative apps. Spontaneity and creativity are not identical or similar processes. They are different categories, although strategically linked. In the case of man, his spontaneity may be diametrically opposite to his creativity; an individual may have a high degree of spontaneity, but be entirely uncreative, spontaneous, idiot. Creativity belong to the categories of the substance - - the arch substance. It is the elementary X without any specialized connotation, the X, which may be recognized by its act. In order to become effective, it needs a catalyzer. The catalyzer of creativity is spontaneity.

The future of a culture is finally decided by the creativity of its carriers. If a disease of creative functions, a creativity neurosis, has afflicted the most primary group, the creative men of the human race, then it is of supreme importance, that the principle of creativity be redefined, and that its perverted forms be compared with creativity in its original states. There are higher and lower forms of creativity. The highest forms of human creativity are manifest in the lives of prophets, poets, saints and scientists.

Creativity is the core of all organic existence. Trees, flowers, vegetables, paramecia, and people must be creative in order to survive. This factor of creativity is general throughout the universe and is general in the daily existence of all living things.

It is for these reasons that I emphasize the therapeutic technique of spontaneity-creativity. If one accepts the assumptions that the more creative the personality, the more problems it can solve, and that the more creative it is the better it can structure and predict the future, then it seems mandatory that we must train for creativity. (J. L. Moreno, 1964b, p. 158-159)

24. Creaturgy

The way of extemporaneous direction in distinction from dramaturgy, which is the way of rehearsed direction. (J. L. Moreno, 1948a, p. 435)

25. Criteria

Social criteria are the focus around which individuals cluster and around which groupings of varying degrees of constancy and duration are formed. The more specific the criteria are the more care has to be taken to construct the sociometric test accordingly and the better are the chances that it will tap the most spontaneously intimate and real structures which individuals produce among themselves. (J. L. Moreno, 1947d, p. 268-269)



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26. Cultural Atom

Every individual, just as he is the focus of numerous attractions and repulsions appears, also, as the focus of numerous roles which are related to the roles of other individuals. Every individual, just as he has at all times a set of friends and a set of enemies, also has a range of roles and faces, a range of counter-roles. They are in various stages of development. The tangible aspects of what is known as “ego” are the roles in which he operates. The pattern of role-relations around an individual as their focus, is called his cultural atom.” (J. L. Moreno, 1940b, p. 20 and J. L. Moreno, 1943b, p. 331)

27. Cultural Conserve

The conservation of cultural values by means of the dance, drama, religion, custom, etc.... substituting and preserving man’s creative expressions. An example is the drama of Aeschylus, Sophocles, and Euripides which began as the extempore Dionysian play.

There are works which survive their creators and eventually dominate man's pattern of culture. They survive because of certain technological processes which conserve them. These conserves may enter into the flesh of the artist and control him from within, as, for instance, in the actor, or they provide technological forms with a consent, for instance, books. We can visualize a period of civilization before they were discovered. There are cultural conserves underlying all forms of creative activities - -the alphabet conserve, the number conserve, the language conserve, and musical notations. These conservatives determine our forms of creative expression. They may operate at one time as a disciplining force - - at another time, as a hindrance. (J. L. Moreno, 1939a, p. 10,13)

Thus, a “cultural conserve” is the matrix, technological or otherwise, into which a creative idea is placed for preservation and repetition. (J. L. Moreno and J. K. Fischel, 1942, p. 10)

The finished product of a creative effort (a book, a musical symphonie, etc.) (J. L. Moreno, 1948a, p. 435)

Cultural conserves are products of creativity; they are antipodal to the spontaneous creative matrices which emerge every time a creative process is in the making, in the intensive heat of status nascendi. They aim at being the finished products of a creative process, and, as such, have assumed an almost sacred quality. The cultural conserve is the epitome of man's irresistible drive toward immortality. It renders to the individual a service similar to that which it renders as an historic category to culture at large - - continuity of heritage - - securing for him the preservation and the continuity of his creative ego. But spontaneity and creativity never cease entirely to affect cultural conserves, some “amount” of them enters into every one of its renderings, in a greater or lesser degree. By “amount” of spontaneity, we do not mean amounts

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which are stored up or conserved. Even the greatest possible amount of stored-up spontaneity and creativity could not make a butterfly anything more than a butterfly.

The danger of the cultural conserve lies both in its state of finality and in the abuse of it by mankind. In the first place, once spontaneity and creativity have been conserved in the culture of people, the twin factors of spontaneity and creativity no longer exist as an actuality in the universe. In the second place, the sanctification of conserves is a hard habit to break. The conserve is comforting and maternal but to idealize it is to regress. (J. L. Moreno, 1946b, p. 159, 160)

28. Dialogue (Dyad Method)

The Dialogue as an aesthetic category has a counterpart in therapeutics in all forms of psychotherapy which are in the broadest sense of word conversational. To this class belong the hypnotic seance, suggestion therapy, psychoanalysis and any type of treatment in which the physician or healer is faced by one person only. (J. L. Moreno & Z. Toeman, 1942, p. 191)

29. Director

He has three functions; producer, therapist, and analyst. As producer he has to be on the alert to turn every clue which the subject offers into dramatic action, to make the line of production one with the life line of the subject, and never to let the production lose rapport with the audience. As therapist attacking and shocking the subject is at times just as permissible as laughing and joking with him; at times he may become indirect and passive, and for all practical purposes the session seems to be run by the patient. As analyst he may complement his own interpretation by responses coming from informants in the audience, husband, parents, children, friends, or neighbors. (J. L. Moreno, 1946, p. 251 and J. L. Moreno, 1954a, p. 13)

30. Doll Robots

One can divide the doll robots as fulfilling two functions: the doll which represents a companion and friend, a mechanical role-player, a domesticated automation; and then the doll as the object of unlimited aggression, the mechanical role-player who is fought and killed without having a defense, an enemy automaton. (J. L. Moreno, 1945a, p. 538)

Also see Robot.

31. Double

The double is a trained person, trying to reproduce the same patterns of activity, the same patterns of feelings, the same pattern of thought, the same patterns a verbal communication which the patient produces.

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The double may say something which is not quite so. That is like a provocation to the self to contradict which is often very helpful and good to know. Now, don't think for a moment that the double must always be permissive. If such absolute permissiveness doesn't exist in the psyche - - that is, the subject towards herself, why should the double be permissive. Why should the double be more permissive than the patient is (unless there is some good reason because of profound feelings of guilt with which the subject tortures herself). The concept of "permissiveness" can be stretched to the point where it theoretically becomes harmful. So always remember that often a double opposes in order to impart. This is often the door to important information. (J. L. Moreno, 1952b, p. 244, 250)

The "double situation" in psychodrama is a clinical technique in which the client is interacting with his double, portrayed by an alter (auxiliary) ego; it can also be used as an experimental design, it provides an observer with an excellent opportunity for the study of the interweaving of empathy and transference in the tele process. Certain facts stand out and have been identified by many observers.

- A) There is "the feeling in" of the alter (auxiliary) ego into the patient. The alter ego (therapist or counselor) is the active, empathizing agent; the patient (client or subject) is the object. This process is empathy. It corresponds to the "guessing" of choice going out from A to B in the sociometric realm.
- B) There is the "return feeling in" of the patient or client into the alter ego-therapist. It is part and parcel of every double situation. (J. L. Moreno, 1952c, p. 89)

Technique of the double duplicates, the unconscious processes; it is a consciously executed "folie a double." (It is different from what is called "folie a deux" because the double ego is a therapist, and supposedly a normal individual.) The double provides A with an auxiliary unconscious. Just like A also B has a double. The double of B provides B also with an auxiliary unconscious. (J. L. Moreno, 1954b, p. 198)

We differentiate here two kinds; the loving double who establishes identity with the protagonist, and the contrary double who tries to establish identity through contrariness and hostility. (J. L. Moreno, 1967, p. 21)

32. Double Ego Technique

In some cases, the patient will be found to be suffering from a pair of opposite attitudes. One state of mind warms him up, for instance, to the idea of self-destruction. He may have almost reached the climax - - or may even be parallel with this state - - when a contrary state of mind begins to argue that life has still much to offer him. Continuously forced from one extreme to the other, he finds himself the scene of a permanent conflict, one portion of his ego

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combatting the other portion. In obsessional neuroses and in some psychotic conditions which display symptom-patterns of this sort, the following technique has been found to bring relief: The patient's two egos, so to speak, are portrayed on the stage. The surface ego - - that face of himself which he manifests in ordinary life and with which he is commonly identified - - is acted out by an auxiliary ego. The deeper ego which is invisibly torturing and trying to defeat the "official" ego is acted out by the patient. The surface ego - - played by the auxiliary ego - - not only gives expression to the patient's ordinary superficial conduct, but fights back at the deeper ego as it is acted out by the patient. The result is an objectification of the violent fight going on between two alternating factors in the patient's mind. This is also known as the "double ego" technique. (J. L. Moreno, 1940c, p.124)

33. Double Technique

Double technique is the most important therapy for lonely people, therefore important for isolated, rejected children. A lonely child, like a schizophrenic patient, may never be able to do a role reversal but he will accept a double. (J. L. Moreno, Z. T. Moreno & J. Moreno 1956, p. 433)

34. Drama

See Therapeutic Community.

35. Dramatic or Group Method

The drama as an aesthetic category has a counterpart in therapeutics in the form of the Psychodrama. In the dramatic situation there is no limit to the number of individuals who may participate in the actions. Just as the dialogue may contain from time to time a monologue, the drama contains monologues, dialogues, both the lyric and the epic, the historic and the present. It is three dimensional, it represents a higher and more inclusive reality than monologue or dialogue. As an aesthetic category the drama is a synthesis of all aesthetic forms referred to above, and as we have seen they are part of it. (J. L. Moreno & Z. Toeman, 1942, p. 191)

36. Dreams

According to psychodramatic method, a dream should not be just told to a therapist, but acted out. The dreamer plays all the dream characters himself, for instance, his mother, his sweetheart, his friend. Usually he plays also his own part, although he may at times have an auxiliary ego present him according to the instructions of the protagonist. (J. L. Moreno, 1964a, p. 12)

37. Ego

Every individual - - just as he has at all times a set of friends and a set of enemies - - has a range of roles in which he sees himself and faces a range of counter-roles in which he sees others around him. They are in various stages of development. The tangible aspects of what is



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known as “ego” are the roles in which he operates: the pattern of role-relations around an individual as their focus is called his “cultural atom”. (J. L. Moreno, 1940a, p. 243)

The tangible aspects of what is known as the “ego” are the roles in which he operates. (J. L. Moreno, 1943b, p. 331)

38. Embodiment

The outstanding event in modern religion was the replacement, if not the abandonment, of the cosmic, elusive, Super-God, by a simple man who called himself the Son of God - - Jesus Christ. The outstanding thing about him was not scholarship or intellectual wizardry, but the fact of embodiment. There lived in his time many men intellectually superior to Christ, but they were flabby intellectuals. Instead of making an effort to embody the truth as they felt it, they talked about it.

In the psychodramatic world, the fact of embodiment is central, axiomatic, and universal. Everyone can portray his version of God through his own actions and so communicate his own version to others. (J. L. Moreno, 1966a, p. 156)

39. Empathy

An individual with empathetic sensitivity is able to penetrate and understand another individual, but this experience is possible without mutual love. If one partner empathizes with the other, he may be able to take advantage of her, be injurious or make her dependent upon himself because of his sheer ability to use his “empathic cunning”. This is why training of empathic ability as is in the case of psychopathic individuals frequently leads to the opposite of what is expected. Just because they are able to fill themselves into the thoughts of their victim, they may become better equipped for their criminal plots. It is reported by his biographers that Adolf Hitler was endowed with a high degree of empathy, but he used this talent to hurt rather than to help his associates. Empathy, like intelligence, therefore, can be used for social as well as for anti-social ends. (J. L. Moreno, 1956, p. 227 and J. L. Moreno, 1964b, p. 165-166)

40. Empty Chair

An “auxiliary or empty chair” is usually defined as a chair portraying an absentee. However, the representation may not be a chair, it may be another object; but it must be an object which is somewhat related to the person or object for which it stands. For grandfather it may be an old comfortable armchair which he always uses; for an infant, it may be a crib in which he rests; for a minister it may be an empty pew in a church in which he is preaching; he addresses himself to the empty pew as if they were the people who should be in the pew; for a son coming home there may be several empty chairs around the table, each representing a member of the family, father, and mother, sister and brother. It is, however, significant that a

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chair, or pew, or crib is imagined to be filled with a concrete person, with whom the protagonist communicates as vividly as if that person were really there. The involvement may be even greater because the actual person is not present to block or counter spontaneity... The empty chair is particularly effective when a person has profound feelings of guilt and needs to work them out. (J. L. Moreno, 1965, p. 213-214)

41. Enactment

The effect of the enactment upon an audience may be lessened in its involvement in the actional account is preceded by a verbal account. The protagonist himself feels a loss of spontaneity and originality towards the audience, its character of "firstness" is missing. (J. L. Moreno, 1954c, p. 165)

42. Encounter

"Begegnung" is an effort made by a man to restore the union of the individual with the universe. It is a German word, difficult to translate like Gestalt (configuration), Einfühlung (empathy) and Stegreif (spontaneity). It has attained many connotations which no single Anglo-Saxon word conveys; several English words have to be used to express its atmosphere. It means confronting or facing each other, contact of bodies, countering and battling, seeing and perceiving, touching and entering into each other, sharing and loving, communicating with each other in a primary, intuitive manner by speech or gesture, by kiss and embrace, becoming one - - una cum uno. The word Begegnung contains the root for the word "gegen," which means "against." It thus encompasses not only loving, but also hostile and threatening relationships. "Encounter," which derives from the French "recontre," is the nearest translation of Begegnung.

Begegnung conveys that two or more persons meet, not only to face one another, but to live and experience one another - - as actors, each in his own right. It is not only emotional rapport, like the professional meeting of a physician or therapist, or patient, or an intellectual rapport, like teacher and student, or a scientific rapport, like a participant observer with his subject. It is a meeting on the most intensive level of communication. The persons are there, in space; they may meet for the first time, with all their strengths and weaknesses - - human actors seething with spontaneity and zest. It is not Einfühlung; it is Zweifühlung - - togetherness, sharing life. It is an intuitive reversal of roles, a realization of the self through the other; it is identity, the rare, and forgotten experience of total reciprocity...

The encounter is extemporaneous, unstructured, unplanned, unrehearsed - - it occurs on the spur of the moment. It is "in the moment," "in the here" and "in the now." It can be thought of as the preamble, the universal frame of all forms of structured meeting, the common matrix of all the psychotherapies, from the total subordination of the patient (as in the hypnotic situation)

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to the superiority and autonomy of the protagonist (as in psychodrama). (J. L. Moreno, 1964b, p.163-164)

What is the encounter? In what way is psychodrama related to the encounter? The essential dimension of the encounter is the principle of “anti-mimesis.” The result is that psychodrama is in a dialectic movement between mimesis and anti-mimesis. The two are extremes, opposites. The more psychodrama conforms to the theater, the more it is mimesis and the more it conforms to the encounter, the more it is anti- mimesis. Between this Scylla and Charybdis psychodrama has traveled for the last 50 years, but it leans toward the encounter as its master guide. (J. L. Moreno, 1966b, p. 141)

Also see Interpersonal Relation.

43. Experimental Situation

The experimental situation and its broadest meaning consist of three phases: (a) the material part, that is, the matter for whose study an experiment is designed; (b) the logical part, that is, the methods constructed in order to test the validity of a hypothesis or of a universal law; and (c) the relationship between the material of the experiment and the logico-experimental part of the procedure. (J. L. Moreno, 1949b, p. 108)

44. First Universe

It appears that the infant goes, in his first universe, through two periods: the first period is the period of all-identity, in which all things, persons, objects, including himself, are not differentiated as such but are experienced as one undivided manifold; the second period is the period of differentiated all-identity or all-reality, in which objects, animals, persons, and finally himself have become differentiated. But there is no difference yet made between real and imagined, between animated and dead, between appearances of things (mirror images) and things as they really are. (J. L. Moreno & F. B. Moreno 1944b, p. 110)

Also see Infantile Amnesia.

45. God

In the genesis of God, we may differentiate, therefore, three phases: (1) God before the universe was created; (2) God in the first act of creation; and (3) God after the universe is created. God's image before the world was created is a multiple riddle; he may have been a silent God, a retreating God, a dreaming God, a visionary God, a schizophrenic God, a calculating and experimenting God, the possible images of him are legion and difficult to define. Our tangible relationship to God begins when he begins to create the world. Applied to group psychotherapy, the therapist of the group emerges when the group is formed. Before the group

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is formed his status as a therapist of a non-existing group is meaningless, just like that of God, he is a leader without a group, a “groupless” leader. (J. L. Moreno, 1962a, p. 340)

46. Group

It is a dynamic interpenetration of a number of social atoms, as wholes, or in part only. The socio-atomic organization of a group cannot be separated from its cultural atomic organization. The social and cultural atom are manifestations of the same social reality. (J. L. Moreno, 1943b, p. 324)

The terms “unit” and “group” are often used to connote a mechanical aggregation of individuals without any indication of their social interrelation. They are called a group in the open community because they belong to this settlement, this neighborhood, this church, school, or political organization, in close communities because they belong to this dormitory, to that cottage, or to one labor shop, or because they are suffering from the same malady or deficiency. But “unit” in this plan means that a social pattern is followed and that the individuals in a unit are chosen, “typed” for it, through a social analysis.

Groups should be so constructed in size and type that every member is able to know every other member intimately. (J. L. Moreno, 1950c, p. 144, 175)

Our answer was that, however real the individual is, the group is a greater reality, and includes it. Mankind is a greater reality still than the groups and the universe at large includes all individuals, all groups and all possible mankind. In Moreno’s philosophy, the essence of the universe was its creativity-spontaneity. The development of physical and cultural conserves with the latter getting the upper hand more and more, led to the pathology of man, who became deficient as a spontaneous and creative agent. The objective of group psychotherapy became, therefore, to stimulate and train man’s spontaneity and creativity, the vehicles in which he naturally exists, that is, in groups.

In the course of years several hypotheses have been formulated. (1) Groups have a matrix of interpersonal relations, a specific social structure, which can be explored, defined and measured by means of well calculated group methods. (2) The social matrix is an interpersonal network. Disturbances within it can be observed, tested and recorded by means of socio-grams, actograms and role diagrams. (3) Structural changes take place in groups according to several factors, age, race, sex, economics, and culture. (4) Groups grow like “trees.” They have a specific sociogenesis. One can study the evolution of groups from the unstructured level at birth to their horizontal and vertical ramifications in later years. (5) Groups develop cohesiveness and stability. The factor which holds groups together is called tele in contrast to transference which tends to dissociate them. (J. L. Moreno, 1963a, p. 119, 122)



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47. Group Attributes

Factors considered under four divisions for Group Attributes:

Nationality and Social Complex (N.S.) Age; sex; racial kinship; nationality and social kinship; immigration; structure of family; neighborhood.

Educational and Vocational Complex (E.V.) Language; religion; education; vocation; occupation; behavior in work; home; associates.

Intelligence and Personality Complex (I. P.) Mental age; reaction types; social habits.

Delinquency and Criminal Complex (D.C) Delinquency record up to offense; type of offense; sentence; behavior in prison. (J. L. Moreno, 1950c, p. 166)

48. Group Diagnosis

Group diagnosis can be made on the basis of methods of observation, of interview and group test. Widely used group tests are the role test and the sociometric test. (J. L. Moreno, 1963a, p. 120)

49. Group Formation

One of the dominant preliminaries to be considered is the step of initiation itself. Who asks the members of the group to meet - - where (locus) and when (time)? If all members of the group have equal status and the entire group process is the responsibility of everyone then no one should take it upon himself and order the group to meet. Playing God without being elected is an anti-groupal act arousing a great deal of resentment against the God player, but even when it is a “we” decision someone must have “suggested” to others that a we decision be made...

There are accordingly two alternatives: (a) calling a meeting - - by an individual decision or a we decision, or (b) letting a meeting happen. If it is customary that the meeting is called or prepared in advance the consequences are well known and do not require further discussion. But it is interesting to think through the alternative proposition that individuals would refuse to come to any meeting which is called by anyone except by himself and at the same time would refuse himself the privilege of calling anyone to meet him. Such individuals would let things run the natural way and would be disposed to wait until a meeting with an individual “happens” to them. Obviously then any kind of group meeting is left to chance and may never occur. This would mean the end of the “organization man” and the beginning of letting only the moment and the situation decide what happens. (J. L. Moreno, 1957b, p. 346-347)



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50. Group Oath

This is the group oath to therapeutic science and its disciples.

Just as we trust the physician in individual treatment, we should trust each other. Whatever happens in the course of a session of group therapy and psychodrama, we should not keep anything secret. We should divulge freely whatever we think, perceive, or feel for each other; we should act out the fears and hopes we have in common and purge ourselves of them.

But like the physician who is bound by the Hippocratic oath, we are bound as participants in this group, not to reveal to outsiders the confidences of other patients.

Like the physician, each of us is entrusted to protect the welfare of every other patient in the group. (J. L. Moreno, 1961a, p. 242)

51. Group Psychotherapy

Psychodrama employed in the treatment of all group members, that is, as group psychotherapy, is then a synthesis of action and group methods; group psychotherapy plus psychodrama becomes mass psychiatry. The action problems emerge from the group and provide it with a focus surpassing every other medium in intensity of participation and potential social catharsis. (J. L. Moreno & J. M. Enneis 1950, p. 56)

Definition 1: "A method which protects and stimulates the self-regulating mechanism of natural groupings. It attacks the problem through the use of one man as the therapeutic agent of the other, of one group as the therapeutic agent of the other." From Application of the Group Method to Classification, p. 104, 1932.

Definition 2: "The groups function for themselves and the therapeutic process streams through their mutual interrelationships." From the same publication, p. 61.

Definition 3: "Group psychotherapy is the result of well calculated spontaneous therapy, plus property social assignment... The leader is within the group, not a person outside." Same publication, p. 94.

Definition 4: "It will be advantageous for persons who do not recover by themselves or through some form of psychological analysis or medication, but only through the interaction of one or more persons who are so coordinated to the patient that the curative tendencies within are strengthened and the disparaging tendencies within checked, so that he may influence the members of his group in a similar manner." Ibid., p. 97.



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Definition 5: “Group psychotherapy treats not only the individual who is the focus of attention because of maladjustment, but the entire group of individual who are interrelated with him.” Who Shall Survive ?, 1932, p. 301.

Definition 6: “A truly therapeutic procedure cannot have less an objective than the whole mankind.” Ibid., p.3.

Definition 7: “Spontaneous formation of social groups based on the enthusiasm of the participants or on common interests and aims achieves often miraculous results, but cannot be called grouping in our sense as most of the interrelations remain unanalyzed.” Ibid., 1932, p. 72. (J. L. Moreno, 1958, p. 361)

Living in groups is also a matter of survival. There is no alternative, to live in groups or not to live in groups, we are existentially stuck. Group therapy is a process which goes on regardless of whether it is done by means of scientific methods or not. The answer is that ongoing, unorganized group psychotherapy can be improved by scientific methods. (J. L. Moreno, 1963a, p. 119)

52. Group Psychotherapy Methods

- (a) Socioanalytic group psychotherapy. Here the elucidation of the group structure is the central problem. Sociometric methods are used. The individual is not seen in isolation but an interaction with the other members of the group. Individual, group, and milieu analysis are part of a comprehensive socioanalysis. The indications for treatment rest upon scientific experiment and not upon the postulation of intuitive hypotheses. As the knowledge of group structure grows the therapeutic operations change with them. Socioanalytic group psychotherapy is behavior and action-centered. It uses adjuncts like psychodrama and behavior training in order to mobilize the deeper recesses of the group. The sociometrist and psychodramatist operate in the here and now and prepare the patients for the encounter of future situations.
- (b) The group analytic approach. It leans heavily upon psychoanalytic concepts but recognizes that the group has a configuration of its own and refutes the idea that the group is the place to analyze transference neurosis. It emphasizes the difference between group analysis and psychoanalysis. It leans upon Moreno's sociometry and Lewin's field theory.
- (c) Psychoanalysis of groups. A distinction is being made between group analysis and group “psycho” analysis. The group psychoanalyst must be first of all psychoanalyst. It is the practice of psychoanalysis within a group, by means of free association, dream interpretation, and the analysis of transference neurosis. It is all like in individual analysis

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except for the group setting which is merely an “adjunct” to individual psychoanalysis. Without the individual there are no groups. Every group patient has to undergo a preliminary individual psych analysis.

- (d) Group dynamics. The members of the group suppress their identity as “private” individuals. They are engaged in symbolic interactions. The sessions are conducted in the present tense. Role-playing may be engaged in, however, it has no therapeutic involvement, it is nominal and symbolic. Group dynamics is especially used for training aims in groups, for instance, in industry. Just as group psychoanalysis underplays the group, group dynamics operates as if the individual does not exist.
- (e) Eclectic group psychotherapy. It combines many methods, socioanalysis, group analysis, psychodrama, hypnosis, drug therapy, autogenic training, etc., and has made numerous original contributions.
- (f) Group oriented psychodrama. It adheres mainly to five principles: warming up, spontaneity, acting out, group cohesiveness, and group catharsis. The term spontaneity was 40 years ago an expression of reflexive behavior. After many ups and downs it has become a respectable catalyzing agent even among the most orthodox psychoanalysts. The value given to acting out has gone through equally dramatic transformations and it is now generally agreed that “ therapeutic acting out” is possible in a supervised setting. Minor forms of acting out take place in the course of all types of group sessions. The protest against considering acting out as a therapeutic device was maintained as long as it was assumed that acting out increases the resistance to therapy. But how can we resolve resistance in the sense of the orthodox psychoanalyst unless the forms of resistance are brought to the surface so that they can be observed, treated and validated by scientific methods? Freud has pointed out that the task of psychoanalysis is the revolving of resistances. But how can we dissolve them unless we put the patients into operation so that they expose the conflicts underlying these resistances, unless we encourage them to act them out in order to dissolve and control them?
- (g) Multiple group psychotherapy. Early psychodrama used in addition to the chief therapist, a team of co-therapist, auxiliary egos. In recent years the use of two therapists, two males, or one male and a female, or two females, has become frequent. In group psychodrama multiple psychotherapists help to structure a miniature society. In group therapy they may all duplicate the pair of parents in the natural family. They facilitate communication although they often mobilize new conflicts between the therapists.
- (h) Family group psychotherapy. Group psychotherapy is family-centered. The group is already given in its natural constellation, in contrast to the synthetic group formation of the clinic. The family is the patient, not the single individuals within it. The sociograms of homes and families and their exploration by means of observation, psychodrama and role-playing opens a new vista for the mental hygiene of family life. The center of therapeutic attention is the actually existing family, and not a group to be constructed. In

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intimate ensembles like the family the study of co-conscious and co-unconscious states offers productive clues.

- (i) Marriage therapy. Marital partners are treated jointly with all the individuals pertinent to their problems. Psychodrama is the method of choice but also interpersonal therapy is of advantage; confrontation techniques are often useful.
- (j) Bi-focal psychodrama and bi-focal group psychotherapy. Groups of parents and children are treated separately, one a mirror of the other. Groups of mental patients and their families are treated side by side in separate sessions.
- (k) Didactic group psychotherapy. Group therapy through lectures or through textbooks.
- (l) Therapeutic Community. It is an offspring of group psychotherapy. In its modern, scientific form it was rediscovered by Moreno in 1931; in a therapeutic community all individuals are involved in a process of reciprocal participation, not only as patients but as members of that particular society.

Recent outstanding developments were reported in Scotland, Dingleton Hospital; in USA, Fort Logan Mental Health Center, Denver, Colorado; in Lubec, Czechoslovakia; in Milan, Italy; and in Paris, France.

- (m) The total, all-inclusive therapeutic community. The therapeutic community is carried to its extreme, similar to the Ghetto of Prostitutes in Vienna (1913) and the sociometrized communities in the depression. In the USA in 1933. Refugees, mental patients or drug addicts (Synanon) live together in common houses or communities, engaged in mutual, therapeutic interaction. Life is entirely open; therapy is all-inclusive: housing, living quarters, menage, clinic, and sex are part of a single package. The patients help each other; professional therapists are excluded, discipline, restraint and punishment are self-imposed.
- (n) Treatment at a distance. The case of a young girl who suffered from a violent, acting-out disorder was reported. It became apparent that the psychotherapist should be eliminated as a contact person, and a younger girl was employed to live in the patient's home to help her. The hired girl become the substitute, the "double," who came to the psychotherapist at regular intervals with the parents of the patient, so that the patient could be treated "in absentia." The double portrayed the way the patient acted and was guided by the therapist in how to interact with her charge in life situations. It was a kind of bifocal psychodrama in which the treatment at a distance was linked to an actual person, an auxiliary ego, and was carried out in two places, in the home and in the clinic.
- (o) Telephone therapy. The telephone, an intensive part of our technological culture, is becoming increasingly also a therapeutic instrument. In a telephone circuit, patients and therapists communicate with each other. If the technologist could replace the "audio telephone" by a "video telephone" the patients and therapists could not only hear but also see each other in action. This might make telephonic psychotherapy a better adjunct to the real process.

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- (p) Group hypnosis. Group hypnosis is frequently used as an adjunct to group psychotherapy.
- (q) Hypnodrama. The warming-up process in a psychodrama can be supplemented by hypnotic trance.
- (r) Drug induced group psychotherapy and psychodrama. The effect of LSD-25 is greatly facilitated by treating the patients in groups. Psychodrama has been used to structure the vague feelings and hallucinations of the patients.
- (s) Television psychodrama. Psychodramatic treatment of alcoholic groups has been effectively supplemented by mass media of communication, such as television.
- (t) Therapeutic motion pictures. Motion pictures are used as adjuncts to group psychotherapy and psychodrama sessions. They are effective in stimulating the warming up of the patients. A number of motion pictures have been produced which feature psychodramatic techniques like a double technique or role reversal. The film "David and Lisa" is a commercialized example of a therapeutic film.
- (u) Social psychiatry and sociatry. Emphasis is moved from the individual and the group to the larger environment, ecological and epidemiological studies prevail.
- (v) Training methods. Version A: the budding group psychotherapist and psychodramatist is trained within an ongoing group psychotherapy session with actual patients. This method of training is practiced increasingly by the majority of group psychotherapists. The training period required is a minimum of two years. Version B: the position of group psychoanalysis is that the budding group psychotherapist has to undergo as an indispensable part of his training a comprehensive individual psychoanalysis.
- (w) Mass psychiatry and the open public session. This is a forerunner of mass psychiatry. Psychodramatic sessions are directed for large audiences. They often take the form of a sociodrama. The audiences amount to anywhere between 20 to several hundred. The sessions portray common problems and are characterized by intensive audience participation. The treatment of large numbers is in contrast to the small groups of seven to ten in clinical settings. They have become a part of the therapeutic culture in New York City and other metropolitan centers in the USA. One can visualize the combination of these large public sessions combined with the medium of television so as to reach and treat millions of individuals simultaneously. It will represent a kind of mass prophylaxis fulfilling the first sentence in the author's "Who Shall Survive?" (1934), " a truly therapeutic procedure cannot have less an objective than the whole of mankind" (J. L. Moreno, 1963a, p. 124-128)

53. Group Test

A person, stepping into action and involved in a real problem cannot operate in isolation, he moves into interpersonal and group relations, and the whole immediate group of individuals interacting with him expose itself to test. (J. L. Moreno, 1950c, p. 152)



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54. Group Therapy

“Group therapy treats not only the individual who is maladjusted, but the whole group of individuals who are interrelated with them.” (J. L. Moreno, 1939a, p. 33)

Also see Therapeutic Groups.

55. Hallucinations

Hallucinations are roles which may become indispensable requisites in the world of certain patients. The auxiliary ego attempts to make the patient's hallucinations unnecessary, or to weaken their impact by providing him with actual and tangible embodiments of an acceptable mother figure. If the auxiliary ego is not a satisfactory embodiment of the patient's hallucination, the patient is asked to portray the hallucination himself; then the auxiliary ego learns from watching the patient, repeats the action and incorporates what the patient has shown her (reinforcement). (J. L. Moreno, 1957c, p. 76)

56. Here and Now

From “Rede über den Augenblick” (Speech About the Moment), 1992, page 22. “How can we be present in the Here and Now? A feeling must be related to the object of the feeling, a thought must be related to the object of the thoughts, a perception must be related to the object of the perceptions, a touch must be related to the object of touching. You are the object of my feelings, the object of my thoughts, the object of my perceptions, the object of my touch. This is an encounter in the Here and Now.” (J. L. Moreno, 1963a, p. 118)

57. High Chair

A rarely described technique is the “high chair,” an extension of the empty chair. The protagonist who is in a position of inferiority, often confronted by a hostile world, gets up on a chair, towering over all members of the group, and talks down to them from his lofty height, or to the person in his life, who he perceives as his antagonist.

The protagonist's place high up on a chair, symbolizes for him a sort of superiority which he does not have in life. He may confront his boss or his father, but he is now bigger than his father, richer or more powerful than his boss. (J. L. Moreno, 1965, p. 214-215)

58. Hypnodrama

It is a synthesis of Hypnosis and Psychodrama. (J. L. Moreno, 1948a, p. 435)

Hypnodrama is a synthesis of psychodrama and hypnosis.



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The hypnotic operation itself is reconstructed from a psychodramatic point of view in all its aspects, a) in the role of the hypnotist himself: he becomes a psychodramatic director, assisted by a staff or auxiliary egos, b) in the acts of bringing about the hypnotic sleep: it helps the warm up if the patient improvises on the stage the genius loci - - his bedroom - - if he goes to bed and assumes the position of the sleeper; and c) during the hypnotic trance of the subject the verbal suggestion of the hypnotist is replaced by a psychodramatic production. The patient is treated during the trance like a subject in a psychodrama session, he is changed into a psychodramatic actor; he is the protagonist who, in cooperation with the hypnotist-director and auxiliary egos externalizes the internal structure of his mental world.

Although hypnosis is the starting point of a hypnodrama, the hypnosis and takes part in the production as the central character, he is exposed to a bombardment of psychodramatic stimuli and is suggested by the chief therapist to interact during the session with every auxiliary ego. The auxiliary egos materialize the persons, objects, images and scenes as they are projected by the patient. He often gives, upon instructions of the hypnodramatist, a soliloquized echo of every part played by an ego. Thus either he acts out or shapes the production step by step. The usual routine of hypnosis of giving simple, verbal orders to the subject is transformed in the hypnodramatic experiment into a complete psychodrama. (J. L. Moreno & J. M. Enneis, 1950, p. 6-7)

In hypnodrama, the hypnosis acts as a psychological starter for the warming-up process in that it frees the patient from many of his inhibitory barriers, and places him in a condition of readiness to rise to a state of greater spontaneity. It is made possible for the patient to warm up with a minimum of interference from the self.

Attempts to maintain dual roles in the state of spontaneity are awakened by the hypnosis as many inhibitions are removed, and the freeing of the creative ego is facilitated. There is an inhibition of the patient's acceptance of the roles of creator and observer, through which he may become critical of the performance. Responses to peripheral aspects of the situation, without integrating the deeper levels of the personality, are curbed. As the patient approaches a deeper and less critical state of spontaneity he tends to reject touching upon many emotions without deep involvement. He is more disposed to work out one emotional tone at a time. This results in greater catharsis, further delineation of role range, together with reevaluation and reorganization of the concept of self. These processes of reorientation occur in situ and embody relationships to persons included in the situations portrayed and at crucial points in the situation. Thus they give the therapy more meaning in terms of life outside of the therapeutic setting.



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Hypnodrama has the advantage of showing the patient's deeper personality structure early in the course of therapy. He responds verbally and kinesthetically to a situation and carries through the action on his own terms, involving the major portions of the personality. There is a minimum of defensive and evasive behavior. This enables the therapist to make a good estimate of the situation in terms of the patient's present functioning, and to base his plan of therapy more directly on the patient's needs. As the patient is treated in interaction with his social atom, the therapeutic results will be reflected in his extra-therapeutic life in a relatively short time. (J. L. Moreno & J. M. Enneis, 1950, p. 12-13)

Hypnodrama forcefully brings out the necessity of considering the symbol as an expression vastly more primitive than words: as embodying several ideas at the same time, rather than being expressive of only one theme. In hypnodrama the various meanings of a symbol may be brought to light in a comparatively short time. (J. L. Moreno & J. M. Enneis, 1950, p. 14)

59. Identification

Identification presupposes that there is an established self trying to find identity with another established self. Now, identification cannot take place until long after the child is grown and has developed an ability to separate itself, to set itself apart from another person. (J. L. Moreno, 1952b, p. 244)

60. Identity

Is the state of the infant, in which mother and infant and all objects are a single whole. However, it is then and there that for all movements, perceptions, actions and interactions the phenomenon of the double is activated for the first time. (J. L. Moreno, 1952b, p. 244-245)

61. Individual Attributes

Those attributes which accompany an individual into every group and which may be chiefly determined by the individual as such -- only such attributes should be called individual.

62. Infantile Amnesia

One of the important characteristics of the first universe is the total amnesia which we have for about the first three years of our life. It cannot be satisfactorily explained by the inferior development of the brain; the amnesia continues long after the cerebral cortex is fairly established. It cannot be explained by unconscious mechanisms such as repression, because little is registered which can be remembered, and nothing can be repressed which is not remembered.

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This amnesia is total and indisputable for the older child or adult, looking back from his stage of development, trying to remember the inner and outer events which have surrounded him during the first three years of life. For the infant and the young child growing up, the situation is somewhat different. Some registration takes place, certainly after the first few months as the infant shows signs of remembering certain persons and objects like the foods and the mother with whom he has been intimately acquainted. But he forgets easily -- his remembering has a short span. The amount of registration of acts and events must be, therefore, weak and rare.

Our explanation of amnesia is based upon the warming-up process to a spontaneous act. Hundreds of spontaneity tests with subjects of all ages have demonstrated that in order that the subject may remember at a later date what has taken place during the act, he must register the events as the warming up to the act goes on. A certain part of his ego must set itself aside as a sort of internal participant observer and register the events. Only if an event has been registered, can it be remembered, can it be forgotten. Only events which have been registered or remembered can be repressed. The conclusion is that, in such cases, when nothing is remembered by the subject of acts and events which have taken place in and around him, such an inner participant observer did not develop. It did not establish itself, because every part of the subject of the person was included in the act.

Our attempts at measuring the memory span of infants have shown that it increases in backward range as well as in clarity as the infant grows older, but the amount of registration and consequent memory fixation is continuously swept away -- flooded out by the overwhelming absorption of the infant in the acts in which he is involved at the moment. The infant develops intermittently, so to speak, a retroactive amnesia even for the slight amount of registration of acts and events which he has been able to retain. The act-hunger of the infant is so great and so incessant that he uses all his energy up for this and as little as possible, for such an apparently negligible thing as remembering (this remembering is done by the auxiliary ego for him). We must conclude that the recurrent retroactive amnesias of the infant sum up to the total amnesia effect which the older child and the adult have for the first three years of their lives, (J. L. Moreno & F. B. Moreno, 1944b, p. 107-108)

63. Infra-Reality

One may say that the reality in a psychoanalytic office, from the point of view of therapeutics, is a sort of "reduced reality," an "infra-reality." The contact between doctor and patient is not a genuine dialogue, but sort of an interview, a research situation or projection test. Whatever is happening to the patient, for example, a suicidal idea or a plan to run away, is not a phase of direct actualization and confrontation but remains on the level of imagining, thinking, feeling, fearing, and so forth. To an extent, this is also true of the reality in the office of the



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client-centered, existential, or interview therapist. (J. L. Moreno, 1966a, p.150)

64. Interpersonal Relation

Translated from the German "Zwischen-Menschliche Beziehung" used by Moreno (1918-23). This phrase is used by the author and sociometrists in a sense which differs from the psychoanalytic, it means "a two-way relation in which the partners are equally permitted to act towards each other in full spontaneity." This definition of the term introduced by the author is becoming generally accepted. (J. L. Moreno, 1948a, p.435)

"It is a meeting of two: eye to eye, face to face. And when you are near I will tear your eyes out and place them instead of mine, and you will tear my eyes out and will place them instead of yours; then I will look at you with your eyes and you will look at me with mine " (Trans. from "Einladung zu einer Begegnung", by J. L. Moreno, p.3, Vienna, 1914.) Interpersonal relation is here defined as a two-way relation in the full sense of the word, involving the potentialities of "role reversal", in contrast with the psychoanalytic situation which is a rigid, one-way relation characterized by an inequality of status of the two participants. (J. L. Moreno, 1950e, p.172-173)

In order to talk cogently about treatment of interpersonal relations there must be two patients present, and a third, the therapist, who may be able then more genuinely to remain uninvolved, a participant observer and an interpreter to both parties or, as I have pointed out in my first lecture -- the therapist must himself become a participant actor, although not formally, "psychologically" a patient. Then there are two patients, not one, they can give therapy to each other, each in accord with his ability and his needs. Admittedly, to function in the role of the professional therapist and at the same time mobilize his own private personality in order to help another individual requires careful strategy. (J. L. Moreno, 1954b, p. 201)

Also see Encounter

65. Interpersonal Situation

From the contact between two spontaneity states centering, naturally, in two different persons, there results an interpersonal situation. It may express either harmony or friction. (J. L. Moreno, 1941c, p.214)

Translated from the German "Begegnungs Lage," a term coined by Moreno. Translated it means interpersonal situation, (J. L. Moreno, 1948a, p.435)

66. Inter-Relationship Attributes

Attributes should be called inter-relationship or group attributes if it can be demonstrated

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through experiment that such attributes appear only when the person is in relation to certain other persons or is a participant in a certain group or groups and that these attributes disappear when the person is in relation to other individuals and other groups. Such an attribute is a product, "it relates to two or more persons," it calls for contributing factors from two person or whatever the number of persons in the group, it calls for a special group configuration "it is ambi-centric, symmetric in structure. " That means that such an attribute is not the projection of one person but that the two or more inter-related persons contribute something to a synthesis which may appear subjectively as an individual attribute of each. (J. L. Moreno, 1950c, p. 162)

67. Inter-Relationship Forms

Father Foreman illustration of eight forms of full inter-relationship. (J. L. Moreno, 1950c, p.164)

Partial

A group attribute indicates a partial relationship if it concerns only a part of the group membership. For instance, if in a group of seven four are male and three are female, the attributes, male and female are partial.

Complementary

Spontaneous, active attachment of one person to a complex of interests.

Passive, critical attachment of another to the same complex of interests.

Discordant

If two members of the same group have the desire to dominate the same field of endeavor, this attribute is discordant -- unless they have complementary attributes which can be useful to their co-ordination or unless they have with other members of the group sufficient complementary and similar attributes to rescue the equilibrium.

Similar

Sons of immigrants (Italian) -- Orphaned by father.

Sons of immigrants (Irish) -- Orphaned by mother.

Contrasting

Japanese -- Training of a Mechanic as a Worker Jewish -- Training of a Salesman

Active

A group attribute as soon as it causes differences (affinities or conflicts) is active. If, for instance, in a group of ten, seven are white and three are colored, this belonging to the white or to the colored race becomes a conflicting, active attribute. But if this

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differentiation is limited to a very few of the men compared to the number in the group, for instance· if there is but one colored man in a group of ten men, the attribute of being colored may become one of affinity. (Resentment may be transformed into sympathy.)

Indifferent

An indifferent group attribute is one which all the members of a group possess and hence which has no active value. All the members may be white.

Besides this aspect of an attribute which describes eight types of formal interrelations, we have to consider the content of the attribute. Continuous experience in assignment has suggested to us a working hypothesis the division of all factors into four complexes: the Nationality and Social Complex (NS), the Educational· and Vocational Complex (EV), the Intelligence and Personality Complex (IP), the Delinquency and Criminal Complex (DC). The material arranged in Complex NS reflects all influences which are "given" to an individual (structure of his family and of his immediate environment, nationality, race, etc.); in Complex EV all influences are reflected which, at least apparently, are not "given" but acquired, which direct and train towards an individual goal; in Complex IP are reflected the types of reaction of an individual to the complexes above mentioned; and in Complex DC are reflected all performances which are condemned by society. (J. L Moreno, 1950c, p. 165-166)

68. Isolate

He does not choose and is not chosen. He does not want to share his feelings with anyone; he wants to live by himself, be his own master, unwilling to compromise. There may be many isolates in the group; they reduce the cohesion in the group to a minimum, possibly leading to the dissolution and death of the group (J. L. Moreno, 1968a, p. 96)

69. Key Individuals

"Key-individuals" are the chief carriers of opinion. If these key-individuals are won over to the idea, the balance of the population will almost automatically become infused with the necessary understanding and enthusiasm for the idea advocated by a federal agency. Sociometric methods are able to determine these key-individuals or carriers of opinion with a great deal of precision. They are not necessarily "leaders" in the heroic sense of the word; they may simply happen to have influence, within a small circle of people. (J. L. Moreno, 1942, 301)

70. Leader

Factors considered in the selection of leaders for units include: key position in the sociogram at the time of group formation; father qualities; greater maturity in intelligence, experience and character development that the men of his unit; similarity of social kinship with the majority of his associates; successful performance in the past in managing a legitimate

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business or in building a family; the socially minded are preferable to the solitaire type, the solitaire to the rebellious and so forth.

The leader must have at least one attribute, similar or complementary, which joins him with each member of his group. It has been observed that otherwise mutual attachment does not take place, and consequently the leader has no point of attack to socialize every one of his men to a minimum degree, (J. L. Moreno, 1950c, p.145, 175)

71. Living Newspaper

The dramatized or "living" newspaper is a presentation of the news of the day as it occurs. It is the synthesis between the spontaneity theatre and a newspaper. The intention is to make the expression on the stage spontaneous in form (impromptu) as well as in content (the news of the day). The dramatized newspaper has another asset from the point of view of an art of the moment: the absolute evidence of true spontaneity it has for the onlookers -- and not simply for the actors, as in some forms of the spontaneity theatre -- because of the daily news character of the material projected. A good dramatized newspaper tries to produce the news as quickly as it can be gathered by the reporters; thus the production may change in content from hour to hour, (J. L. Moreno, 1941c, p.209)

A synthesis between the newspaper and the drama. Among the forms of writing, the newspaper comes nearest to being a spontaneous expression and to fulfilling - in a trivial and limited way -- what we mean by the concept of the moment. It is tied up with the present. An event, soon after it has happened, loses its news value. It has therefore a natural affinity to the form of the spontaneous drama, which requires for its unrehearsed, immediate form an equally spontaneous and immediate content, for instance the ever new and ever changing social and cultural events which are flashed from moment to moment to the editorial office of a newspaper. In this sense the living newspaper was not only dramatic, but rather sociodramatic. Three factors had to be considered in the dramatized newspaper production. First, the localities where the events took place and the persons involved in them. Second, a cast of impromptu reporters who had to get into contact with them whenever possible, and bring, or transfer the news to us. Third, a set of impromptu actors who were able to portray on the spot the roles and situations which had just occurred. In our present terminology we would say that the reporters functioned -- as the primary persons of the actual situations were absent--as go betweens, warming up our actors -- the auxiliary egos -- to the scenes and roles which were to be enacted. In the course of production a significant feature developed. Even if a printed newspaper brings reports from as different parts of the world as Nazi Germany, Soviet Russia, India or China, the description of the events is given in words. But in a living newspaper, the event had to be dramatized in accord with the cultural characteristics of the locality. The roles and the setting had to be portrayed, in order to having meaning, in the gestures, movements and interaction forms

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characteristic for that particular cultural setting. The consequence was that the audience of a dramatized newspaper had an opportunity to experience in a living form the ways of cultural role-taking in various parts of the world. (J. L. Moreno, 1944c, p. 7-8)

72. Matrix Of Identity

This co-being, co-action, and co-experience, which, in the primary phase exemplify the infant's relationship to the persons and things around him, are characteristics of the matrix of identity. This matrix of identity lays the foundation for the first emotional learning process of the infant.

Once the matrix of identity is established, and the complex of images closely associated with his intense participation in the "oneness" of the act is in ready form in the child, the foundation is laid for "future" combinatory acts. Since the action of the mother is an extension of his action, he can afford in the course of time to leave out a part of it -- his own end, and to concentrate on the mother's part -- the other end of the matrix. By this transaction, he may lay the ground for the future reversal of the warming-up chain. Playing the role of the "other" does not appear suddenly and full-grown to the infant, but goes through several stages of development which overlap and often work hand in hand.

The first stage is that of the other person being a part of the infant in all earnestness -- that is, complete spontaneous all-identity.

The second stage is that of the infant centering attention upon the other stranger part of him.

The third stage is that of the infant lifting the other part from the continuity of experience and leaving all other parts out, including himself.

The fourth stage is that of the infant placing himself actively in the other part and acting its role.

The fifth stage is that of the infant acting in the role of the other towards someone else, who in turn acts in his role. With this stage, the act of reversal of identity is complete.

These five stages represent the psychological bases for all role processes and for such phenomena as imitation, identification, projection and transference. Certainly the two final acts of reversal do not occur in the first few months of the infant's life. But, some day the infant will reverse the picture by taking the role of the one who gives food, of the one who puts asleep, of the one who carries him and moves him around. We have, then, two phases of the matrix of identity: first, the phases of identity or units as in the eating act, and second, the phase of using



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that experience in the reversing of identity. (J. L. Moreno & F. B. Moreno, 1944b, p. 103-104)

The matrix of identity is the infant's social placenta, the locus in which he roots. It gives the human infant safety, orientation and guidance. The matrix of identity breaks up gradually as the infant becomes more autonomous -- that is, some degree of self-starting develops in one function after the other, such as in feeding, eliminating, reaching, and locomotion; his dependency upon auxiliary egos begins to decrease. (J. L. Moreno & F. B. Moreno, 1944b, p.106)

After the child parts from the mother at birth, there are a few weeks of a particular kind of an existence. We call this particular phase in the growth of the child the "matrix of identity." This term involves an hypothesis of the socialization process. Nobody has ever talked with an infant immediately after it is born because the child has no means of communicating with anyone in a way which makes logical sense. But if we could talk with them, I believe that they, the infants, would agree with my description of the "Matrix of Identity," which seems to hold water when you hear my arguments in favor of it. The child experiences, if you want to call it experiencing, an identity of herself and all the persona and objects of her surroundings, with the mother agent -- whether it is the breast, or the bottle or any other kind of immediate contact which is established with the infant. In other words, the body and the self of the infant doesn't as yet exist for the infant. There is no self, no person separated from the infant. There is an identity.

The matrix of identity suggests that unity and integration come first before there is differentiation. (J. L. Moreno, 1952b, p.244, 245)

The infant lives before and immediately after birth in an undifferentiated universe which I have called "matrix of identity." This matrix is existential but not experienced. It may be considered as the locus from which in gradual stages the self and its branches, the roles, emerge.

As the matrix of identity is at the moment of birth the entire universe of the infant, there is no differentiation between internal and external, between objects and persons, psyche and environment, it is one total existence. (J. L. Moreno, 1962b, p, 115, 116)

73. Medical Understanding

The concept of medial understanding was the forerunner of what I call today co-conscious and co-unconscious states. Such a technique of reciprocal comprehension and "interpersonal memory" seem to make possible astonishing matrimonial psychodramas, husband and wife reaching back into their first encounter and reliving, often with astonishing detail, all their moments of love and suffering, their silent tragedies and their moments of great

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decision. (J. L. Moreno, 1961b, p. 237)

74 Meeting

"Meeting" means more than a vague inter-personal relation (zwischenmenst hliche Beziehung). It means that two or more persons meet, but not only to face one another, but to live and experience each other, as actors each in his own right, not like a "professional" meeting (a case-worker or a physician or a participant observer and their subjects), but a meeting of two people. In a meeting the two persons are there in space, with all their strengths and all their weaknesses, two human actors seething with spontaneity, only partly conscious of their mutual aims. (J. L. Moreno, 1943b, p 310)

75. Memory

The memory of the child is in his act, not in his memory. The act hunger of the child causes his memory to be shortlived. The acts follow one another so swiftly that the memory spans between them are short.

The shorter the memory span, the greater the frequency of starts and every start requires some spontaneous fuel in order to emerge. This explains the apparently uninterrupted spontaneity of children. In lieu of memory they have spontaneity. (J. L. Moreno, Z. T. Moreno & J. Moreno, 1956, p. 432)

Also see Act Hunger

76. Metaphysics

The point of view of the creature, (J. L. Moreno, 1948a, p. 435)

77. Metapraxie

A term coined by Moreno. The point of view of the creator; the metaphysics of actions; the locus of freedom. (J. L. Moreno, 1948a, p. 435)

78. Mirror

In the mirror stage, we presuppose that the infant gradually learns to recognize himself as an individual separated from others. (J. L. Moreno, 1952b, p. 246)

79. Mirror Technique

Sometimes a patient overacts when he is too eager to act as himself. In order that the patient may see himself from the proper perspective, an auxiliary ego acts in the role of the patient. The patient is then training to see himself more objectively, much as in a mirror, and he

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learns, from watching the auxiliary ego, how to act in better relation to the realities. The mirror technique can also be used in another way. The patient may refuse to act at all, and therefore an auxiliary ego takes his place on the stage and portrays him in a series of life-situations -- if possible with someone who is closely associated with the patient. If the action on the stage and the portrayal of himself is repugnant to the patient, we may hear him making comments from his place in the audience, and he may even walk onto the stage and take over the role of "himself" from the auxiliary ego. (J. L. Moreno, 1940c, p. 122)

The technique of the mirror "portrays" the body image and the unconscious of A at a distance from him so that he can see himself. The portrayal is done by an auxiliary ego, who has made a close study of A. (J. L. Moreno, 1954b, p, 199)

80. Moment (Category of the)

The diametric opposite of the cultural conserver: the category of the moment. (J. L. Moreno, 1940a, p. 215-216)

It must be differentiated from the "present." The present is a universal, static and passive category, it is a correlate of every experience, so to speak, automatically. As a transition of the past to the future it is always there. The present is a formal category in contra-distinction from the moment which is dynamic and a creative category; it is through a spontaneous-creative process that the formal category of the present attains dynamic meaning, when it turns into a moment. A completely automatic and purely mechanical process as for instance the repetition of a film, is just as well a "present" as the most intensive creative experience. A positive definition of the moment has been secured by confronting it on one hand with cultural conserves in their various forms and with spontaneity-creativity on the other hand. (J L. Moreno, 1948a, p. 435-436)

81. Moment (Philosophy of the)

In a philosophy of the Moment, there are three factors to be emphasized: the locus, the status nascendi, and the matrix. These represent three views of the same process. There is no 'thing' without its locus, no locus without its status nascendi, and no status nascendi without its matrix. The locus of a flower, for instance, is in the bed where it is growing. Its status nascendi is that of a growing thing as it springs from the seed. Its matrix is the fertile seed, itself. Every human act or performance has a primary action-pattern -- a status nascendi. An example is the performance of eating which begins to develop the role of the eater in every infant soon after birth. The pattern of gestures and movements leading up to the state of satiation is, in this instance, the warming-up process." See Moreno, J. L., "Foundations of Sociometry", Sociometry, vol. 4, no. 1, 1941. These principles can be applied to the origin of the human organism. The locus nascendi is the placenta in the mother's womb; the status nascendi is the

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time of conception. The matrix nascendi is the fertilized egg from which the embryo develops. (J. L. Moreno & F. B. Moreno, 1944b, p. 97)

82. Monologue (Self - Therapy Method)

The aesthetic category of the Monologue, (the subjective lyric state in poetry) has a counterpart in therapeusis -- Self-therapy. This method has had convincing historic illustrations in Buddha, the Stylites and other types of recluse who attained their mental catharsis in isolation. In this type of treatment the "other fellow" (a physician or any person) is not necessary. It is essentially a self-cure. He, the saint, portrays himself and all his auxiliary egos. He produces his own auxiliary world, filling it with his visions. (J. L. Moreno & Z. Toeman, 1942, p. 191)

83. Motion Pictures (Therapeutic)

It is a synthesis of motion picture and Psychodrama. (J. L. Moreno, 1948a, p. 438)

Two general methods of production can be differentiated: the patient-actor method, in which a patient is the chief actor as well as chief informant, and the ego-actor method, in which an auxiliary is the chief actor and the patient merely the chief informant. The patient-actor method is simpler and should be the quickest way to good results in the present experimental phase of production. Of course the patient himself has to be selected among many who have the same type of problem and chosen because of two attributes: a crucial personal experience touching on all aspects of the syndrome in question, and superior dramatic qualifications. The ego-actor method requires more permanent organization of a cast, a staff of auxiliary egos who have worked with patients in some auxiliary ego parts and who have been trained in mirroring patients on the stage, using patients themselves as a check to the truthfulness of their actions. Highly sensitized egos endowed with a profound subjectivistic imitatory talent, can be used as chief actors, using of course, actual patients as informants who check every phase of their production. (J. L. Moreno, 1944b, p. 241-242)

84. Network

An inter-personal structure in which individuals comprising certain links are unacquainted with those in more distant links but can exert an influence by indirection. (J. L. Moreno, 1939b, p. 2)

The local district or neighborhood is only physically one unit. This analysis shows that it is broken up, not however, into small units, but into parts which have their corresponding parts in other districts and neighborhoods. The local districts are, so to speak, transversed by psychological currants which bind large groups of individuals into units together, irrespective of neighborhood, district, or borough distinctions. These networks are the kitchens of public opinion. It is through these channels that people affect, educate, or disintegrate one another. It

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is through these networks that suggestion is transmitted. In one part of a community a person has the reputation of honesty; in another part, of dishonesty. Whatever the actual facts may be, this reputation is due to two different networks in which two different opinions about him travel. (J. L. Moreno, 1943b, p. 306)

More or less permanent structures which bind individuals into channelized formations, so-called "psychosocial networks" have been discovered. The forming of public opinion, the transmission of rumors, the "grapevines" cannot be understood by the investigation of individual attitudes only, even if the number of attitudes explored go into millions. The spark which binds individuals together changes the picture entirely because it moves the process from the individual-attitudinal-isolationistic level up to the sociometric level of correlations, (J. L. Moreno, 1948c, p. 125)

85. Neurosis

The neurosis of man has been visualized by the theoretical forerunner of group psychotherapy in various ways. It can be best expressed in terms of the fundamental process of alienation from reality... According to Moreno the cause of neurosis is the cosmic alienation of man, his alienation from the essential meaning of the universe, its primary creative processes... Moreno saw a remedy in developing methods which would train and retrain the behavior of individuals and groups in terms of their spontaneity and creativity. (J. L. Moreno, 1963a, p. 120)

86. Normotic

The customary triad of mental classifications are: normal, neurotic, and psychotic. It should be further differentiated into: normal, "normotic," neurotic, psychotic. "Normal" man is a rarity. A multitude of people fall between normal and neurotic, a category which Moreno calls "Normotic." It comprises all individuals who must manage their lives without psychotherapy. (J. L. Moreno, 1964a, p. 34)

87. Optimum Of Placement

The best possible relationship available within the structure of interrelations defines the optimum of placement. (J. L. Moreno & H. H. Jennings, 1944, p. 398)

88. Optimum Of Satisfaction

We consider as the optimum of satisfaction the duplication for a girl of such a position in the placement as is revealed to be the most desired by her in accordance with the actual structure presented in the sociogram. (J. L. Moreno & H. H. Jennings, 1944, p. 402)

89. Pair

Individuals who reciprocate feelings. They are anxious to share values with each other, often excluding others. The larger the number of pairs, in the group, the greater is its potential

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for cohesion. The endurance, the lifeline of the group, is often allied to the pair formations within it. (J. L. Moreno, 1968a, p. 96)

90. Participants

We find in audiences several types of participants, (a) those who want to act (an extreme case is the exhibitionist), (b) those who are anxious to see (the extreme case is the voyeur), (c) those who want to "analyze", (d) those who would like to be in the place of the director and if they cannot then they will at least analyze or criticize him, and (e) those who like to act and discuss as long as it is not their own problem. (J. L. Moreno & E. F. Borgatta, 1951, p. 96)

91. Person

An individual when considered as a social phenomenon, a crossing point of numerous socio gravitational factors. (J. L. Moreno, 1943b, p. 324)

92. Physical Starters

There appears to be very little mental activity in the new-born's starting. We can well assume therefore that he makes use only of physical starters. The physical starters continue to be the rescue-starters in all warming-up processes throughout the life span. The adult resorts to them, especially in emergencies or when taken by surprise. (J. L. Moreno & F. B. Moreno, 1944b, p. 95-96)

93. Physiodrama

It focuses on the soma; it is a synthesis of physical culture and Psychodrama. The physical condition of the individuals before, during and after the production (warming-up process) is measured; it gives diagnostic clues for training requirements and provides the setup for retraining. (J. L. Moreno, 1948a, p. 437)

94. Play

Historically the psychodrama grew out of the principle of play. Play has always been there: it is older than Man, it has accompanied the life of organisms as one of its excesses, anticipating growth and development. In our culture it was particularly Rousseau and Froebel who directed our attention towards the educational value of play. But a new vision of the principle of play was borne when in the years before the outbreak of the first World War I began to play with children in the gardens and streets of Vienna; play as a principle of cure, as a form of spontaneity, as a form of therapy and as a form of catharsis: play, not only as an epiphenomenon accompanying and supporting biological aims but as a phenomenon sui generis, a positive factor linked with spontaneity and creativity. Play has gradually been separated from its metaphysical, metabiological and metapsychological connections and shaped into a methodical and systematic principle. All this has brought the idea of play to a new universality. My play-acting with children in the public gardens inspired the later development of play techniques, play psychotherapy, theatre of spontaneity, therapeutic theatre, culminating in



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the role play, psychodrama, sociodrama of our time.

After the Viennese "garden revolution," the opening of the first therapeutic theatre -- The Spontaneity Theatre -- in Vienna (1921) was the greatest triumph of the play principle. (J. L. Moreno & J. M. Enneis, 1950, p. 1-2)

95. Points of Coordination

The concept of "points of coordination" has been found to be of significance in all inter-personal and role-to-role relationships. We have already remarked it is the study of warming-up processes as they flow between persona in any inter-personal performance. Its full meaning is that a relationship between two persons does not require a continuity of tele-contact in order to be adequate. It is sufficient if this contact occurs at certain moments which we call the points of coordination. These points are a rhythmic expression of the fundamental pattern of inter-personal relationships. They make possible the great economy in the interpersonal exchange of emotions. For instance, in order to produce an adequate husband-wife relationship, it is not necessary that these roles be actuated continuously, but only at certain moments from which the illusion of continuity radiates into the intervals between them. The same is true, of course, in friendship relations, leader-follower relationships, etc. (J. L. Moreno, 1940c, p. 119)

96. Population Test

The population test is an instrument operating in situ; it brings the population to a collective self expression and to the transaction of its plans in respect to all fundamental activities in which it is, or is about to be involved. It is a flexible procedure which calls for immediate action and for the immediate application of all the choices and decisions made. The population may consist of residents of a village, manager and workers in a factory, etc. (J. L. Moreno, 1949b, p. 138-139)

97. Present

The present is a universal, static and passive "category", it is a correlate of every experience so to speak, automatically. As a transition of the past to the future it is always there. The present is a formal category in contradistinction from the moment which is a dynamic and creative category, it is through a spontaneous-creative process that the formal category of the present attains dynamic meaning, when it turns into a moment. (J. L. Moreno, 1947f, p. 351-352)

98. Productivity Neurosis

The inability to produce gradually spread over all his physical, mental and social functions, leading to a general loss of spontaneity to what I have called a "productivity neurosis." (J. L. Moreno & J.M. Enneis, 1950, p. 6)

99. Projection

Projection is usually defined as "throwing upon other persons one's own ideas and



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assuming that they are objective, although they have a subjective origin." (J. L. Moreno, 1947b, p. 9-10)

100. Projection Technique

Another technique comes into play when a patient has projected his system of delusions into a plot which he wants to see acted out on the stage by the auxiliary egos, in order to create for himself and the imaginary characters within his system of ideas, a psychodramatic reality. To illustrate: a patient suggested and directed a series of scenes in which auxiliary egos acted his father, his mother and himself as a little boy. He, as a small boy, was present during a violent scene between the father and the mother; this scene led to his father's leaving the house and, eventually, to his parents' separation. The patient's parents had been brought together again by the illness of their son, and they were present in the audience when these scenes were played. All through the action the patient watched them to see how they were affected by the actions of their representatives on the stage. (J. L. Moreno, p. 122-123)

101. Protagonist

Protagonist, i.e., the man in a frenzy or madman. The Greeks felt intuitively that the actor who acts like a madman on the stage and the tormented individual who becomes a madman in life are of the same psychic "stuff." (J. L. Moreno & F. B. Moreno, 1944a, p. 345)

The assumption is that the warmup the protagonist takes when he tells a story is different from the warmup he takes when he re-enacts it...

The better he knows the sociogram of the group, the better are the director's chances to select as a protagonist a sociometric leader with whom the participants may easily identify. (J. L. Moreno, 1954c, p. 165-166)

It is assumed that the more a protagonist is encouraged to portray an episode which is specific and concrete, the greater the probability that it is already fairly well structured. The protagonist may have already worked on this episode like a playwright who writes and rewrites a scene. The less satisfied the playwright is with his original inspiration the more often will he rewrite it. Similarly, the less satisfied the protagonist is with his original performance in a life situation, the more frequently he will repeat it in his imagination. The task of measurement would be to compare the actual life situation (A) with the experimental production of the actual situation on the stage (B), and the production of the change situation. (J. L. Moreno, 1954c, p. 165-166)

102. Protagonist-Centered Psychodrama

In protagonist-centered psychodrama the technique of productivity is to induce a protagonist to warm-up toward self-involvement. Only he knows, e.g., the particular set-up of his

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bedroom and the events which took place in it on a certain night. He is the primary resource person. Unless he exposes them, no one can invent them. (J. L. Moreno, 1964a, p. 11)

103. Psychodance

It is a synthesis of spontaneous dance with Psychodrama, the synthesis of all other forms of art, as sculpture, painting, creative writing, etc. with Psychodrama open the ways for action as well as group methods. (J. L. Moreno, 1948a, p, 436)

104. Psychodrama

The psychodrama is human society in miniature, the simplest possible setup for a methodical study of its psychological structure. (J. L. Moreno, 1937, p. 9)

A therapeutic situation similar to the social situation of a patient. The patient is asked to relive a former experience by expression through gestures, words, and movements, and if necessary, to act with a group of auxiliary egos who represent to the patient certain roles played by members of his social atom. (J. L. Moreno, 1939b, p. 2)

Psychodrama is a form of the drama in which the plots, situations and roles -- whether real or symbolic -- reflect the actual problems of the persons acting and are not the work of a playwright. It has been found that psychodramatic procedure is accompanied by profound forms of mental catharsis. The psychodrama, as originally conceived, is carried out in a quasi-theatrical setting, with a stage and a selected audience.

Psychodrama, in the wider sense in which the word is used today, is an exploratory approach to the conserved and the improvised forms of the drama, reevaluated on the basis of psychodramatic concepts. (J. L. Moreno, 1940a, p. 241)

Psychodrama is the therapeutic counterpart of the drama, it contains all the sub-forms of psychotherapy. A mental catharsis can be reached by monologue, dialogue, or dramatic methods.

A well-conducted psychodramatic session uses, among others, the following elements: a) the psychiatric interview with every member in the group participating, b) a lecture on topics carefully chosen to meet the interests and requirements of as many among them as possible, c) discussion, d) psychodramatic actions on the stage with the assistance of a staff of auxiliary egos, e) analysis of the acted out events to which each member of the group may make a spontaneous contribution, f) participant observers in the audience who register the reactions of each spectator, g) verbatim recordings of the total session. These are the basis for a total analysis and for preparatory steps leading up to the next session. (J. L. Moreno & Z. Toeman, 1942, p. 191-192)



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Psychodrama is an attempt to breach the dualism between the fantasy and reality, and to restore the original unity. (J. L. Moreno, 1943a, p.435 and J. L. Moreno, 1944c, p. 2)

The dramatic deep action methods are divided into two categories, the psychodrama which deals with inter-personal relations and private ideologies.

Psychodrama -- as well as sociodrama -- provides all the trappings of a human society in miniature, the people in the audience represent public opinion, the world. The people on the stage represent the protagonists. The director is the research leader -- behind his new mask of the director the old masks of the observer, of the analyst, of the participant group member and of the actor are hidden, but still functioning. He is himself a symbol of balanced action, orchestrating, integrating, synthesizing, melting all the participants into a group. (J. L. Moreno, 1943b, p.331, 332)

There are several versions of psychodramatic procedure. 1) A session can be designed to treat a single individual. The director and his staff of auxiliary egos plan the session on the basis of the history and the patient's present situation. The preparation of the subject consists in conferences with him leading up to a key situation, and continuous notation of all events concerning and utterances by the subject, from hour to hour. The nurses and auxiliary egos operate as participant observers. The reports are finally given to the psychodramatic director. As a result, full spontaneity of expression is permitted to the subject. He does not rehearse in advance, his actions and role-taking emerge on the spur of the moment. As the director has his own plan of the session, however, the patient's spontaneity is often guided. The therapeutic value lies in action catharsis and, following the director's analysis, in post-action catharsis. 2) A session can be so designed that the individual treated does not act himself, but is a spectator sitting in the audience; his own problem is portrayed on the stage by a double, a professional auxiliary ego. The therapeutic value here comes from spectator catharsis. The planning of the stage action can be as highly organized as the subject requires it. It can be entirely spontaneous, or it can be rehearsed like a theatrical production. As the subject is not taking part, it is his spontaneity as a spectator upon which the therapeutic effect is based. 3) In yet another version it is not a single individual, but a large number of patients who are treated at the same time. The audience of patients is so organized that they have the same mental syndrome in common. The production on the stage is then planned by the director with professional auxiliary egos portraying the mental syndrome in a series of key-situations. The therapeutic effect is expected from spectator catharsis. In this version the psychodramatic presentation on the stage results in group psychotherapy for the audience. 4) In a similar version such a psychodramatic production is filmed. The chief task is then in the selective grouping of mental patients who may draw the greatest benefit from seeing one or another psychodramatic film. Obviously, a poorly selected film can be harmful. (J. L. Moreno, 1944a, p. 315)



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There are three factors at work in every session: a) the action on the stage between patients and auxiliary egos: they influence in turn every member of the audience; b) the action in the audience; one audio-ego can be a therapeutic agent to every other audio-ego; as they are influenced by the action on the stage, they in turn, counter influence the actor-patient and auxiliary egos during the stage process, in the pauses between scenes, immediately after each scene and at the end of the session, by their reactions; c) the director, he exerts his influence upon the actor-patients on the stage and the audio-egos in the audience, and last but not least, by his analysis and comments. (J. L. Moreno, 1944b, p. 238)

Drama is a transliteration of the Greek Spapa which means action, or a thing done. Psychodrama can be defined, therefore, as the science which explores the "truth" by dramatic methods.

The psychodramatic method uses mainly five instruments -- the stage, the subject or patient, the director, the staff of therapeutic aides or auxiliary egos, and the audience. (J. L. Moreno, 1946, p. 249)

A term coined by Moreno. It means full psycho-realization. Under this term are included all the forms of dramatic production in which the participants, either actors or spectators, provide: a) the source material, b) the production, and c) are the immediate beneficiaries of the cathartic effect of the production. Every session is a cooperative, communal act: No part of the production is supplied and produced by outsiders.

Three principal forms are differentiated: 1) the totally spontaneous psychodrama, 2) the planned psychodrama and 3) the re-rehearsed psychodrama. In the first form, the spontaneous psychodrama is at least consciously, fully unprepared; a conflict is present around which the members of the group can develop a session assisted by a director and his auxiliary egos. Although extemporaneous, the directorial unit is usually carefully organized and trained to handle the situations. The second form, the planned psychodrama is extemporaneous at the moment of presentation, however very careful planning of the members of the group and of the staff of egos may have taken place for days, weeks and even months in advance. There are many "degrees" of partial planning, the subjects may be left entirely out of the planning, being exposed to the situation without previous preparation. On the other hand, the director, egos and informants, may plan the details concerning the forthcoming session and prepare themselves as to their possible behavior. In another form of partial planning the subjects and the audience are unprepared, the only planning and prepared unit is the staff, subject and audience are taken by surprise. In still another form the audience is a part of the planning procedure, often a co-producer, the subjects themselves being left out. There is a difference between planning and rehearsing. The rehearsed form gives an accurate reproduction of what has been co-produced



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by the entire group previous to the performance itself. Nothing new is created in the moment of presentation. In the third form, the rehearsed psychodrama, a specific mental syndrome of a subject or patient is worked out in detail, in dialogue form, written up and finally assigned to be acted out by the subject with the assistance of a few therapeutic actors, the balance of the group becoming the receiving ends of the production; outsiders do not take any part in the performances, neither as actors nor as spectators. The acting out of a play idea of an individual playwright with the assistance of the cast, finally writing and rehearsing it with them, is not psychodrama. Similarly a psychological drama "written" by a playwright as Ibsen or O'Neill is not psychodrama. Psychodrama can be exploratory, preventive, diagnostic, educational, sociological and psychiatric in its application. (J. L. Moreno 1948a, p. 436-437)

This is what psychodrama and its allied methods and techniques propose to do for people: to provide them with the science and skills of living, a "life· practice." (J. L. Moreno & J. M. Enneis, 1950, p. 1)

Psychodrama is action psychopathology, action psychotherapy and action research pertaining thereto, including role playing, situation playing and sociodrama as branch forms. It can be used in the treatment of an individual alone, without a group, as an improvement upon psychoanalysis, or it can be used within a group setting, or combined with a group. Psychodrama is not a form of group psychotherapy just as group psychotherapy is not a form of psychodrama. (J. L. Moreno & J. M. Enneis, 1950, p. 56)

By whatever name we call this living and creating in the moment, psychodrama is the method of our last stand, into which we pack all our resources, magic and scientific, physiological, pharmacological, sociological, cultural, and cosmic, so as to successfully encounter and answer the demands of life in this moment, the here and now. (J. L. Moreno, 1964b, p. 171)

The objective of psychodrama, was, from its inception, to construct a therapeutic setting which uses life as a model, to integrate into it all the modalities of living, beginning with the universals - - time, space, reality, and cosmos, -- down to all the details and nuances of life and reality practice. (J. L. Moreno, 1966a, p. 146)

105. Psychodrama (Confessional)

The object of these psychodramatic procedures was to treat a group of spectators or a particular individual. The people present were encouraged to act out their own problems truthfully on the stage, or to discuss the proceedings as they pertained to their own problems. The usefulness of these techniques has been described on different occasions. (J. L. Moreno & Z. Toeman, 1942, p. 193)

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106. Psychodrama (Non-Confessional)

Here the actions on the stage are produced, instead of by actual subjects, by a staff of auxiliary egos. The members of the audience are permitted to discuss the proceedings as if they would have no bearing on their own. This form of psychodrama can be called the Non-confessional type. Non-confessional psychodrama is characterized by the following three steps: the interview of every subject who is to participate in a session -- the careful analysis of these materials -- and the classification of every subject according to his dominant mental syndrome or problem. On the basis of these classifications the group for every session is organized so that they may attain the greatest possible benefit from the treatment. For instance, certain types of alcoholics may be put into one group, certain types of matrimonial problems into another group, etc.

The non-confessional group approach in the psychodrama appears to be of particular value in minor maladjustments, incipient neuroses and simple interpersonal conflicts. In such cases the mirroring of typical situations on the stage similar to the spectators' own stimulate attempts at autonomous objectification of their actual problem when left to their own resources. (J. L. Moreno & Z. Toeman, 1942, p. 193)

107. Psychodramatic Perception Test

I have constructed, similar to the sociometric perception test, a psychodramatic perception test; it may also be called an "action perception" test. In the first phase the subject is asked to outline a series of crucial situations which he expects to experience in the course of a given time (the next twenty-four hours, a week, etc.), a meeting with his wife, his employer, his child, etc. He is to describe how he expects to act in those situations and how he expects these individuals to act towards him. In the second phase he may be asked to act out the situations without auxiliary or alter egos, that is, acting out the parts himself, presenting the conflicts which may ensue and the solutions which was offered by himself or by his coprotagonists. Whereas the sociometric perception test focuses on the perception of feelings the psychodramatic perception test focuses on the perception of action and interaction. (J. L. Moreno, 1952a, p. 157)

108. Psychodramatic Principle

As long as the patient remains without psychodramatic treatment, his psychotic experiences remain in a vague and confused subjectivity, without any anchorage. The psychodramatic principle consists of providing a means for their psychotic experiences objectification by means of the establishment of an "imaginary reality."

This "imaginary reality," so to speak, is provided by the psychodramatic principle, which operated with psychotic patients in somewhat the same way that the "reality principle" operates with non-psychotic subjects. In this imaginary reality on the psychodramatic stage, the patient

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finds a concrete setting in which all his hallucinatory and delusory thoughts, feelings, and roles are valid and in which he finds the roles in other people which meet his own on a common footing. (J. L. Moreno, 1940c, p. 115, 117)

Also see Surplus Reality.

109. Psychodramatic Roles

Separating the psychodramatic roles from the social roles is useful in assessing the psychology of the infant and the psychotic individual. The infant and the young child are full of psychodramatic roles long before social roles have a concise meaning for them. These fantasy roles do not cease to operate in them when the social roles begin to flood the psyche. Indeed, they are continuing throughout every individual's lifetime. Similarly, the division of fantasy roles from social roles is important for insight into the development of psychoses. Just as in the case of the infant, the psychotic operates in fantasy roles rather than in the social roles. From the point of view of a psychiatric role concept, the distinction of psychodramatic and social roles is very significant. (J. L. Moreno, 1962c, p.253-254)

Also see Role.

110. Psychodramatic Shock Treatment

A procedure which throws a patient, barely escaped from a psychosis, into a second psychosis is a psychodramatic shock treatment. As a violent shock the acute phase of a psychosis is treated by another violent shock with material resemblance to it. Since a cathartic effect is expected from it, this recalls an old dogma in medicine: "similia similibus curantur."...

Psychodramatic procedure not only insists that the patient has to be awake and conscious but also insists that the patient has to reproduce with his own body and with the bodies of as many auxiliary egos as he needs that phantastic world into which he has been drifting. At times the reconstruction may have to be as confused as it was in the original psychosis. The psychodramatic shock is the only method which shakes the patient so deeply that the lost psychotic world is reborn before our eyes. The patient acting on the stage shocks himself, his "auto"-tele, and his social atom until it gives way to the pathological constellations of his psychotic state. (J. L. Moreno, 1939b, p. 5, 7)

111. Psychodramatist

The psychodramatist is a "Bearer of Truth."...The psychodramatist must be, at the time of conducting a session, the supreme embodiment of truth. He must create an atmosphere of truth around him, wherever he appears, in ordinary surroundings, on the street, in a house, but especially in the theatre of psychodrama. All participants must be caught into his experience of total honesty and reciprocate with the same...

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Bearer of truth, as I define it, is different in meaning from the German "Wahrheitszeuge," which means literally, "witness of truth." It is at least confusing to say "witness." The bearer is a heroic, existential performer, not only a witness; the witness has too much of the observer in it and too little of the actor and warrior...

A bearer of truth is not necessarily the instrument of a godhead or of any particular religion, although he may be related to a particular religion (as in the case of the Christian). The bearer of truth does what he does because of his innermost desire to establish the truth and justice and love of humanity regardless of consequences. If his action has any affect and stops the crime, he will feel justified, but he does not expect it as a condition. If he would be killed as a consequence he couldn't care less. He does what he does because it has to be done. It is a moral imperative. He does not want such acts to be permitted to be perpetrated without protest and correction. The outstanding thing about bearers of truth is that they are intervening in a situation in the here and now, a situation which needs a corrective. That he intervenes with his own person, directly without expecting an official court of law or a jury or any other form of authority to intervene. He has to intervene himself, it is his responsibility. (J. L. Moreno, 1963b, p, 227, 229)

112. Psychogeographical Map

A psychogeographical map presents the topographical outlay of a community as well as the psychological and social currents relating each region within it to each other region. (J. L. Moreno, 1949a, p. 248)

113. Psychological Current

I contend that psychological currents and networks can be disclosed by sociometric procedures and placed under direct or remote control. "Psychological currents consist of feeling of one group towards another. The current is not produced in each individual apart from the other of the group; it is not ready in everyone only to be added together to result in a sum, as for instance, anger which dominates each individual of the group to the end that the whole group becomes angry as a totality and each of its members equally angry. The contribution of each individual is unequal and the product is not necessarily identical with the single contributions. One or two individuals may contribute more towards determining what feeling is directing the current than the rest. But from the spontaneous interaction of such contrasting contributors currents result if all these contributions have the same direction, that is, if they are related to the same criterion." (J. L. Moreno, 1943b, p. 306)

114. Psychological Network

It has been seen that the individuals, who in the sociometric study of a whole community, form a social aggregate around one criterion form other social aggregates around other criteria and that the individuals who produce structures of chain-relations in one aggregate may

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produce them in other aggregates. If these chain-relations are traced as they cross through the boundaries of each particular aggregate, a new and large configuration is seen developing, -- a psychological network. (J. L. Moreno and H. H. Jennings, 1938, p. 362) ·

115. Psychomusic

It is a synthesis of spontaneous music with Psychodrama. (J. L. Moreno, 1948a, p. 437)

116. Psycho-socio Continuum

There is no sociometric evidence for the hypothesis that there are groups which are strictly collective, dominated by a collective pattern of behavior and groups which are strictly private, dominated by a private pattern of behavior. But there is increasing evidence of a psycho-socio continuum. The notion of two worlds, a private and a social, is based on views rarely challenged: a) That there is a psyche which is a private product reigning in splendid isolation, and that there is a socius, the product of social forces; b) that our social and cultural order is a devilish imposition upon our private psyches and if we could deliver ourselves from this order we would have our private psyches back undiluted, unhampered, in their original state of free spontaneity. (J. L. Moreno, 1947d, p. 272)

117. Reality Tests

The situations which he [the subject] works out are not only his own situations but many of them he shares with other people; they are situations which he has encountered in the past, which he is facing now or which he is expected to meet in the near future; if the situations appear unreal and fantastic it is because of the unreal, projective and delusionary character of his perceptions. The reality to be tested, for the wife of the subject, his inferior, his enemy or a hallucinated event -- is not outside of the test and treatment situation, it is inside the test, otherwise the phrase "Reality" Test would be meaningless. (J. L. Moreno, 1950c, p. 152)

118. Recall

Every recall -- we agree here with the psychoanalysts -- has a part which the protagonist remembers and a part which he does not remember, in varying degrees of vagueness down to total amnesia. The point of difference is that the recall of events is facilitated by acting out beyond the results attained in free association. (J. L. Moreno, 1954c, p. 167)

119. Re-enactment

If the re-enactment of an episode is preceded by a verbal account of it the chances are that the warmup of the enactment will be reduced, that the heat and spontaneity of his [the patient's] actions will suffer. (J. L. Moreno, 1954c, p. 165)

120. Rehearsal for the Future

There are numerous techniques whose aim is the training of behavior, especially the rehearsal of future behavior or "rehearsal for life." We are often training individuals for situations

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which are expected in the near future -- employment, an encounter with a prospective marriage partner, or training for situations which may never take place -- training for general or symbolic sensitivity for future events. (J. L. Moreno, 1965, p. 215)

121. Reinforcement Technique

The director's repetition of phrases as spoken by the protagonist and immediately after, is a "reinforcement" technique which has two aims, a) it impresses upon the audience a statement which might have been missed by the audience in the course of rapid production, b) it is like an echo to the protagonist of what he is just living out. It is the directorial variety of a double technique. (J. L. Moreno, 1954c, p. 167)

122. Relationships

Sociometrists differentiate therefore three types of relationships. Reality produced relations (often described as co-existential, co-operations, two way or objectified relations), delusional relations and esthetic relations. The reality produced relations are tele phenomena; it is upon them that the solidity and permanency of social relations depend. The delusional relations are transference phenomena and play a role in psychopathology. The esthetic relations are empathy phenomena, empathy being the one-way "Einfuehlung" into objects. (J. L. Moreno, 1947a, p. 291)

123. Relationships (Categories)

Category of relationship [in which] a certain shared episode is not recalled by either of the two partners; in the course of the warm-up and re-enactment they stumble over some fragments and come to an agreement. This happens often to crucial parts of a common experience. (Category of common identity.) (J. L. Moreno, 1961b, p. 239)

In a large number of cases each of the partners re-enacts their recall as well as certain aspects of the event of which the other partner is oblivious to. We may say, therefore, that there is a portion a, with which partner A identifies himself; then there is a portion b, with which individual B identifies himself, neither of them being able to recall the portion of the other (Category of mixed identity). (J. L. Moreno, 1961b, p. 239)

If, for instance, husband A and wife B re-enact a certain scene X in which they have been participant actors as well as participant observers, they may be able to reconstruct that event with a fair degree of competence. We would assume, of course, that in such an experiment they would warm up each other to that recall, they would act it out and not only talk about it. After they have consciously enacted together an episode which they both remember, they may drift into episodes which they have both partially or entirely forgotten. In the course of such experimentation we have found a number of discrepancies. It is rare that the two partners perceive and re-enact that episode the same way, but there are some pure cases. (Category of

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pure but separate identity.) (J. L. Moreno, 1961b, p. 239)

124. Resistances

The interruptions can come either from within himself or from his partner in the act. We call these interruptions resistances. (Do not confuse with the psychoanalytic use of the word.) (J. L. Moreno, 1937, p. 51)

The spontaneous actor is confronted with three forms of resistance which he must overcome in order to reach spontaneity states, (a), resistances which come from his own bodily actions in the presentation of roles, (b), resistances which come from his private personality in the production of ideas and (c), resistances which come from the bodily actions, the ideas and emotions of the other actors working with him. (J. L. Moreno, 1941c, p. 219)

Also see Group Psychotherapy Methods, Group-oriented psychodrama.

125. Retrojection

Retrojection is drawing and receiving from other persons (it can be extended to all the dimensions and subsidiaries) their ideas and feelings, either to find identity with one's own (confirmation) or to add new strength to the self (expansion). (J. L. Moreno, 1947b, p. 10)

126. Reversal Technique

The patient is asked to place himself in the role of someone in his social atom, and an auxiliary ego - or the actual person whom the patient is to portray, if possible -- is placed in the role of the patient. In this situation, the patient is not only made to objectify himself, as in the mirror technique, but he must react toward "himself" in the way he thinks the person, whose role he is playing would react. (J. L. Moreno, 1940c, p. 123)

127. Robot

A human infant results from the conjugation of a man and a woman. A robot results from the conjugation of man with nature itself. In both cases the offspring takes over some feature from both parents. In the robot, for instance, there is some feature of the man-producer and some feature of natural energy modified by him.

A descriptive classification of the various types of robots man has invented should precede their dynamic analysis. One type can be defined as the domesticated robot, the plow, the pen, the book, the type-writer; another type can be defined as the enemy robot, the gun, the rocket, the atomic bomb. Then there is the mixed form of robot, as a knife, a fire, steam engine, the automobile and the airplane, which can be used for and against himself. But because of the non-human character of the robot it can easily be turned from one function into another, the automobile can be turned into a wartank, a working knife can be turned into a weapon, the warming fire turned into a means for destruction. Many of the domesticated robots are blessed

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with the attribute of becoming labor-saving devices, which has, however, the unpleasant consequence that they at times reduce the need for creating, promoting with leisure also inertia. Robots are more precise and reliable than animals and human beings. Many of the robots have also the attribute in common of being able to affect human beings or other targets "at a distance," a book, a radio or a television sender can entertain or teach at a distance, like a gun, a rocket and an atomic bomb can kill people and destroy objects at a distance. The book is a robot par excellence. Once off the press, the parent, the producer, the author is immaterial, the book goes to all places and to all people, it does not care where it is read and by whom. Many robots have further in common the attribute of comparative immortality. A book, a film, an atomic bomb, they do not perish in the human sense, the same capacity is always there, they can be reproduced ad infinitum. A book may have to be reprinted, a film copied on and off, but if anything perishes it is not their essence but some material entourage. Our human world is increasingly filled with robots and there seems to be no end to new forms and new developments. Since man came out of the jungle, its master, he did not have a similar maze of threats to face -- the jungle of robots.

The control of the robot is complicated for two reasons, the one reason is that the robot is man's own creation. He does not meet it face to face, like he did the beasts of the jungle, measuring his strength, intelligence and spontaneity with theirs. The robot comes from within his mind, he gives birth to it. He is confounded like every parent towards his own child. Rational and irrational factors are mixed therefore in his relationship to robots. In the excitement of creating them he is unaware of the poison which they carry, threatening to kill his own parent. The second reason is that in using robots and zoomatons man unleashes forms of energy and perhaps touches on properties which far surpass his own little world and which belong to the larger, unexplored and perhaps uncontrollable universe. His task of becoming a master on such a scale becomes a dubious one as he may well find himself more and more in the position of Goethe's Sorcerer's Apprentice who could unleash the robots but who could not stop them. The apprentice had forgotten the master's formula, we never had it. We have to learn this formula and I believe it can be learned. (J. L. Moreno, 1945a, p. 539-540)

128. Role

A role can be (1) rudimentarily developed, normally developed, or over-developed (positive tele); a role can be (2) almost or totally absent in a person (indifference); and a role can be (3) perverted into a hostile function (negative tele). A role in any of the above categories can also be classified from the point of view of its development in time: (a) it was never present; (b) it is present towards one person but not present towards another; (c) it was once present towards a person but is now extinguished. (J. L. Moreno, 1940b, p. 8)

Every role in which an individual operates has a certain duration, a certain lifetime. Each

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has a beginning, a ripening and a fading-out. A role, after it has served for a period in a certain function, may vanish from the manifest life of an individual, but it continues as a dynamic factor in his inner life. It becomes a matrix from which a new role may draw strengthening support -- first by imitation and later by contrast until the new role establishes itself within its own sphere and in its own right. There is, therefore, a dynamic interdependence between a certain series of roles in the dimension of time, but it is in discord with psychodramatic evidence to assume that a role acquired in early infancy operates like a compulsion and dominates subsequent roles, mastering them and submitting them to its own pattern -- as psychoanalytic investigators, for instance, have declared. The evidence on the psychodramatic stage suggests that a new role -- when it is in its infancy -- leans upon an older role until the time comes when it is able to free itself and operate alone. It can well be said that, like a cell separating itself from the parent-cell, a role, when it is just coming into its full and self-sufficient growth, is separating itself from the mother-pattern. In the course of time, this new role may become the mother-pattern for other new roles. (J. L. Moreno, 1940c, p. 120)

Every role is therefore a fusion of private and collective elements. Every role has two sides, a private and a collective side. The world around the person can be taken apart like an onion. First you peel one part off, and then another, then you continue until all private roles are removed. But unlike in an onion, we find a core, a core of roles. From the point of view of this core the private roles appear like a veneer which gives the collective roles individual coloring, differing somewhat in every case. The roles which represent collective ideas and experiences are called sociodramatic roles, those representing individual ideas and experiences, psychodramatic roles. (J. L. Moreno, 1943a, p. 435-436)

The roles which represent collective ideas and experiences are called sociodramatic roles, those representing individual ideas and experiences, psychodramatic roles. (J. L. Moreno, 1944c, p. 3)

The roles are the embryos, forerunners of the self; the roles strive towards clustering and unification. I have distinguished physiological or psychosomatic roles, like the role of the eater, the sleeper, and the sexual role; psychological or psychodramatic roles, as ghosts, fairies and hallucinated roles; and then, social roles, as parent, policemen, doctor, etc. The first roles to emerge are the physiological or psychosomatic roles. We know that "operational links" develop between the sexual role, the role of the sleeper, the role of the dreamer, and the role of the eater, which tie them together and integrate them into a unit. At a certain point we might consider it as a sort of physiological self, a "partial" self, a clustering of the physiological roles. Similarly, in the course of development, the psychodramatic roles begin to cluster and produce a sort of psychodramatic self and finally, the social roles begin to cluster and form a sort of social self. The physiological, psychodramatic and social selves are only "part" selves; the really

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integrated entire self, of later years is still far from being born. Operational and contact links must gradually develop between the social, the psychological, the physiological role clusters in order that we can identify and experience after their unification, that which we call the "me" or the "I." In this manner, the hypothesis of a latent, metapsychological self can be reconciled with the hypothesis of an emergent, operational self. Role theory is, however, useful in making a mysterious concept of the self tangible and operational. It has been observed that there are frequent imbalances in the clustering of roles within the area of psychosomatic roles, psychodramatic roles or social roles and imbalances between these areas. These imbalances produce delay in the emergence of an actual, experienced self or sharpened disturbances of the self...

It may be useful to think of the psychosomatic roles in the course of their transactions helping the infant to experience what we call the "body"; the psychodramatic roles and their transactions, to help the infant to experience what we call the "psyche"; and the social roles to produce what we call "society." Body, psyche and society are then the intermediary parts of the entire self. (J. L. Moreno, 1962b, p. 115-116)

129. Role Creating

See Role Player.

130. Role Expansion

The other group desires to develop and realize many more roles than the pattern of the society in which they live can afford them. They would prefer an expansion of their society and not a reduction -- an enrichment of design and not a simplification. In between these two extremes there fall groups of people who would prefer a reduction of some phases of life but an expansion of some others, (J. L. Moreno, 1940a, p. 230)

131. Role Player

"Role-player" is a literary translation of the German word "Rollenspieler" which I have used. See "Das Stegriefftheater" Pp. 32, 36, 63. It may be useful to differentiate between role-taking -- which is the taking of a finished, fully established role which does not permit the individual any variation, any degree of freedom -- role-playing -- which permits the individual some degree of freedom -- and role-creating -- which permits the individual a high degree of freedom, as for instance, the spontaneity player. A role, as defined in this paper, is composed of two parts -- its collective denominator and its individual differential. (J. L. Moreno, 1943a, p. 438)

132. Role Playing

Playing a role is the personification of other forms of existence through the medium of play. It is a specialized form of play, although the word playing is often accompanied by

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misleading connotations, reduced to the adult's interpretation of it.

"Role" playing can be used as a technique of exploration and expansion of the self into an unknown universe. (J. L. Moreno, Z. T. Moreno and J. Moreno, 1956, p. 416, 417)

"Role-playing is prior to the emergence of the self. Roles do not emerge from the self, but the self emerges from roles." (Quoted from my PSYCHODRAMA, VOLUME I, page 157). (J. L. Moreno 1962b, p. 114)

133. Role Reduction

In the course of studying the cultural atoms of individuals, we have most often encountered two demands made upon them by the roles and role-relationships of the group in which they live is so much greater than their resources or their interests that they would prefer being transferred, if possible, to a society whose total design is simpler and in which the number of roles in which they would have to function is reduced. A trend like this should not be compared with infantile behavior; the reason for this desire to live in fewer roles and relations may be that these people wish to live more thoroughly in a few roles, rather than less so in a greater number of them. (J. L. Moreno, 1940a, p. 230)

134. Role Reversal

The technique of role reversal aims to link A to the unconscious of B and B to the unconscious of A. The therapist can induce A to free associate into the unconscious of B and he can induce B to free associate into the unconscious of A by using the subject's frame of reference in reverse: A free associating as B towards A and B free associating as A toward B; thus they get as close as possible into the depth of each other's inside. (J. L. Moreno, 1954b, p. 198)

Clues for the application of the technique of role reversal are: 1) failure of the auxiliary ego to empathize with the protagonist or to perceive what is going on in the subject; 2) failure of the auxiliary ego to act out the empathic needs of the protagonist although he may perceive them correctly; 3) failure of the auxiliary ego to know the correct internal and external circumstances of the situation; 4) failure of the auxiliary ego to be accepted by the protagonist although the ego's empathic intuitions may be accurate; 5) the need for the reversal of roles rests with the protagonist; it is an emergent need and must be done for his benefit and last not least to keep the production going on a level of truly felt experience; 6) the actual spatial and temporal configuration of a scene is of aid to the warmup of the protagonist in psychodramatic frustration tests; it is for the same reason that real names, real telephone numbers and the vernacular in dialogue is expected of the protagonist. (J. L. Moreno, 1954c, p. 166-167)

In proper role reversal two individuals A and B are bodily present; A takes the part of B

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and B takes the part of A. A is the real A and B is the real B; for instance, in role reversal of husband and wife, father and son. But after the act of reversal is completed A moves back into "A" and B back into "B", that is, the "role return" to the primary self. "Falling out of the role reversal" or "falling out of the role return" is a frequent occurrence... Role reversal is a technique of socialization and self integration.

Reversing of roles with all the individuals and objects of one's social universe seems to be, at least theoretically, as indispensable requirement for the establishment of a psychodramatic community.

1. Role reversal increases the strength and stability of the child's ego; ego is here defined as identity with himself.
2. Role reversal tends to diminish the dependency of the child upon the parent; but it tends also to increase his ability to dominate her or him because of having gained a profound knowledge of her or him – through inside information.
3. Frequent role reversal of the child with individuals superior to him in age and experience increases his sensitivity for an inner life more complex than himself. In order to keep up with them on their internal role level, which is far above the overt level of the role, he has to be resourceful. He becomes prematurely skilled in the management of interpersonal relations.
4. The excess desire to reverse roles with mother is due to an early appreciation with perception of her roles. Frequency of role reversal with father increases as the perception of father's role becomes clearer to the child.
5. The technique of role reversal is the more effective technique the nearer in psychological, social and ethnic proximity the two individuals are; mother-child, father-son, husband-wife.
6. Role reversal is an effective technique for the purpose of socializing one ethnic group to the other. The greater the "ethnic distance" between two social groups is, the more difficult is the application of role reversal to them.
7. The empathy of individuals or representatives of groups for the internal experiences of other individuals or representatives of groups -- what they feel, think, perceive and do -- increases with the reciprocal perception of the roles in which they operate. Therefore, the training of auxiliary egos and doubles as well as of psychotherapists in general is in the direction of increasing their sensitivity.
8. The empathy of therapists increases with their training in role perception and role reversal.
9. Role reversal is without risk the more solidly structured the two persons are who reverse roles.
10. Role reversal is a greater risk, at times contraindicated, if the ego of one person is

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minimally structured and the ego of the other maximally structured. An illustration of this is the treatment of psychotic patients. Psychotic patients like to play the part of authorities, nurses, doctors, policemen, or of ideal person, for instance they like to play God, but when faced with an actual person who embodies authority they resent interaction and role reversal.

11. Role perception is a function of role reversal.
12. Role reversal is indispensable for the exploration of interpersonal relations and small group research. (J. L. Moreno, Z. T. Moreno & J. Moreno, 1956, p. 418, 431-432)
The indispensable nature of role reversal has been amply demonstrated in experiments with psychodrama in situ. Some of my role reversal hypotheses are as follows:
 1. Role reversal is a technique of socialization and self-integration. It is an invaluable teaching and learning device and may be used as a corrective for unsocial behavior.
 2. The technique of role reversal is the more effective the nearer in psychological, social and ethnic proximity the two individuals are: mother-child, father-son, husband-wife.
 3. Role reversal tends to diminish the dependency of the child upon the parent.
 4. Role reversal increases role perception. The more roles the individual plays in life, the greater his capacity to reverse roles.
 5. In the social growth of the child role reversal may go through three critical stages, such as inability to reverse roles with:
 - a. Inferior subhuman being such as animals or insects.
 - b. Nonhuman objects as machines, trees, stones, water.
 - c. Superior and powerful beings like parents, teachers, God, or the devil.
 6. Role reversal is indispensable for the exploration of interpersonal relations and small group research.
 7. Role reversal requires specific techniques which must be mastered in order to benefit from the viewpoint of the other person. Although every parent is a natural, but untrained auxiliary ego, to be able to employ role reversal effectively to one's own child every parent needs psychodramatic training.
 8. Role reversal increases sociometric status.

There is a close reciprocal relationship between role playing and spontaneity-creativity. Role playing is the avenue to the making of a truly spontaneous individual. (J. L. Moreno, 1964b, p. 168-169)

"Role reversal" takes place when two individuals, intimately related, change parts and represent each other. The purpose is, of course, that each should experience not only on a mental level, but on an actual level, what happens to his partner. In terms of surplus reality, this

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technique has a wide variety of applications. The individual with whom the protagonist reverses roles may not be his father or wife, but an auxiliary ego, a symbolic representation. (J. L. Moreno, 1965, p. 214)

135. Role Talking

See Role Player.

136. Role Test

Since Benet introduced a test to measure intelligence, frequent efforts have been made to construct a test measuring "personality." Perhaps no test to study personality shows so much promise as a "role" test because of the close interaction of the role process with personality formation, on the one hand, and the cultural context of situations, on the other hand. As, according to premise, the role range of an individual stands for the inflection of a given cultural into the personalities belonging to it, the "role test" would measure the role behavior of an individual, and thereby reveal the degree of differentiation a specific culture has attained within an individual, and his interpretation of this culture. Just as the intelligence test measures the mental age of an individual, the role test can measure his cultural age. The ratio between the chronological age and the cultural age of an individual may then be called his cultural quotient. (F. B. Moreno & J. L. Moreno, 1945, p. 426-427)

137. Second Universe

See First Universe.

138. Self

The self has often been defined. It is easy to agree that the individual organism and the self are not the same thing, although they cannot be neatly separated. The self is the melting pot of experiences coming from many directions. One of the dimensions of the self is the social, another dimension is the sexual, another is the biological, another dimension is the cosmic, but is it more than any one of them. It is harder to agree as to the locus of the self. We have just specified some of the dimensions from which it gets its supply, but the place in which it roots is another matter. My thesis is, the locus of the self is spontaneity. Spontaneity itself is (1) deviation from the "laws" of nature and (2) the matrix of creativity. When spontaneity is at a zero the self is at a zero. As spontaneity declines the self shrinks. When spontaneity grows the self expands. If the spontaneity potential is unlimited, the self potential is unlimited. One is a function of the other. It should be possible to express their relation in numbers. If the spontaneity is "what is measured by spontaneity tests," the self is measured by the degree of spontaneity it has, its spontaneity quotient. The self is like a river, it springs from spontaneity but it has many subsidiaries which carry supply to it.

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It is also difficult to agree as to the structure of the self. I have described it as a cluster of roles (private plus collective roles). It reaches out beyond the skin of the individual organism, one of the "beyonds" is the inter-personal realm. How far does it stretch and where does it end, is the question. If the self of man can indefinitely expand in creativity and in power, and the whole history of Man seems to indicate this -- then there must be some relation between the idea of the human self and the idea of the universal self or God. The modern apostles of Godlessness, when they cut off the strings which tied Man to a divine system, a supramundane God, they cut in their enthusiastic haste a little too much, they also cut off Man's very self. By the same act by which he emancipated Man from God they emancipated also Man from himself. They said God is dead, but it was Man who had died. My thesis is therefore, that the center of the problem is neither God nor the denial of his existence, but the origin, reality and expansion of the self. By self I mean anything which is left of you and me after the most radical reduction of "us" is made by past and future retrojectionists. (J. L. Moreno, 1947b, p. 9)

The organization of the self within the individual organism begins early in life. It is a universal phenomenon and observable in every individual. In certain individuals the power of retrojection is enormously developed. We call them geniuses and heroes. If a man of genius knows what the people or the time needs and wants he is able to do this by the retrojective power of the self, that is, by a tele process, not by projection. They assimilate with enormous ease the experience others have, not only by drawing it from the people but because others are eager to communicate their feelings to them. They recognize these experiences as similar or identical with their own and integrate them into their self: that is how they are able to swell it to enormous expansion. When they lose their mandate, the calling of the self vanishes and the self shrinks. (J. L. Moreno, 1947b, p. 10)

139. Self - Presentation

The simplest therapeutic technique is to let the patient start with himself; i.e., to live through, in the psychiatrist's presence, situations which are a part of his daily life, and especially to live through crucial conflicts in which he is involved. He must also enact and represent as concretely and thoroughly as possible every person near him, near to his problems, his father, his mother, his wife, or any other person in his social "atom."

He acts himself, and he enacts every member of his immediate environment, of his social atom. He tries to show how he acts in key situations towards them, and to show how they act in key situations toward him, and then to show how they act in key situations towards one another. He attempts to live through these situations as accurately as possible. In this technique, the patient is not only himself, but also his own assistant. The patient himself becomes the auxiliary ego. He presents himself one-sidedly and subjectively, not as they are. He acts his father, his mother, his sister, his wife, and any other member of his social atom in full

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subjective one-sidedness. The emotional currents which fill the social atom are re-enacted by him and made alive. The balances and imbalances within his social atom may then find a catharsis in his psychodrama. (J. L. Moreno, 1937, p. 26-27)

140. Situation Test

Spontaneity Test and the Situation Test are closely related. The first emphasizes and measures the spontaneity of the individual in a situation, the other studies and measures the situation itself as a whole and the interactions between the individual participants.

Several persons of the group with whom the subject who is to be tested prefers to mix are placed with him into a number of swiftly alternating situations or states; his behavior and performance within this group might give the psychologist closer clues not only to his actual intelligence in the national scale, but also to his intelligence within the average range of his local-group. (J. L. Moreno, 1950c, p. 149, 150)

141. Social Atom

The social atom is the nucleus of all individuals toward whom a person is emotionally related or who are related to him at the same time. It is the smallest nucleus of an emotionally toned inter-personal pattern in the social universe. The social atom reaches as far as one's tele reaches other persons. It is therefore also called the tele range of an individual. It has an important operational function in the formation of a society. (J. L. Moreno, 1937, p.26)

The tele range of an individual. The smallest constellation of psychological relations which can be said to make up the individual cells in the social universe. It consists of the psychological relations of one individual to those other individuals to whom he is attracted or repelled and their relation to him.

The social atom is that peculiar pattern of inter-personal relations which develops from the time of human birth. It first contains mother and child. As time goes on, it adds from the persona who come into the child's orbit such persons as are unpleasant or pleasant to him, and vice versa, those to whom he is unpleasant or pleasant. Persons who do not leave any impression, positive or negative, remain outside of the social atom as mere acquaintances. The feeling which correlates two or more individuals has been called tele. The social atom is therefore a compound of the tele relationships of an individual. As positively or negatively charged persons may leave the individual's social atom and others may enter it, the social atom has a more or less ever-changing constellation. (J. L. Moreno, 1939b, p. 2-3 and J. L. Moreno, 1943b, p, 335)

As the individual projects his emotions into the groups around him, and as the members of these groups in turn project their emotions toward him, a pattern of attractions and repulsions,

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as projected from both sides, can be discerned on the threshold between the individual and group. This pattern is called his "social atom." It is not identical with formal position an individual occupies in the group (his position in the family, for instance). It evolves as an inter-personal structure from the birth-level onward. The size of the social atom of any particular individual cannot accurately be discerned unless the whole community or groups in which he lives is sociometrically studied. Sociometric case-work of a single individual may be tolerated in practice, but we must be aware that some positive or negative tele may exist in reference to him which cannot be calculated unless all the individuals around him are tested in conjunction with him. The social atom is the first tangible structure empirically discernible in the formation of a human society. It is its smallest unit. (J. L. Moreno, 1941b, p. 24-25)

The human group consists of an intricate web of social atoms. This has been shown by experimental and statistical demonstration. Although there is no parallelism in the old organic sense, my early prediction that there are many types of groupings of social atoms, just as there are many types of physiological cells, has been recently confirmed. "Viewing the detailed structure of a community we see the concrete position of every individual in it, also, a nucleus of relations around every individual which is "thicker" around some individuals, "thinner" around others. This nucleus of relations is the smallest social structure in a community, a social atom. From the point of view of a descriptive sociometry, the social atom is a fact, not a concept, just as in anatomy the blood vessel system, for instance, is first of all a descriptive fact. It attained conceptual significance as soon as the study of the development of social atoms suggested that they have an important function in the formation of human society. (J. L. Moreno, 1943b, p. 305)

Nucleus of persons emotionally related to the subject (outer and inner nucleus). OUTER NUCLEUS -- Nucleus of persons with whom relationships are wished. INNER NUCLEUS -- Nucleus of persons with whom relationships are consummated. (J. L. Moreno, 1943b, p. 322)

The smallest social unit within the social group. Every person is positively or negatively related to an indefinite number of socii, who in turn may be related to him positively or negatively. Besides these two-way relations there are one way relations observably. Some socii are related to the central person and unknown to him, and he may be related to some socii unknown to them. It is this total configuration which comprises the social atom. (J. L. Moreno, 1943b, p. 324)

Whereas certain parts of these social atoms seem to remain buried between the individuals participating, certain parts link themselves with parts of other social atoms and these with parts of other social atoms again, forming complex chains of interrelations which are called, in terms of descriptive sociometry, psychological networks. The older and wider the network spreads the less significant seems to be the individual contribution toward it. (J. L. Moreno,



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1943b, p. 335 and J. L. Moreno, 1945e, p. 72-73)

A social atom is thus composed of numerous tele structures; social atoms are again parts of still a larger pattern, the psychological networks which bind or separate large groups of individuals due to their tele relationships. Psychological networks are parts of a still larger unit, the psychological geography of a community. A community is again part of the largest configuration, the psychological totality of human society itself. (J. L. Moreno, 1945e, p. 72-73, 74)

The hypothesis states that as the individual projects his emotions into the groups around him and as the members of these groups in turn project their emotions toward him, a pattern of attractions and repulsions, as projected from both sides, can be discerned on the threshold between individual and group. This pattern is called his "social atom." "Every individual's social atom retains a significant consistency in its ratio of positive reciprocation and its interchoice ratio between two time points. The incidence of patterns at one time and at a later time in the same community is a relatively constant factor in the structure of attractions and in the structure of rejections which characterize it. There are found, in a given community, specific choice and rejection patterns and they show an orderly distribution within it. Yet, while the incidence of certain patterns may be relatively constant, the findings further show that the individuals occupying particular patterns at one time may or may not be the same individuals who occupy them at the later time." (J. L. Moreno, 1947a, p. 291 and J. L. Moreno, 1948c, p. 125)

Indeed, we here see the social atom itself further subdivided into two parts: the outer part of the nucleus formed by the "wished" relationships and the inner part of the nucleus formed by the actualized ones. (J. L. Moreno, 1947c, p. 287)

The social atom is the smallest social unit, not the individual. The social atom is simply an individual and the people (near or distant) to whom he is emotionally related at the time. We have shown that these configurations function as if they would be one unit. They may not be the same people with whom a person is officially related and who are in turn officially related to him, but they are always people to whom he has a feeling relationship. It is like an aura of attractions and rejections, radiating from him and towards him. Those social atoms change from time to time in their membership, but there is a consistency about their structure, the way our bone structure has a certain consistency. (J. L. Moreno, 1947e, p. 80-81)

Social Atoms are the smallest units of social organization which human society consists. (J. L. Moreno, 1948a, p. 4380)

142. Social Death

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But as we grow older replacements of lost members in significant roles take place with greater difficulty; similar as repairs are more difficult to our physical organism in the course of aging. It is the phenomenon of "social" death, not from the point of view of the body, not in the individual sense of the psyche, not how we die from within but how we die from without. A man or woman of sixty may be related to twelve or fifteen individuals, so many women and so many men, of various age levels representing various interests, in such roles and in such counter-roles. Social death throws its shadow upon him long before physical or mental death. An individual may begin to lose in the cohesion of his social atom for various reasons: a) loss of affection, b) replacement by another individual not as well suited, and c) death. The death of an individual member is usually a more permanent loss, the shock coming from it is rarely considered in its full significance. If we happen to survive the ones we love or hate, we die a bit with them as we feel the shadow of death marching from one person of our social atom to another. The people who move in to replace them do not always substitute the lost ones, even the very fact of substitution represents a certain loss. Therefore we feel from childhood on through the networks of our social atom, the meaning of death long before it actually comes with the signs of physical and mental disability. (J. L. Moreno, 1947e, p. 81-82)

143. Social Gravitation (Law of)

The sociometric formula of social gravitation states:

People 1 (P1) and People (P2) move towards each other -- between a locality X and a locality Y -- in direction proportion to the amount of attraction given (a_1) or receive (a_2), in inverse proportion to the amount of repulsion given (r_1) or received (r_2), the physical distance (d) between the two localities being constant, the facilities of communication between X and Y being equal. (J. L. Moreno, 1947a, p. 289 and J. L. Moreno, 1948c, p. 127)

Mankind is a social and organic unity. - Tendencies must emerge between the different parts of this unity drawing them at one time apart and drawing them another time together. - These attractions and repulsions or their derivatives may have a near or distant effect not only upon the immediate participants in the relation but also upon all other parts of that unity which we call mankind. -- Its organization develops and distributes itself in space apparently according to a law of social gravity which seems to be valid for every kind of grouping irrespective of the membership. (J. L. Moreno, 1947a, p. 288)

144. Social Threshold

The point of transition from being a mere acquaintance to becoming an emotional partner in a social atom is theoretically significant. A study of numerous social atoms reveals a definite line of demarcation between the acquaintance volume and the social nucleus proper, the "social threshold." We can say that the moment that I wish a certain acquaintance -- an individual whom I have just met or whom I may have known for some time -- to become closer



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to me, to enter into a relationship with me, more or less permanent in respect to some criterion, work, love, or whatever, this person has passed the social threshold of my social atom. The same can be said about individuals who wish to enter into a relationship with me, whether I reciprocate their desire or not. They also have passed the threshold of my social atom. (J. L. Moreno, 1947c, p. 287)

145. Sociatry

It is from "sociatry", a pathological counterpart of such a science [sociometry] that knowledge can be derived as to abnormal organization of groups, the diagnosis and prognosis, prophylaxis and control of deviate group behavior. (J. L. Moreno, 1946, p. 251-252 and J. L. Moreno, 1954a, p.13)

Sociatry, the science of social healing. (J. L. Moreno, 1955, p. 88)

Sociatry derives from two roots: socius "companion" and iatreia -- "healing," Sociatry is remedial sociometry, the science of social healing. It is concerned with sick societies. (J. L. Moreno, 1957c, (Preface))

Social measurement, with sociometry as its exponent, established the first solid bridge beyond psychiatry into sociology. It proposed "sociatry," a concept of healing which transcends psychiatry. Sociatry aims at a science of the normality and pathology of large masses of individuals, of entire communities and nations, and perhaps, someday in the future, of the entire mankind. Psychiatric concepts such as neurosis and psychosis are not applicable to group and mass processes. A group of individuals may become "normotic" or "sociotic" and the syndromes producing this condition have been called "normosis" or "sociosis." (J. L. Moreno, 1964b, p. 153)

146. Sociodrama

The true subject of a sociodrama is the group. It is not limited by a special number of individuals, it can consist of as many persons as there are human beings living anywhere, or at least of as many as belong to the same culture. Sociodrama is based upon the tacit assumption that the group formed by the audience is already organized by the social and cultural roles which in some degree all the carriers of the culture share. It is therefore incidental who the individuals are, or of whom the group is composed, or how large their number is. It is the group as a whole which has to be put upon the stage to work out its problem, because the group in sociodrama corresponds to the individual in psychodrama. But as the group is only a metaphor and does not exist by itself, its actual content are the interrelated persons composing it not as private individuals but as representatives of the same culture. Sociodrama, therefore, in order to become effective, has to essay the difficult task of developing deep action methods, in which the working tools are representative types within a given culture and not private individuals. (J. L. Moreno, 1943a, p. 437-438)



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Sociodrama, the dramatic deep action method, which deals with inter-group relations and with collective ideologies. (J. L. Moreno, 1943b, p. 331)

A term coined by Moreno is similarly subdivided as psychodrama. It is differentiated from a "social drama," the brain product of an individual playwright only vaguely related to the audience and the playwright himself. Otherwise the sub-divisions are spontaneous sociodrama, planned sociodrama and rehearsed sociodrama. The difference between psychodrama and sociodrama is one of structure and objective. Psychodrama deals with a problem in which a single individual or a group of individuals are privately involved. Whereas sociodrama deals with problems in which the collective aspect of the problem is put in the foreground, the individual's private relation is put in the background. The two cannot, of course, be neatly separated. (J. L. Moreno, 1948, p, 437)

The sociodrama is an instrument by means of which social truth, truth about social structure and conflicts can be explored and social change transacted by means of dramatic methods. It may operate like a town meeting with the difference that only the individuals involved in a social issue are present and that decisions are made and actions are taken which are of basic importance to their own community. The production and solutions in a sociodrama grow out of the group. The choice of the social issue and the decision of its implementation come from the group and not from a particular leader. (J. L. Moreno, 1949b, p, 138-139)

147. Sociodynamic Effect

A greater concentration of many choices upon few individuals and of a weak concentration of few choices upon many individuals skews the distribution of the sampling still further than takes place in the chance experiments, and in a direction it need not necessarily take by chance. This feature of the distribution is an expression of the phenomenon which has been called the sociodynamic effect. (J. L. Moreno & H. H. Jennings, 1938, p. 353)

A distortion of choice distribution in favor of the more chosen as against the less chosen is characteristic of all groupings which have been sociometrically tested. (J. L. Moreno & H. H. Jennings, 1938, p. 359)

Sociograms show a concentration of choice upon a few individuals which reduces by degrees the amount of choice expended towards the rest of the individuals. The contention is that this is a natural phenomenon found in all human groups regardless of their cultural determination. The contention is that the sociodynamic effect underlies the development of leadership and isolation. The further contention is that the sociodynamic effect is underlying unequal distribution of wealth and power. Therefore no fundamental change of our present economic system can be successfully tried and maintained unless some checks and balances



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are applied to the atomic units of human society.

We call this process of persistently leaving out a number of persons of a group "sociodynamic effect." This demonstrates what we may call the process of slowing down of interest, the cooling off of emotional expansiveness, the sociodynamic decline of interest. After a certain number of efforts the interest grows fatigued. It reaches extinction of interest in respect to a certain criterion, the sociodynamic limit of a person's expansion, its social entropy. (The social spontaneity of an individual gradually fades out.) (J. L. Moreno, 1943b, p. 305)

A greater concentration of many choices upon few individuals, and a weak concentration of few choices upon the majority of individuals. The sociodynamic effect has general validity, It is found in all social groupings whatever their kind, whether the criterion is search for mates, search for employment or in socio-cultural relations. (J. L. Moreno, 1945b, p. 321)

148. Sociodynamic Law

The sociodynamic law is divided into a first and a second part. The first part states that the income of emotional choices per capita is unevenly divided among the members of the group regardless of its size or kind; comparatively few get a lion's share of the total output of emotional choices, out of proportion with their needs and their ability to consummate them; the largest number get an average income of choice within their means to consummate them and a considerable number remain unchosen or neglected. The scores when plotted form a J curve, about two-thirds of the population receiving scores below chance and a relatively few obtaining high scores. Though an equal number would have been expected on the basis of chance the proportion of isolates was generally greater than the proportion of stars.

The second part states that if the opportunities of being chosen are increased by increasing the size of the group and the number of choices per capita, the volume of choice continue to go to those at the top end of the range (the "stars") in direct proportion to the size of the group and to the number of choices permitted per capita, furthering the gap between the small star group, the average group and the neglected group. The excess "profit" gain by the already overchosen members must be ascribed to a chain and network effect which operates in cases of non-acquaintance (with the chosen individual) in addition to the score based on acquaintance (with the chosen individual). The direct factor is proximity choice, the indirect factor, a symbolic choice. An individual, A, may score high in his face to face group, but because of his "role" (he may be a baseball player, an actor, or a senator) his ultimate score may turn out to be a multiple of the initial score (role corresponds here to what is usually meant by status; status is too much of an abstraction, but role implies a living and concrete function).



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The sociodynamic law affects all human relation, it operates, (a) on the inter-personal level and (b) on the inter-group level. It is found in some degree in all social aggregates whatever their kind, whether the criterion is search for mates, search of employment or in socio-cultural relations. Its effect may change in degree but it is universally present, appearing like a halo effect, inherent in every social structure. (J. L. Moreno, 1947a, p. 290 and J. L. Moreno, 1948c, p. 125-126)

Sociometrically isolated individuals, i.e., those who appear isolated, unnoticed, or little noticed in the sociogram tend to remain isolated and little noticed in the formal social structures also; moreover, the greater the number of social contacts, the more marked this isolation tends to be. Conversely, individuals who appear markedly "favored" in the sociogram tend to remain favored, the more so in proportion to the number of their social contacts. This sociodynamic principle affects the group in exactly the same way, riding roughshod over all economic and cultural barriers and setting up new standards of "rich" and "poor," namely "emotionally rich," and "emotionally poor." These sociometric differences which evidently exist in our society, are of immense importance for psychotherapeutic situations. It has, for instance, been recognized that an individual's chances of success and satisfaction in the psychological, social, and economic spheres depend on his sociometric status. It has also been observed that sociometrically isolated individuals tend to be less successful when applying for jobs and seem to be more prone to industrial accidents than the "favored" ones and those who find it easier to work together with others. (J. L. Moreno, 1963a, p. 121-122)

149. Sociodynamics

Sociodynamics is a science of the structure of social aggregates, of single groups and group clusters (it overlaps in part with the area which is often labelled group dynamics). (J. L. Moreno, 1955, p. 88)

150. Sociogenetic Law

An investigator who attempts to demonstrate the operation of this principle [socio-genetic evolution] must be present when the community is in the process of formation, in statu nascendi, and he must follow up its development, step by step. The follow-up must consist of the application of sociometric tests; the successive maps of the community will disclose its genesis. (J. L. Moreno, 1941b, p. 32)

The human social structure develops from an undifferentiated form at the birth level to more and more highly differentiated configurations corresponding to the growth level of the participants. Parallel with the process of social differentiation, a differentiation of socio-sexual and socio-racial structure takes place within the group. The course of differentiation may differ from one culture to another, from a pre-literate society to a modern society, but a common core of relations and a parallel trend will be found in all of them. (J. L. Moreno, 1943b, p. 303)

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It states that the highest forms of group organization have evolved from simple ones: between the simplest patterns of groups formed by infants and the most complex formed by adults there are numerous intermediary stages. Parallel with this process of social differentiation a characteristic differentiation and growth of sociosexual structure takes place within the group. The course of differentiation may differ from one culture to another, from a pre-literate to a modern society, but a common basic core of evolutionary patterns and a parallel trend should be found in all of them. From a sociatric point of view, the sociogenetic law is a challenge to the therapist. It is probable that a comparative study of cultures will show a great degree of variety in the evolutionary trend taken by their infant groups moving up to their adult groups, but it is doubtful that the trend itself can be abolished. The sociogenetic and social gravity laws both are merely symptoms of societies which are basically preference systems. (J. L. Moreno, 1947a, p. 289 and J. L. Moreno, 1948c, p. 127)

The emergence of certain definite structures is not a haphazard phenomenon but is determined by the degree of maturity of a particular group. From this we deduced the so-called "sociogenetic law," which states that higher forms of group organization always proceed from simpler forms. In its ontogenetic development, the group organization is to a large extent a mirror of the form modifications which succeeding prehistoric communities of the species have undergone in the course of their development. (J. L. Moreno, 1963a, p.121)

151. Sociogram

In a primary sociogram the emotional relations between individuals are depicted as revealed by a sociometric test. By means of secondary sociograms the two-way relations between groups can be charted. (J. L. Moreno, 1943b, p. 315)

Sociograms [are] graphs of interactional relations. (J. L. Moreno, 1945b, p. 320)

A process of charting has been devised, the sociogram, which is, as it should be, more than merely a method of presentation. It is first of all a method of exploration. It makes possible the exploration of sociometric facts. The proper placement of every individual and of all interrelations of individuals can be shown on a sociogram. It is at present the only available scheme which makes the dynamic structure of relationships within a group plain and which permits its concrete structural analysis. (J. L. Moreno, 1945e, p. 71)

A sociogram plots all individuals related to the same criterion and indicates the relations they have to each other. The sociogram is... more than merely a method of presentation. It is first of all a method of exploration. It makes possible the exploration of sociometric facts. The proper placement of every individual and all interrelations of individuals can be shown on a sociogram. It is at present the only available scheme which makes structural analysis of a community possible." (J. L. Moreno, 1949a, p. 248)

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The sociogram is the simplest guide in working through the group; it is a helpful enter-in wedge. It gives an immediate picture of the group as a whole and cuts short the procedure, avoiding many wasteful sidetracks. It is a "social compass," guiding the therapist through the intricate maze of the group structure. Phenomena threatening the cohesion of the group can be rapidly discovered; emotional contagion and the direction it takes can be diagnosed and its further development prevented. (J. L. Moreno, 1950a, p. 124)

It was found that real sociograms differ significantly from chance sociograms. The greater number of pairs, triangles, chains and other complex structures could not be explained if chance only would operate in the formation of the real sociogram. It was concluded that a specific factor operates here, responsible for the cohesiveness of the group and for its potentialities of integration. It was also observed that those participants in sociograms who produced a greater degree of cohesiveness in their group formation than others showed also in life situations a higher rate of interaction than those in the sociogram with a lower degree of cohesiveness. The trend towards constancy of choice and consistency of group pattern was also ascribed to tele. (J. L. Moreno, 1954d, p. 114)

152. Sociology

The old pattern [of sociology] had the following characteristics: a) philosophical methods of presentation; b) symbolic illustration of concepts; c) indirect and inferred manner of observation rarely giving concrete accounts of what takes place in a situation but preferring fictitious illustrations to concrete ones; d) demographic measurement.

The new pattern showed the following characteristics:

1) new theoretical orientations: a) spontaneity-creativity, b) the "here-and-now", c) operational approach, d) topological psychology and field theory, e) interpersonal relations, f) role taking and role playing, g) inductive preparation of focal problems;

2) concretism -- it deals with concrete groups directly, not only in a conceptual sense as Cooley with the "primary group"; it enters into them in order to find out what is actually going on within them; the locus of investigation is not only in the mind of the investigator but in the field or the laboratory;

3) dynamism -- it explores the dynamics of group structure by means of sensitive instruments; they are so constructed that they can tap significant social processes and the changes taking place between individuals and groups. Illustrations of such instruments are: the sociometric test, sociometric rating, sociometric questionnaire, social distance scale, spontaneity test, interpersonal observation and interview, role test, sociodrama, situation test, group psychotherapy, etc. It pays special attention to the underlying socio-atomic patterns in addition to the formal patterns visible on the surface,

4) measurism -- it introduces systematic methods to measure interpersonal and

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intergroup relations; it encourages operational definitions; it encourages hypothesis production stimulated by the behaviors and actions of individuals within a group setting, in addition to trying to demonstrate the validity of a priori hypotheses. It concentrates on tangible and focal studies. It insists on accurate sociometric scales and the use of realistic experimental designs. But unbridled "measurism" has become an exclusive trend within the sociometric movement; it is the result of the growing "splitting off" of the measurement portion from sociometry and neglecting the socius aspect. A survey of sociometric studies would show this: a drastic lack of imaginative theoretical preparation of an inquiry and a poor presentation of the material data. There is a danger that sociometry may become a branch of statistics. This tendency is frequently found among academic sociometrists.

5) Interdisciplinarity of investigations, convergence of all social sciences,

6) systematism -- it encourages, openly or tacitly, the construction of systems on the basis of empirical and experimental evidence gained partly through sociometric research. Differences among sociometrists are due to conflict of systems rather than techniques. (J. L. Moreno, 1956, p. 271-272)

153. Sociometric Approaches

Within sociometric work, several approaches can be distinguished: (1) the research procedure, aiming to study the organization of groups; (2) the diagnostic procedure, aiming to classify the positions of individuals in groups and the position of groups in the community; (3) therapeutic and political procedures, aiming to aid individuals or groups to better adjustment; and finally, (4) the complete sociometric procedure, in which all these steps are synthetically united and transformed into a single operation, one procedure depending upon the other. This last procedure is also the most scientific of all. It is not more scientific because it is more practical; rather, it is more practical because it is more scientifically accurate. (J. L. Moreno, 1945e, p. 71 and J. L. Moreno, 1950g, p. 68)

154. Sociometric Consciousness

Sociometric techniques have to be fashioned in accord with the readiness of a certain population for sociometric groupings, in accord with their maturity and their disposition toward the test which may vary at different times. This psychological status of individuals may be called their degree of sociometric consciousness. The resistance against sociometric procedures is often due to psychological and educational limitations. It is important for the field worker to consider the difficulties one by one and to try to meet them. (J. L. Moreno, 1950g, p. 73)

155. Sociometric Experiment

A sociometric experiment in situ brings into realization to an unprecedented degree (a) the autonomy of the individual characters, (b) their observation and evaluation by others, (c) measurement of the object and the objective aspects of their behavior, (d) the autonomy of individual groups and the interaction between them. The same is true about sociodrama; it is a



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synthesis of subject and objective methods of investigation: (a) the protagonists portray their own experiences in their words and actions but also, (b) they are observed and evaluated by others, and (c) measurement and recordings of the combined subjective and objective phases of production are made.

The sociometric experiment aims to change the old social order into a new social order. It is a design to rebuild the groups, if necessary, so that the official surface structure is as near as possible to depth structure.

In the sociometric experiment a new set of rules has been generated. (1) The experiment has to be carried out in situ, that is, in their localities, in the setting in which the human characters are most spontaneous, to which they are most intensively warmed up and about which they know most from their own experiences. Because of the nature of the warming up process, if the human characters are forcibly removed from the scene of their loves and crimes, the value of their communications -- even if they are made in honesty cannot be considered as of equal value. The condition may change in a sociometric society as spontaneity training becomes integrated into its institutional processes. (2) All human characters of the group or the community are investigators of the situation they have in common. As such they may assume different functions in the experimental setup but no individual is left out from the research crew, just as nobody should be left out from receiving food and shelter. (J. L. Moreno, 1949b, p. 113-114, 118-119)

156. Sociometric Index

The sociometric index is a validating index of choice-rejection behavior. (J. L. Moreno, 1949b, p. 117)

157. Sociometric Methods

The sociometric methods of discovery are numerous and still growing. (1. Acquaintance test -- acquaintance index -- acquaintance diagram. 2. Sociometric test -- sociometric index -- sociogram or sociomatrix. 3. Role test -- role index -- role diagram. 4. Interaction test -- interaction index -- interaction diagram. 5. Spontaneity test -- spontaneity quotient --spontaneity scales. 6. Psychodrama. 7. Sociodrama -- recording -- process analysis. 7. Sociodrama -- recording -- process analysis. 8. The living newspaper. 9. The therapeutic motion picture.) (J. L. Moreno, 1949b, p. 117)

158. Sociometric Perception Test

The individual goes through several steps.

First step: the individual sketches out all the situations in which he is involved at the time and fills in all the individuals who take a part in them and in which role.

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Second step: he tries to clarify for himself how he feels towards each of these people. He pretends that he is taking part in a sociometric test and chooses or rejects them according to preference and rank, giving his reasons.

Third step: he makes a guess what everyone of these people feels towards him and what reasons they might have.

Fourth step: he guesses how these individuals may be related to each other.

Fifth step: after he has finished his own self-rating he may ask another person familiar with his situation to rate him independently.

Sixth step: the validity and reliability of data from sociometric self-rating can be determined by giving to a group of individuals an open sociometric test immediately after they have rated themselves. Thus, the individual's intuition of his sociometric status can be compared with the objective facts of others' expression towards him, e.g., his actual sociometric status. (J. L. Moreno, 1952a, p.154-155)

159. Sociometric Rules

The safest way to be in the warming up process yourself is to become a member of the group. (Rule of "coaction" of the researcher with group.) By becoming a member of the group you are robbed of your role of the investigator who is to be outside of it, projecting, creating, and manipulating the experiment. You cannot be a member and simultaneously a "secret agent" of the experimental method. The way out is to give every member of the group research status, to make them all experimenters and to agree with them in the carrying out of a social experiment... Sociometry is the sociology of the people, and for the people; here this axiom is applied to social research itself. (Rule of universal participation in action.)... There is a deep discrepancy between the official and the secret behavior of members, that they are in a perennial conflict between official and secret needs, official and secret value systems. (Rule of dynamic difference in group structure, peripheral versus central.)... Before any experimental design or any social program is proposed he has to take into account the actual constitution of the group. In order to give every member adequate motivation to participate spontaneously, every participant should feel about the experiment that "it is his own cause," that "it is itself a motive, an incentive, a purpose primarily for him (the subject) and not for the one who promotes the idea (the tester, the employer, or any other power agent)," that "it is identical with a life goal (of the subject)," that "it is an opportunity for him to become an active agent in matters concerning his life situation." (Rule of adequate motivation.)... Warming up processes of all human characters and all

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participating groups coalesce naturally into an experiment. (Rule of "gradual" inclusion of all extraneous criteria.) (J. L. Moreno, 1949b, p. 115-116)

160. Sociometric Self-Rating

He (the testee), should pretend that he is taking part in a sociometric test and choose or reject (the members of the group) according to preference and rank. He should make a guess what every one of these people feel towards him and what reasons they might have. The validity and reliability of data from sociometric self-rating can be determined by giving a group of individuals an open sociometric test, immediately after they have rated themselves. In this sense the sociometric self-rating test is an empathy test. (J. L. Moreno, 1952c, p. 88)

161. Sociometric Status

Several types of perceptual behavior patterns were discovered. Category 1, there are patients who underestimate their own status and overestimate the status of the therapist and of other members of the group. Category 2, there are patients who overestimate their own status and underestimate the status of therapist, and of other members of the group. Category 3, there are patients who consider themselves as most attractive and acceptable to the therapist or to other members of the group. Category 4, there are patients who consider themselves as rejected by the therapist or by other members of the group. Category 5, there are patients who consider themselves as accepting the therapist or other members of the group. Category 6, there are patients who consider themselves as rejecting the therapist or other members of the group. Each of these categories can be broken down into a number of subcategories, for instance, Category 1, the patients may over-estimate the status of the therapist, but estimate more adequately the status of the other members, or the degree of distortion may vary from member to member. In a number of researches, these various types of distorted intuitions of what feelings and perceptions individuals have for each other were found to tend towards specific behavior patterns. a) Patients who underestimate their own sociometric status will tend to have a lower expectancy for themselves. b) Patients who overestimate their own sociometric status will tend to have high expectancy for themselves. c) Patients who underevaluate their sociometric status will tend to rate other members of the group as superior to them. d) Patients who overestimate their sociometric status perceive other members of the group as less optimistic than themselves in evaluating others. (J. L. Moreno, 1954d, p.114-115)

Positive correlation should be found between sociometric status of the co-living individuals and the volume of role reversal applied to them; the sociometric status of an individual increases in proportion as role reversal is applied to all the participant individuals of the group. (The sociometric status of an individual is defined by the quantitative index of choices, rejections and indifferences received in the particular group studied.)

Accident proneness is a function of the sociometric status of an individual. As the

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sociometric status of an individual increases in relative cohesiveness, his accident proneness decreases, and vice versa. In the case of children their accident proneness is one of the great problems in any socialization program, but the over-protectiveness of the parent is no guarantee of the children's safety. The all-around cohesiveness of their sociometric status is the only guarantee.

As sociometric status increases with the volume of role reversal applied to a given group of individuals, the accident-proneness of the small children belonging to it decreases. (J. L. Moreno, Z. T. Moreno & J. L. Moreno, 1956, p. 433)

162. Sociometric Test

From the point of view of the subject, this is not a test at all: it is merely an opportunity for him to become active in matters concerning his life-situation. (J. L. Moreno, 1941a, p. 385)

Sociometric tests have not been invented for their own sake -- for the increase of the knowledge of social relations -- but for improving the social status of the individuals living in groups.

A sociometric test is first of all an action and behavior test of individuals in a group. (J. L. Moreno, 1942, p. 301)

The requirements of a good sociometric test are: (a) that it reaches and measures two-way relations, (b) that the participants in the situation are drawn to one another by one or more criteria, (c) that a criterion is selected to which the participants are bound to respond, at the moment of the test, with a high degree of spontaneity, (d) that the subjects are adequately motivated so that their responses may be sincere, (e) that the criterion selected for testing is strong, enduring and definite and not weak, transitory and indefinite. (J. L. Moreno, 1943b, p. 327)

Sociometric tests show in a dramatic and precise fashion that every group has beneath its superficial, tangible, visible, readable structure an underlying, intangible, invisible, unofficial structure, but one which is more alive, real and dynamic than the other.

A sociometric test does not merely require a subject to give verbal response to a verbal quest. It tries to mobilize the subject, to arouse in him an action response, an action response however which he may have denied himself but which is the deepest, present expression of his spontaneity. Every sociometric test attempts to warm up the subject to act in behalf and in accord with his subjective reality level. It encourages him to act out, to be himself; it permits him to have a goal, a goal for himself, a goal of his own. (J. L. Moreno, 1947d, p. 268, 269)



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The sociometric test explores only one factor, attraction, rejection or tele. (J. L. Moreno, 1949b, p. 117)

The sociometric test... is rather an experiment than a test and consists in determining the active social feelings which people have for each other in respect to a certain criterion. The crux of the experiment is, first, how to start it rather than how to analyze the results; second, how vital the criterion is. (J. L. Moreno, 1950e, p. 173)

Any study which tries to disclose with less than maximum possible participation of the individuals in the group the feelings which they have in regard to one another is near-sociometric. (J. L. Moreno, 1950g, p. 66)

163. Sociometry

Sociometry is a study of the actual psychological structure of human society. The structure is rarely visible on the surface of social processes; it consists of complex inter-personal patterns studied by quantitative and qualitative procedures. One of the procedures used is the sociometric test which determines the affinities of individuals for one another in the various groups to which they belong. A psychological structure of inter-personal relations is disclosed by the test which often differs considerably from the relations which they officially have in the groups. On the basis of these findings a technique has been worked out which moves the individual from his maladjusted position to a position in the same group or to another group which promises to benefit him. The leads for this change are given by the individuals towards whom the individual is spontaneously attracted, or who are attracted to him. If the change of position is made on the basis of a thorough-going quantitative and structural analysis of the groups in a given community the procedure is called sociometric assignment. (J. L. Moreno, 1937, p. 19)

There are methods in which the investigator elects from the subject verbal or non-verbal responses in regard to their inter-personal relations or can use observational methods for their study. In these instances, the test groups, that is, the sum of individuals composing them, remain in a research status. Such methods fall under the general category of a research sociometry.

They have to be differentiated from other methods in which the subjects' responses and desires are made active and put into operation. Because of the fact that the individuals forming the group know in advance the meaning of the procedure and accept it, they can make it their plan of action, they are identical with it. They are in full consciousness operators in their own behalf. Such methods fall under the general category of operational sociometry.



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The most characteristic feature of sociometric procedure in its operational form is that it tries to warm up the individuals to the experimental setting, until the experimental setting and the life pattern of the individuals have become one and the same thing. (J. L. Moreno & H. H. Jennings, 1938, p. 344-345)

Sociometry is primarily a theory of society in which inter-personal relations are given the dominant role -- a role which they have always had, implicitly, since the origin of the social sciences. Sociometry has made this proposition fully explicit and overt. In this sense sociometry is not only a fresh attack upon the territory covered by sociology; it is also an attack upon the territory covered by anthropology, economics and psychiatry -- in fact, of every science in which the factor of personal relations, in its most literal sense, has been neglected. (J. L. Moreno, 1942, p. 299)

Sociometry studies the human group as a totality. It studies every part with a view to the totality and the totality with a view to every part. (J. L. Moreno, 1942b, p. 317)

The sum total of all methods, procedures and tests of sociometry has a supreme aim, to explore, test and measure the present cultural order. (J. L. Moreno, 1943b, p. 342)

Sociometry is an objective approach to community organization. (J. L. Moreno, 1945c, p. 180)

Sociometry can therefore be called a microsociology, a sociology of the microscopic dynamic events, regardless of the size of the social group to which it is applied, small or large. The result of the sociometric development has been that the investigation of the smallest social aggregates has become more interesting than the large ones; and that pint-size revolutions, for instance social changes produced in a classroom, have become more interesting than efforts at a world-wide revolution. It has developed methods by whose means it is possible to deal with current events and immediate situations positively and directly without falling into the scylla of political socialism (Marx), or in the charybdis of utopian reformism (Comte). (J. L. Moreno, 1945d, p. 118)

Sociometry is the mathematical study of psychological properties of populations, the experimental technique of and the results by application of quantitative methods. (J. L. Moreno, 1948a, p. 437)

The chief methodological task of sociometry has been the reorientation of the experimental method so that it can be applied effectively to social phenomena. Sociometry has been defined as "the mathematical study of psychological properties of populations; the



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experimental technique of and the results obtained by application of quantitative methods", also as "the inquiry into the evolution and organization of groups and the position of individuals within them"; the "measurement of person to person, person to group and group to group relations." As the "science of group organization", "it attacks the problems not from the outer structure of the group, the group surface, but from the inner structure," the group depth.

Since its conscious inception it has developed three departments of research, (a) dynamic or revolutionary sociometry -- when the new sociometric order replaces the presociometric order; this procedure is all-embracing, it combines social change, diagnosis and measurement; (b) diagnostic sociometry -- when the new sociometric order may or may not be put into operation as being impracticable in a particular social setting; it excludes social change for this reason but it includes measurement as a matter of course; and (c) mathematical sociometry -- sociogram, sociomatrix, action matrix, and their generalized mathematics. The three divisions overlap and some workers have made contributions to each department. (J. L. Moreno, 1948c, p. 121, 123)

Sociometry aspires to be a science within its own right. It is the indispensable prologue and preparatory science for all the social sciences. It has several subdivisions like microsociology, microanthropology, microeconomics, microsociatry, microecology and animal sociology. It is not merely a slogan indicating a special type of research, a single method or a number of techniques. Its present stage of development is still embryonic and scattered but there can be no question as to the potentialities of the new science. For the future progress of the social sciences it is of the greatest importance that a science of sociometry is set up and delineated, and its relations to other social sciences defined. Its range and boundaries, its operations and objectives are already more sharply visible than the same references in sociology or anthropology. It does not supplant and it must not overlap with anthropology or economics, for instance, but their findings on the overt, macroscopic level may receive a new interpretation from the point of sociometric research. (J. L. Moreno, 1949a, p. 250)

The chief methodological task of sociometry has been the revision of the experimental method so that it can be applied effectively to social phenomena... The definition of sociometry was thus in accordance with its etymology, from the Latin, but the emphasis was laid not only on the second half of the term, i.e., on "socius" (meaning companion). Both principles had been neglected, but the "socius" aspect had been omitted from the deeper analysis far more than the "metrum" aspect... Sociometry as a science... has developed three departments of research; (a) dynamic, or revolutionary sociometry... (b) diagnostic sociometry... and (c) mathematical sociometry.

Sociometry has taught us to recognize that human society is not a figment of the mind,



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but a powerful reality ruled by a law and order of its own, quite different from any law or order permeating other parts of the universe.

It deals with concrete, observable data, with small social systems. (J. L. Moreno, 1949b, p, 108-109, 113, 114)

That part of sociology which deals with the mathematical study of psychological properties of populations, the experimental technique of and the results obtained by application of quantitative methods is called sociometry.

Sociometry is the science of socius measurement, an architectonically structured system of social measurements with sociometric tests at its base (which cannot be bypassed); it is not quantitative sociology but the socius quantified, the emphasis is upon socius first, metrum second. (J. L. Moreno, 1955, p. 88)

The aim of sociometry is to help in the formation of a world in which every individual, whatever his intelligence, race, creed, religion or ideological affiliations, is given an equal opportunity to survive and to apply his spontaneity and creativity within it. The aim is to be pursued through revolutionary action. The psychiatrist may evaluate it as a "therapeutic society" engulfing all mankind, a sociologist might evaluate it as well integrated "cooperative" society in which all parts, small and large, are functioning harmoniously, so as to give all individuals a share in living and in pursuit of socially constructive aims. Such a "value" is Utopian as long as the enterprise is started with the end-stage trying to transform entire communities or the entire mankind by means of a single revolutionary scheme, but it is plausible and attainable if the experiment is begun from the grass roots up with the social atoms and gradually carried further by developing the sociometric consciousness of the people. (J. L. Moreno, 1956, p . 275)

164. Sociomicroscopic Configurations

By sociomicroscopic configurations we do not mean only the informal small groups, but the dynamic social units of which they are comprised, the pattern variants of social atoms, the clustering of social atoms into larger associations invisible to the eye of the human observer (social molecules), psychosocial networks, the clustering of numerous such networks into more comprehensive formations: finally the study of dyads, triangles, quadrangles, pentagons, and chains of persons. We assumed that the study of these primary atomic structures of human relations is the preliminary and indispensable groundwork to most macrosociological investigations. (J. L. Moreno, 1947a, p. 288)

165. Socionomy

Socionomy; it has three branches, sociodynamics, sociometry and sociatry. Socionomy is the science of social laws (or whatever modern equivalent one would give to "law"). (J. L.

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Moreno, 1955, p. 88)

166. Sociostasis

Although the social atom is changing intermittently as long as we are young and more resourceful, when one individual member goes out of it another individual fulfilling a similar role takes his place. As one friend steps out, the old friend is rapidly replaced by a new one; social repair seems to take place almost automatically. But when an individual fulfilling one function is lost rarely more than one steps in to replace him. It is as if the central individual cannot sustain two or three of the same kind. There is, simultaneously, a continuous pull from millions of other social atoms, equally craving for replacements. The total effect is as if the emotional economy of the social atom is operating in accord with an unconscious postulate -- to keep the social atoms in equilibrium, what I have also called their "sociostasis." Thus a certain range of emotional contacts always exists and remains fairly constant. Their frequency of emotional exchange tends towards balance. This is the reason why what I have called the "emotional expansiveness" of an individual can be measured. (J. L. Moreno, 1947e, p. 81)

167. Sociotropic

Two sociograms are sociotropic if they are formed by the same persons and have the same sociometric properties, seen as total configurations. They may differ in the position one or the other individual may have within them. (J. L. Moreno & H. H. Jennings, 1938, p. 372)

168. Socius

The associate, the companion, the other fellow. (J. L. Moreno, 1943b, p.3)

169. Soliloquy

Psychodramatics has had to develop one of a number of techniques to bring deeper levels of our inter-personal world to express in. It is used by the patient to duplicate hidden feelings and thoughts which he actually had in a situation with a partner in life. Its value lies in its truthfulness. Its aim is catharsis.

A second type of soliloquy has been invented in which the official act and the soliloquy are on different levels. The official act portrays a fictitious role and a fictitious situation, for instance, God in Heaven, or Mephistopheles in Hell. The soliloquy act is a reaction of the private personalities of the patient and of his partner. It portrays the unspoken, private feelings they may have in regard to themselves, to each other in their roles, to the task they are trying to produce, or to persons in the audience. The soliloquies are not enlargements but resistances to a full development of the role. It is here, however, that the therapeutic approach comes in. (J. L. Moreno, 1937, p. 32, 48)

The technique of soliloquy "amplifies" the unconscious process of A in situ, that is, it

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operates in a situation in which A presently finds himself, apart from B or in relation to B. It differs from the Freudian technique of free association which is associational but not situational. It has a formal similarity with the asides in dramatic plays. However, the asides are meaningless to the actor who produces them, they are fictitious and rehearsed, whereas the soliloquy in therapeutic situations is meaningful to the individual who produces them, they are extemporaneous and direct. (J. L. Moreno, 1954b, p. 198)

170. Soul

For the modern theologian it should be of advantage to think of the soul as an entity which evolves and creates itself from millions of small beginnings. The soul is then not in the beginning but in the end of evolution. (J. L. Moreno, 1962b, p. 117)

171. Spectator

There is minimum receptivity of roles in a spectator just as there is a minimum productivity of roles in an actor. The playwright has worked these roles out far beyond the point to which they are developed in a spectator. He, the spectator could never have developed them by himself to the vision Shakespeare pictured on the stage, but he can easily warm up to the version of Hamlet or Othello offered by the playwright. In a spectator every role, private or collective, have a perception for a parallel role process taking place on the stage. However, this embryonic experience in the spectator is wholly inferior to the super-human, integrated, and gigantic expression to which it has been carried by the playwright and the actors. What powers enable him to jump to such heights with such little investment of his own to work with? One of these powers is the s factor (spontaneity). The spectator undergoes a process of warming up, the production on the stage operating as a mental starter. There is sufficient of the role in him to accept this starter. The rapport is established, the rest he gives in to, like a follower to an authority, and the more increased his receptivity is, the easier it will be for the role to carry him from stage to stage until the climax is reached. It is obvious, however, that the greater the productivity in the role creating of a spectator is towards a version of his own, the less will be his receptivity to any version of the same role in the production, which does not coincide with his own trend in warming up. If this varying version of the same role presented before him on the stage tries to influence him to warm up into a direction which contradicts his own version, it may produce in him instead of catharsis, pain and resentment.

A spectator is endowed with a minimum receptivity for the role process on the stage because every role in him has two sides, a collective side and a private differential. (J. L. Moreno, 1944b, p. 233-234)

172. Spontaneity

By spontaneity we mean here the emergence of a feeling or thought related to a momentary situation and experienced by the individual as something novel and not as a

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repetition of previous moments. (J. L. Moreno, 1939b, p. 18)

It is clear, therefore, that the factor (spontaneity) which enables the subject to warm up to such states is not, in itself, a feeling or an emotion, a thought or an act which attaches itself to a chain of improvisations as the warming-up process proceeds. Spontaneity is a readiness of the subject to respond as required. It is a condition -- a conditioning -- of the subject; a preparation of the subject for free action.

Spontaneity can be present in a person when he is thinking just as well as when he is feeling, when he is at rest just as well as when he is in action. (J. L. Moreno, 1940a, p. 217-219)

The root of the word "spontaneous" and its derivatives is the Latin sponte, meaning of free will. Spontaneity has the inherent tendency to be experienced by a subject as his own state, autonomous and free -- free, that is, from any external influence, and free from any internal influence which he cannot control. It has, for the subject, at least, all the markings of a freely produced experience. Spontaneity is also the ability of a subject to meet each new situation with adequacy. It (spontaneity) is not only the process within the person, but also the flow of feeling in the direction of the spontaneity state of another person. From the contact between two spontaneity states centering, naturally, in two different persons, there results an interpersonal situation." (J. L. Moreno & J. K. Fischel, 1942, p. 9)

The individual is not endowed with a reservoir of spontaneity, in the sense of a given, stable volume or quantity. Spontaneity is (or is not) available in varying degrees of readiness, from zero to maximum, operating like a psychological catalyzer...

Spontaneity functions only in the moment of its emergence just as, metaphorically speaking, light is turned on in a room, and all parts of it become distinct. When the light was turned off in a room, the basic structure remained the same, but a fundamental quality had disappeared...

In spontaneity theory energy as an organized system of psychological forces is not entirely given up. It reappears in the form of the cultural conserve...

On the basis of experimental study, we have been able to regard four characteristic expressions of spontaneity as relatively independent forms of a general s factor. We have analyzed these forms of spontaneity in the following manner: a) the spontaneity which goes into the activation of cultural conserves and social stereotypes; b) the spontaneity which goes into creating new organisms, new forms of art, and new patterns of environment; c) the spontaneity which goes into the formation of free expressions of personality; and d) the spontaneity which

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goes into the formation of adequate responses to novel situations...

This s function is not satisfied expressing only the self; it is eager to create the self. Three versions have been differentiated: a) the spontaneity which goes into the birth, and rearing of a new child; b) the spontaneity which goes into the creation of new works of art, of new social and technological inventions; and c) the spontaneity which goes into the creation of new social environments...

"It is a plastic adaptation skill, a mobility and flexibility of the self, which is indispensable to a rapidly growing organism in a rapidly changing environment."...

Spontaneity as a dramatic function energizes and unites the self. Spontaneity as a plastic function evokes adequate responses of the self to novel situations. Spontaneity as a creative function endeavors to create the self and an adequate environment for it. However, when the functions of spontaneity are left undirected, contradicting tendencies develop within its own functions which bring about a disunity of the self and a dismemberment of the cultural environment. By means of spontaneity tests and spontaneity training, the gradual merging and coordination of all functions can be facilitated. (J. L. Moreno & F. B. Moreno, 1944a, p. 339, 340, 341, 343, 345, 347, 355)

The infant is moving, at birth, into a totally strange set of relationships. He has no model after which he can shape his acts. He is facing more than at any time during his subsequent life, a novel situation. We have called this response of an individual to a new situation -- and the new response to an old situation -- spontaneity.

The physical growth of the embryo's organism and its anatomical readiness for the plunge in the last month of pregnancy cannot be considered a sufficient explanation for being born alive and living abundantly thereafter. There must be a factor with which Nature has graciously provided the newcomer, so that he can land safely and anchor himself, at least provisionally on an uncharted universe. This factor is more than and different from the given energy conserved in the young body of the newborn. It is a factor which enables him to reach beyond himself, to enter new situations as if carrying the organism, stimulating, and arousing all its organs to modify their structure in order that they can meet their new responsibilities. To this factor, we apply the term spontaneity (s factor).

It is secondary for the purpose of this study whether there will be found special types of genes which are responsible for the development of the s factors, or whether the s is a factor operating independently from the genes. But we favor the hypothesis that the s factor is neither strictly a hereditary factor nor strictly an environmental factor. It seems to be more stimulating to



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the present state of biogenetic and social research to assume that there is within the range of individual expression an independent area between heredity and environment, influenced but not determined by hereditary (genes) and social forces (tele). The s factor would have in this area its topographical location. It is an area of relative freedom and independence from biological and social determinants, an area in which new combinatory acts and permutations, choices and decisions are formed, and from which human inventiveness and creativity emerges...

The first basic manifestation of spontaneity is the warming up of the infant to the new setting. (J. L. Moreno, F. B. Moreno, 1944b, p. 92-93, 94)

If there is no sign of warming up, we conclude an absence or loss of spontaneity. If there is some degree of warming up detectable in one sector of an area, then we conclude that a corresponding degree of spontaneity is operating in this sector. It does not indicate, however, that s factors operate in other sectors of a given area, or in other areas, as long as no signs of warming up process are manifest there. An optimum or a maximum degree of warming up would indicate that s factors operate in a given area in an optimum or maximum degree. An over-heated warming-up process would indicate that a surplus of s factors are operating in a given area -- that is, beyond what is required for an equilibrated act. (J. L. Moreno & F. B. Moreno, 1944b, p. 98)

A tentative picture of how the s factor develops from the situation at birth on is as follows: To begin with it is weak, inconsistent and emerges particularly at critical moments. At times it fails to emerge although its failure to come to the rescue becomes often fatal to the infant. The vehicle of its operation is the physical starter portion of the warming up process. Within the first weeks of life it increases in frequency and quantity but hardly in stability. The clinging to the auxiliary ego is another formidable anchorage for its operation. The s factor is according to this an active agent in behalf of the infant long before intelligence and memory develop new methods of orientation for the infant. But there comes a point in the development of the infant when intelligence and memory take the lead and the s factor is forced more and more to be subservient to them. With the breach between fantasy and reality, a new flare-up of the s factor takes place. For a while it seems as if it would be able to make intelligence, memory, and the social forces subservient to itself. But finally it submits to the mighty social and cultural stereotypes which dominate the human environment. The s factor becomes from then on, as the child grows older, the forgotten function. (J. L. Moreno & F. B. Moreno, 1944b, p. 121-122)

Spontaneity appears to be the oldest phylogenetic factor which enters human behavior, certainly older than memory, intelligence or sexuality. It is in an embryonic stage of development but it has unlimited potentialities for training. Because it can be trapped directly by Man himself

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its release can be well compared with the release of nuclear energy on the physical plane. (J. L. Moreno, 1947b, p. 8)

Spontaneity is the variable degree of satisfactory response an individual manifests in a situation of a variable degree of novelty. The root of this word is the Latin sua sponte, meaning of free will. Spontaneity is 1) deviation from the "laws" of nature, 2) the matrix of creativity, 3) the locus of the self. (J. L. Moreno, 1948a, p. 437)

Children and lunatics are the two outstanding classes of spontaneous people. All that they are internally is transparent on the surface. Their emotions are in their actions and their actions are the core of their existence, (J. L. Moreno, Z. T. Moreno & J. Moreno, 1956, p. 433)

Spontaneity is the variable degree of adequate response to a situation of a variable degree of novelty. Novelty of behavior by itself is not the measure of spontaneity. Novelty has to be qualified against its adequacy in situ. Adequacy has to be qualified against its novelty. The novelty, for instance, of extreme psychotic behavior may be to such a degree incoherent that the actor is unable to solve any concrete problem, to plan an act of suicide, to cut a piece of bread or to solve a thought problem. We speak then of pathological spontaneity. The adequacy of behavior may be unnovel to a degree which results in strict, rigid, or automatic conformity to a cultural conserve. Such adherence may gradually obliterate the ability of the organism and the talent of the actor to change. Spontaneity operates in the here and now. The novelty of a moment demands a past which does not contain this particular novelty. Spontaneity research has enabled us to recognize the various phases and degrees of spontaneity as one continuous process, the reduction and loss of spontaneity, impulsive abreactions and the pathological excess as well as adequate and disciplined spontaneity, productive and creative spontaneity. It recognized also that spontaneity does not operate in a vacuum but in relation to already structured phenomena, cultural and social conserves...

What is spontaneity? Is it a kind of energy? If it is energy it is unconservable, if the meaning of spontaneity should be kept consistent. We must, therefore, differentiate between two varieties of energy, conservable and unconservable energy. Conservable energy is found in the form of the "cultural" conserves, which can be saved up, which can be spent at will in selected parts and used at different points in time; it is like a robot at the disposal of its owner. There is another form of energy which emerges and which is spent in a moment, which must emerge to be spent and which must be spent to make place for emergence, like the life of some animals which are born and die in the love-act. (J. L. Moreno, 1964b, p. 159, 161)

173. Spontaneity Quotient

This spontaneity which an individual can summon when placed in roles and situations

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which are totally strange to him -- in proportion to the amount of spontaneity exhibited by a large number of other individuals when faced with situations which are equally strange to them -- determines his spontaneity quotient. (J. L. Moreno, 1941c, p. 210)

Translated from the German "Stegreif Quotient," [The term was] coined by the author. (J. L. Moreno, 1948a, p. 438)

Also see Self.

174. Spontaneity State

Spontaneous states are of short duration, extremely eventful, sometimes crowded with inspirations. I defined them then as bits of time, the smallest units of time. It is the form of time which is actually lived by an individual, not only perceived or constructed. It is methodologically useful to differentiate it from other forms, as spontaneous time. Spontaneous time can be considered as the structure underlying more abstract concepts of time as astronomical time, biological time (ant Bergson's duree), psychological time, (for instance, history of an individual). The high frequency of events during spontaneous time units, the crowding with acts and intentions, may be responsible for that peculiar threshold-sensation that they are "coming" from some where, from a metapsychological source, from an unconscious. (J. L. Moreno, 1937, p. 69)

The spontaneity state must be differentiated from all other known psychological concepts. The words "affect" and "emotion" do not completely convey its meaning, for a spontaneity state expresses not only emotions, like anxiety, fear, anger and hate, but also complex phenomena like politeness, cruelty, levity, haughtiness and slyness, or conditions like feeble-mindedness or alcoholism. In addition, a spontaneity state is not rigidly given, already existing. If this were so, no spontaneity would be necessary to bring it forth. Also, it does not emerge as the result of a compulsion -- except, of course, in the pathological forms of spontaneity states. It is, in general, produced as an act of the will; it is voluntary, on the subject's part -- however much involuntary material might be carried along with the spontaneity state into the projected act. A spontaneity state has the inherent tendency to be experienced by the subject as his own act, autonomous and free -- free, that is, from any external influence and free from any internal influence which he cannot control. This experience may be delusionary, but that is how he feels and thinks when he throws himself into a spontaneity state. It has, for the subject at least, all the markings of a freely produced action. (J. L. Moreno, 1941c, p. 213-214)

Translated from the German word "Stegreiflage," [The term was] coined by the author. (J. L. Moreno, 1948a, p. 438)

There are two types of spontaneity states. One may be thought of as a comedy role. In

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this state the individual plays on many emotions without becoming deeply involved with any one emotional tone. He plays the role of the creator of the drama and at the same time is a critical observer of the action. In the other type of spontaneity state he takes one emotional tone and plays it though before going to another. The patient will play one or more single emotions through and then go into a short comedy role to regain perspective. This process appears to represent an attempt at maintaining a homeostatic condition regarding his inner needs and the demands of the situation. (J. L. Moreno & J. M. Enneis, 1950, p. 12)

175. Spontaneity Talent

Talent for spontaneity, translated from the German "Stegreifeignung" (coined by the author). (J. L. Moreno, 1948a, p. 438)

176. Spontaneity Technique

Translated from the German "Stegreiftechnik" (both coined by the author): includes play technique, translated from German "Spieltechnik." (J. L. Moreno, 1948a, p. 438)

177. Spontaneity Test

Here, in a standard life-situation, the subject improvises to his own satisfaction, but to the tester it releases a source of information in respect to the character, intelligence, conduct and psychological position of the subject. (J. L. Moreno, 1941a, p. 385)

The spontaneity test gives the situation in which the subject, alone or with other subjects, is to embody functions and during this functioning, products like the tasks which are expected emerge. (J. L. Moreno, 1950c, p.147)

178. Spontaneity Theatre

The spontaneity theatre is a vehicle organized for the presentation of drama of the moment. The dramatist is in the key-role. He is not merely a writer -- in fact he does not actually write anything -- but an active agent, confronting the players with an idea which may have been growing in his mind for some time, and warming them up to immediate production. The role of the dramatist is often taken by one of the actors, who then becomes dramatist and leading actor at the same time. (J. L. Moreno, 1941c, p. 209)

179. Spontaneity Training

It [a mass of systematic knowledge] led further to the invention of methods and techniques which could increase the resourcefulness and skill of the individual, a process which is called spontaneity training. (J. L. Moreno, 1941c, p. 212)

Spontaneity training seems to be a contradiction of terms. How can spontaneity be trained? It consists of two phases: the liberation of the individual organism from cliches, that is, deconserving it, and making it free for the reception of s. In the second phase, the increased



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receptivity and readiness of the individual organism facilitates new dimensions of personality development. (J. L. Moreno & F. B. Moreno, 1944a, p. 355)

Translated from the German "Stegreif-Uebung," [The term was] coined by the author, (J. L. Moreno, 1948a, p. 438)

180. Spontaneous Improvisation

Spontaneous improvisation is a technique in which the patient does not enact events from his own life, but acts in fictitious (imagined) roles. Here an auxiliary ego has a double function. On the one hand as a starter to get the patient working in a particular role, on the other hand as a participant actor in a role which the situation demands. The patient warms up to various roles which he may have wished to represent in life but which had been "frustrated." He acts opposite various people in symbols and roles which are either pleasurable or painful to him. These people in different roles project their own personality at him. The procedure becomes a significant test of the patient's behavior in his various inter-personal relationships however much he may try to avoid it. Many elements of his private personality enter continuously into his fictitious roles. They offer an open target for analysis. (J. L. Moreno, 1937, p. 42-43)

181. Spontaneous Operation

Spontaneous operation refers to the actions taken by the learner in the moment of learning. (J. L. Moreno, 1948b, p. 191)

182. Spontaneous Subjectivity

With every newborn the greatest rebel against the cannon of disillusionment recurs. The "spontaneous subjectivity" of the infant is a terra incognita. His existence and that of the universe are one and the same. There is no other existence outside of him and there is no other existence inside of him. It is all one thing, at least until it is proved otherwise, until the first dreads and barriers to his "all-one" existence come into his path. (J. L. Moreno, 1963b, p. 217)

Also see First Universe.

183. Star

See Sociodynamic Law.

184. Starters

See Warming Up Process.

185. Surplus Reality

Psychodrama consists not merely of the enactment of episodes, past, present and future, which are experienced and conceivable within the framework of reality, -- a frequent



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misunderstanding. There is in psychodrama a mode of experience which goes beyond reality, which "provides the subject with a new and more extensive experience of reality, a surplus reality."

I was influenced to coin the term "surplus reality" by Marx's concept of "surplus value." Surplus value is part of the earnings of the worker of which he is robbed by capitalistic employers. But surplus reality, is in contrast, not a loss but an enrichment of reality by the investments and extensive use of imagination. This expansion of experience is made possible in psychodrama by methods not used in life -- auxiliary egos, auxiliary chair, double, role reversal, mirror, magic shop, the high chair, the psychodramatic baby, soliloquy, rehearsal of life, and others. These methods have been frequently described, but it may be of value here to point out their meaning in terms of surplus reality.

An "auxiliary ego" is usually defined as a person portraying an absentee, but in terms of surplus reality he can transcend boundaries of sex, age and death. In psychodrama, therefore, a man can play a woman, and vice versa. There is no sex in psychodrama. An old man can play a child, a child can be an old man. There is no age in psychodrama. A dead person can be brought back to life. There is no death in psychodrama. It is literally the return of magic into science. Hence, psychodrama brings the entire cosmos into play. (J. L. Moreno, 1965, p. 212-213)

186. Tele

Tele is defined as a feeling process projected into space and time in which one, two, or more persons may participate. It is an experience of some real factor in the other person and not a subjective fiction. It is rather an interpersonal experience and not the affect of a single person. It is the feeling basis of intuition and insight. It grows out of person-to-person and person-to-object contacts from the birth level on and gradually develops the sense for inter-personal relationships. The tele process is considered, therefore, the chief factor in determining the position of an individual in the group. (J. L. Moreno, 1937, p. 16 and J. L. Moreno, 1939b, p. 1)

Positive tele occurs in any relationship between two or more persons which is produced by the affinity between some real factor in one person and some real factor in another person; negative tele, in any relationship between two or more persons involving repulsion based on some real factor in one person and some real factor in another person. If a person is attracted towards a certain person, and if this person is far from him, in another group, the moving of this person towards him produces an experience in both which is therapeutic tele. This is the case even if the persons do not know each other. If they are true correspondents able to fulfill a mutual need, therapeutic tele is possible. (J.L. Moreno, 1937, p. 19)



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A complex of feelings which draws one person towards another and which is aroused by the real attributes of the other person -- individual or sociometric attributes -- such as process is called a tele-relationship. (J. L. Moreno, 1937, p. 72)

The tele relation can be considered the general interpersonal process of which transference is a special psychopathological outgrowth. (J. L. Moreno, 1937, p. 75)

Tele has been defined as "an inter-personal experience growing out of person-to-person and person-to-object contacts from the birth level on and gradually developing the sense for inter-personal relations," also as a sociometric structure: "that some real process in one person's life situation is sensitive and corresponds to some real process in another person's life situation and that there are numerous degrees, positive and negative, of these inter-personal sensitivities." The tele process is "an objective system of inter-personal rrelations." (J. L. Moreno & H. H. Jennings, 1938, p. 363)

The attraction of A for B is responded to by an attraction of B for A in the same life situation. This is simple tele.

If the attraction between two persons occurs on the same level of preference, then the simple tele can be called congruous. A chooses B first; B chooses A first. If the attraction between two persons occurs on different levels of preference, then the simple tele can be called incongruous. A chooses B first; B chooses A third.

The attraction of A for B may not be for B's real ego, but for this alter ego, for some role or symbol which he represents -- the role of the physician, the priest, the judge, etc. B, in turn, may not be attracted to A's real ego, but to a role he represents, for instance, the role of the scientist. This is symbolic tele.

A is attracted towards an object which, in turn, is useful to him, for instance, any food towards which A reaches spontaneously and which, in turn, satisfies his needs and benefits his health. This is object tele.

In all these three cases, the attraction is positive from both sides whether the sides are the two egos of two persons, two roles of these two persons, or a person and an object.

A form of attraction can take place which is positive for the one person but not shared by the other person. It is unreciprocated. A chooses B. B does not choose A. A chooses B in a certain role. B does not choose A either as an ego or in any role. This is infra-tele for persons. There can also be an infra-tele for objects.



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There are developments in the tele process which can be classified as psycho-pathological formations, for instance, person A, when in relation to a person B, sees B in a role which B does not actually experience, a role which A projects into B. It is a delusion of A, a projected symbol. This is transference.

A person A may be attracted to an object, for instance, a food, but not for what it actually is and not for what effect it may have upon his body, but as a symbol. He may attach to it a certain mystical significance which is entirely subjective, a delusion. It is a pathological attraction and may be definitely harmful to him. This is an object transference. (J. L. Moreno & H. H. Jennings, 1938, p. 364-366)

As an infant grows he does not only experience other people but also experiences himself. As a result of this tele-relationship, he begins not only to feel himself, but also to see himself as one towards whom persons have acted in a certain way and as one who has acted towards them in a certain way. Gradually, he develops a picture of himself. This picture of himself may differ considerably from the picture others have of him, but it becomes considerably significant for him as life goes on. The gap between him as he is and acts and between the picture he has of himself is growing. Finally, it appears as if he had, besides his real ego, an outside ego which he gradually extrojects. Between the ego and his extrojection a peculiar feeling relationship develops which may be called "auto"-tele. (J. L. Moreno, 1939b, p. 4)

The tele concept is not a purely theoretical construction. It has been suggested by sociometric findings. The statistical distribution of attractions and repulsions is affected by some esoteric factor. The normal distribution into which practically all psychological phenomena thus far investigated fit is not followed by attraction and repulsion patterns. The trend towards mutuality of attracting and repulsion many times surpasses change possibility. The factor responsible for this effect is called "tele." It may explain why there are not as many human societies as there are individuals -- a situation which is at least theoretically possible -- with all social relations the product of individual imaginations. Tele can be assumed to be responsible for the operation of the multiple foci in any relationship between two persons, or as many persons as compose a given social situation. It is dependent upon both, or all, the individuals and is not the subjective, independent product of each person. Out of these operations of the tele factor a product results which has the character of an objective, a supra-individual, system.

Although it is clear that the tele factor operates, nothing is as yet known about its "material" structures. It may have some relation to gene structure and sexual attraction. It may be that the study of tele psychology will provide clues to a better understanding of sex attractions. (J. L. Moreno, 1941b, p. 24)



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The process which attracts individuals to one another or which repels them, that flow of feeling of which the social atom and the networks are apparently composed. (J. L. Moreno, 1945e, p. 73)

Tele has the socio-gravitational factor responsible for the degree of reality of a social configuration above chance. It operates between individuals, drawing them to form more positive or negative pair-relations, triangles, quadrangles, polygons, etc., than by chance. The factor responsible for the degree of irrealty of social configurations near or below chance, can be called transference. Tele and transference (the pathological distortion of tele) became thus amenable to a sociometric type of quantification. (J. L. Moreno, 1947a, p. 291)

The tele phenomenon is operating already in the first meeting of two individuals. The longer a relationship lasts the more it becomes dominated by tele and not by transference. Even if the transference portion was large to begin with, it vanishes often as the relationship goes on. This is found to be true of all inter-individual relations, even of the relation between physician and patient. As the relationship endures the projectional aspects recede and the real attributes of the physician are perceived. In other words, true transference, in the psychoanalytic sense, diminishes in quantity and intensity as individuals mature and as groups gain in cohesion and integration. The effect of social catharsis is to increase tele production and to decrease transference production between members of groups. Tele, therefore, can be defined as the group binder, transference as the group disintegrator. (J. L. Moreno, 1947a, p. 292)

Tele is the factor responsible for the degree of reality of social configurations as they deviate from chance. Also, the smallest unit of social feeling measured by sociometric tests. (J. L. Moreno, 1948a, 438).

Tele is the factor responsible for the degree of social gravity operating between individuals and groups of individuals. It is responsible for the degree of reality of the social configuration above chance. Tele (t) is increased in direct proportion to the number (n) of pair (p) relations and in inverse proportion to the number of unreciprocated (u) relations. Transference (tr) increases in direct proportion to the number (n) of unreciprocated (u) relations and in inverse proportion to the number of pair relations (p). (J. L. Moreno, 1948c, p. 124-125)

This concept was constructed to satisfy the needs of the psychologist, the psychiatrist, the sociologist; I defined it as "An objective social process functioning with transference as a psychopathological outgrowth and empathy as esthetic outgrowth" and explained further "Developments in the tele process are Einfuchlung, empathy of an actor into his part -- empathy is positive but the process of reciprocation does not enter into its meaning," -- and transference

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"The factor responsible for dissociation and disintegration in social groups." I defined tele as the factor responsible for the increased mutuality of choices surpassing chance possibility."...

There are role players who are linked together by a secret bond. They have a sort of sensitivity for each other's reciprocal inner process, a gesture suffices and frequently they do not have to look at one another. They are clairvoyant for one another. They have a special sense of communication, a medial understanding. (J. L. Moreno, 1952c, p. 87, 88)

I observed that when a patient is attracted to a therapist, besides transference behavior, another type of behavior is taking place in the patient. Let me repeat the words in which I formulated my original observations in the paper on the subject: "The one process is the development of fantasies (unconscious) which he projects upon the psychiatrist, surrounding him with a certain glamor. At the same time, another process takes place in him -- that part of his ego which is not carried away by auto-suggestion feels itself into the physician. It sizes up the man across the desk and estimates intuitively what kind of man he is. These feelings into the actualities of this man, physical, mental or otherwise are "tele" relations. If this man across the desk, for instance, is a wise and kind man, a strong character and the authority in his profession which the patient feels him to be, then this appreciation of him is not transference but an insight gained through a different process. It is an insight into the actual makeup of the personality of the psychiatrist. We can go even further. If, during the first meeting with the patient, the psychiatrist has the feeling of his superiority and of a certain godlikeness, and, if the patient experiences this from the gestures the physician makes and from the manner of speaking, then the patient is attracted not to a fictitious but to a real psychological process going on in the doctor. Therefore, what at first sight may have appeared to have been a transference on the side of the patient is something else. In the course of continued sessions the transference attraction towards the therapist may recede more and more and be replaced by another type of attraction, the attraction towards the actual being of the therapist, an attraction which has already been there in the beginning, but somewhat clouded and disfigured by the other. (J. L. Moreno, 1954d, p. 109-110)

According to telic theory, the development of telic sensitivity is closely linked with the matrix of identity and the development of the cerebral cortex. As maternal figures and infant slowly grow apart and the identity pattern weakens, telic reciprocity steps in and operates as the residual function. Telic reciprocity proposes that A and B are an interactional, cooperational unit, that they are two parts of the same process although occasionally at different points in space and time. Telic sensitivity is, therefore, a two-way process, sensitivity of the parts "for one another": it is by experience mutual and reciprocal, what benefits one benefits the other. It is productive because it is both ways and continuous. It can be compared with "tele-phonetic communication". Empathy is a telic fragment which emerges in the course of individuation and

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self-integration. It proposes that A and B are separate individuals, they are acting side by side. It is a one-way process, sensitivity which one has for the other. In empathy, cognitive - characteristics are in excess of the conative ones.

Telic reciprocity is the common characteristic of all encounter experience. It is the intuitive "click" between the participants -- no words need to be spoken between mother and infant or two lovers. An intimate feeling envelops them, it is an uncanny sensitivity for each other which welds individuals into unity. In genuine love relations the partners share each other's cleverness as well as each other's limitations. Love is a telic relationship. (J. L. Moreno, 1956, p. 277-278 and J. L. Moreno, 1964b, p. 164-165)

Telic sensitivity operates in all forms of psychotherapy: in the self-therapies, the Begegnung, the dyadic methods as well as in all group methods as group psychotherapy, and in all action methods as psychodrama. (J. L. Moreno, 1964b, p. 164)

Mother and infant or two lovers, A and B, do not only "identify," they share in an act. That is what "part"-icipation means. (J. L. Moreno, 1964b, p.165)

The fundamental process of tele is reciprocity -- reciprocity of attraction, reciprocity of rejection, reciprocity of excitation, reciprocity of inhibition, reciprocity of indifference, reciprocity of distortion. (J. L. Moreno, 1966a, p. 147)

187. Theatre (Legitimate)

The audiences of the legitimate theatre and the producers (playwrights, actors, etc.) of the drama are unrelated (or only accidentally). They do not collaborate in the creation of the play. They do not collaborate in the presentation of the play. (J. L. Moreno, 1948a, p. 438)

188. Theatre (Therapeutic)

The therapeutic theatre uses the vehicle of the spontaneity theatre for therapeutic ends. The key person is the mental patient. The fictitious character of the dramatist's world is replaced by the actual structure of the patient's world, real or imaginary. (J. L. Moreno, 1941c, p. 209)

The therapeutic theatre is the vehicle for the transformation from an irreversible to a reversible universe. It frees the patient from the boredom of daily reality and from the couch and chair of conventional therapy, It allows him an open field for exploration of his desires and potentials. He does not lie or sit; he is moving, acting, speaking, as in life itself; at times not committed to anything, neither to move, to act, or to speak, but just to be. His realm of being may be at times as rigidly structured as the social realities around him; at other times it may have the irreality of a dream or the hallucinatory character of a lunatic world. It may at times be a place for the brutal logic of reality, at other times it may be a place for the inner logic of



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fantasy, and finally a place for experiences from the "no logic" and "no existence" land. Its spaces may be a room, a street, a sidewalk, a track, a skyrange, all means of ready communication. But it may also have spatial and temporal structures which do not exist; it is the realm of the super-existential and of the super-existentialists. It is the natural habitat of spontaneity, where the patient can throw himself into the full actuality of living, without suffering the consequences of social, moral and scientific judgements and penalties. This vehicle into which he enters must be like a suit which is made to order with plenty of room to spare for the millions of varieties of private and social worlds --the psychodramatic theatre. (J. L. Moreno, 1963b, p. 215-216)

189. Theometry

Deals with the locus nascendi of ideas and objects. (J. L. Moreno, 1948a, p. 438)

190. Therapeutic Community

The idea of the mental hospital population as an "irrational mass" has been replaced by the idea that the patient groups have a therapeutic structure and that "one man can operate as a therapeutic agent to the other." The open door policy rests safely upon the fact that every mental hospital is a group psychotherapy project in situ. It is a therapeutic milieu in which all hospital employees must participate. In fact, group psychotherapy in its present form is the preliminary effort to the complete mobilization of all the persons of the institution who are oriented to serving the mental patient. Group Psychotherapy is the beginning and terminal force in the therapeutic society of the total hospital situation which includes all the other general and specific therapies.

In viewing this open door of the mental hospital, let us not overlook the other end of the process. If the hospital has opened the doors, but the doors in the community remain "closed" to him, we have increased the anxiety of the patient instead of alleviating it. If we should seriously aspire to the hospital as a therapeutic community, we should simultaneously aspire to transforming the open community into a therapeutic community. The entire problem means that the community at large should work towards the idea of a therapeutic society. (J. L. Moreno, 1961c, p. 18-19)

Also see Group Psychotherapy Methods, Therapeutic community, and the total, all-inclusive therapeutic community.

191. Therapeutic Drama

The acid test of whether a dramatic work is therapeutic or not depends upon whether or not it is capable of producing catharsis in special types of audiences, or whether it is capable of warming up each member of the audience to a better understanding of himself, or a better



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integration of the culture in which he holds membership. (J. L. Moreno, 1944b, p. 230)

192. Therapeutic Dyad

The smallest possible group which dominates modern counseling, the group of two, the "therapeutic dyad". In every therapeutic situation there are at least two individuals, the therapist and the patient. (J. L. Moreno, 1954d, p. 108)

193. Therapeutic Groups

By therapeutic groups we mean here that the individuals are so well matched that they can help each other and the group as a whole towards a fair degree of productivity and equilibrium. (J. L. Moreno, 1950c, p. 162)

Also see Group Psychotherapy and Group Therapy.

194. Therapeutic World Order

From "Rede über die Begegnung" (Speech About the Encounter) 1923, page 24-25. The following words postulate the need for a therapeutic world order. "There are situations for one, there are situations for two, there are situations for more than two, there are situations for all existing beings. When a situation is so structured that its problems are attached to one, they can be solved by this one to whom they are attached, but if a situation is so structured that the problems are not connected to one only but to two, they can not be solved except through both the two of them who are involved. But if a situation is so structured that it involves numerous individuals, more than two, then the problems can not be solved except by all the ones who are involved, but when finally a situation is so structured that the problems involve all beings, they can not be resolved but by all who are involved in them."

Thus the early Moreno tried to do through group psychotherapy what "religion without science" has failed to accomplish in the past and what "science without religion" has failed to accomplish in the present. He envisioned society as the patient. He anticipated that we have to go beyond psychiatry and develop "sociatry," the study of the pathology of human society as a whole. (J. L. Moreno, 1963a, p. 118)

195. Therapist

The theoretical principle is that the therapist acts directly upon the level of the patient's spontaneity -- obviously it makes little difference to the operating whether one calls the patient's spontaneity his "unconscious" -- that the patient enters actually the areas of objects and persons, however confused and fragmented, to which his spontaneous energy is related. He is not satisfied, like the analyst, to observe the patient and to translate symbolic behavior into understandable, scientific language but he enters as a participant-actor, armed with as many hypothetical insights as possible, into the spontaneous activities of the patient, to talk to him in the spontaneous languages of signs and gestures, words and actions which the patient has



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developed. (J. L. Moreno & J. M. Enneis, 1950, p, 5)

According to group method the therapeutic agent for a particular member of the group may be anyone or a combination of several individuals. In critique of the professional psychotherapist one must come to the conclusion that the choice of therapist should not be limited to trained people, priests, physicians, counselors, social workers, etc., but that the choice should be as universal as the range of individuals who might help in a particular case. These were the new postulates: a) the group comes first and the therapist is subordinate to it; b) the therapist, before he emerges as the therapeutic leader is just another member of the group; c) "one man is the therapeutic agent of the other and one group is the therapeutic agent of the other." (J. L. Moreno, 1954d, p. 113)

196. Third Psychiatric Revolution

The mass media of communication open up new ways for mass psychotherapy and better communication between all the people on earth, to advance the science of universal peace. This is often called The Third Psychiatric Revolution. (J. L. Moreno, 1968b, p. 175)

197. Transference

Transference is nothing by itself, but the pathological portion of a universal factor, tele, operating in the shaping and balancing of all interpersonal relations. (J. L. Moreno & J. M. Enneis, 1950, p. 4)

Freud observed that the patient projects upon the therapist some unrealistic fantasies. He called this phenomenon "transference": "A transference of feelings upon the personality of the physician... it was ready and prepared in the patient and it was transferred upon the physician at the occasion of the analytical treatment (Collected Papers, Vol. I, p. 475)... His feelings do not originate in the present situation and they are not really deserved by the personality of the physician, but they repeat what has happened to him once before in his life" (I, p. 477). A few years later Freud discovered that the therapist is not free from some personal involvement in return and this he called "counter"-transference: "Counter-transference arises in the physician as the result of the patient's influence on his unconscious feelings" (Collected Papers, Vol. II). Actually, there is no "counter". Counter-transference is a misrepresentation, it is just transference "both ways", a two-way situation. Transference is an interpersonal phenomenon.

The definition of transference as given to us by Freud is obviously made from the point of view of the professional therapist. It is the therapist's bias. If the definition would have been made from the point of view of the patient, then the description given by Freud above could be reversed without change, except by substituting the word "physician" by the word

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"patient." "A transference of feelings upon the personality of the patient... it was ready and prepared in the physician and it was transferred upon the patient at the occasion of the analytical treatment... His feelings do not originate in the present situation and they are not really deserved by the personality of the patient, but they repeat what has happened to him once before in his life...

Transference does not take place towards a generalized person or a vague Gestalt but towards a role which the therapist represents to the patient, a fatherly role, a maternal role, the role of a wise, all knowing man, the role of a lover, of a gentleman, of a perfectly adjusted individual, the model of a man, etc. The therapist, in turn, can be caught in experiencing the patient in complementary roles. Careful observation of therapists in situ added fuel to this point of view. They "look" and "act" a certain part already marked by their gestures and facial expression. I concluded then that "Every individual, just as he is the focus of numerous attractions and repulsions appears, also, as the focus of numerous roles which are related to the roles of other individuals. Every individual, just as he has at all times a set of friends and a set of enemies, also has a range of roles and faces and a range of counter-roles. They are in various stages of development. The tangible aspects of what is known as 'ego' are the roles in which he operates"...

There is a tendency to ascribe many irrational factors in the behavior of therapists and patients in group situations to transference and counter-transference. This is in view of recent group psychotherapy research on oversimplification.

- I. Transference, like tele, has a cognitive as well as a conative aspect. It takes tele to choose the right therapist and group partner, it takes transference to misjudge the therapist and to choose group partners who produce unstable relationships in a given activity.
- II. The greater the temporal distance of an individual patient is from other individuals whom he has encountered in the past and with whom he was engaged in significant relations, direct or symbolic, the more inaccurate will be his perception of them and his evaluation of their relationship to him and to each other. The dynamic effect of experiences which occur earlier in the life of an individual may be greater than the more recent ones but it is the inaccuracy of perception and the excess of projected feeling which is important in transference, in other words, he will be less perceiving the effect which experiences have on him the older they are and less aware of the degree to which he is coerced to project their images upon individuals in the present.
- III. The greater the social distance of an individual patient is from other individuals in their common social atom, the more inaccurate will be his evaluation of their relationship to him and to each other. He may imagine accurately how A, B, C whom he chooses feel

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towards him, but he may have a vague perception of how A feels about B, A feels about C, B feels about A, B feels about C, C feels about A, or C feels about B. (Analogous to transference we may call these vague, distorted sociometric perceptions -- "transperceptions".) His transperceptions are bound to be still weaker or blank as to how people whom he has never met feel for E, F, or G, or for A, B, or C or for how these individuals feel about each other. The only vague line of inference he could draw is from knowing what kind of individuals A, B, or C are.

- IV. The degree in instability of transference in the course of a series of therapeutic sessions can be tested through experimental manipulation of the suggestibility of subjects. If their sociometric status is low, they will be easily shaken up (sociometric shock) by a slight change, actual or imagined, in the relationship of the subjects around him. It is evident that transference has, like tele, besides psychodynamic, also sociodynamic determinants. (J. L. Moreno, 1954d, p. 108-109, 112, 115-116)

198. Triadic System

I merged group psychotherapy, sociometry and psychodrama into a single system: the Triadic System.

The triadic system is the integration of three theories: the science of the group, the science of sociometry and the science of action. These are interrelated and indispensable to one another. (J. L. Moreno, 1964b, p. 156)

199. Vehicles

Vehicles are devices advantageous for the effective attainment of a goal... Adequate vehicles are so structured that they help the warm up of the clients to full production... Vehicles should be differentiated from techniques. The vehicle is a specific, concrete device, it can be used for numerous operations. (J. L. Moreno, 1950e, p. 175)

All "sociometric laboratories" (all laboratories may be called sociometric if engaged in sociometric test- and small group-research, interaction analyses, situation tests, psychodrama research, etc., in contrast to "sociometric field work"), having the following vehicles in common:

a) an actorial vehicle of some sort, that is, a place for the actors and where the actors operate. The idea of such a vehicle, consciously constructed for "research" aims, was first used in the laboratory of the Viennese Stegreiftheater. This may be a regularly structured stage as at the Theater for Psychodrama at the New York Institute or like the one at the Psychological Laboratory, Harvard University, or it may merely be a platform or any space clearly separated by some designation for action, an architectural correspondent to the concept of an actor's world;

b) an observer's or spectator vehicle, a spot especially designated to give the observers special sites; it may be an audience of observer-spectators, as in a Theater for Psychodrama. The

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audiences in a Theater for Psychodrama may have certain places set aside for specialised observers; the observer may have his position in front of the actorial vehicle or hidden behind a screen; c) sound recording devices, open or hidden, other mechanical records like motion pictures, or human records like stenographers or stenotypists. (J. L. Moreno, 1952a, p. 148)

The significance of the "vehicle" in the development of the great religions is well known. It represents in an aesthetic and symbolic form the meaning of a particular religion, as the Catholic Church, the Synagogue of the Hebrews, the Mosque of the Mohammedans, the Byzantine Church of the Greek Orthodox, Buddhist Temples, etc. In the Catholic Church this meaning is conveyed in the sculptures and paintings of the saints and prophets, the altars, and the engraved scriptures, all of which in themselves tell the dramatic story of the Catholic faith. In other words, each vehicle represents the philosophy of that religion in a physical, tangible form. The worshiper is immediately involved and almost hypnotised by the atmosphere of the church as he enters it...

In the psychotherapies vehicles are rare. There are two outstanding psychotherapeutic vehicles in practice today, the psychoanalytic couch and the theatre of psychodrama. Vehicles give to psychotherapeutic processes a vivid anchorage. Just as religions without vehicles did not survive, psychotherapies without vehicles may vanish. (J. L. Moreno, 1965, p. 211)

200. Warming Up Process

Spontaneous states are brought into existence by various starters. The subject puts his body and mind into motion, using body attitudes and mental images which lead him toward attainment of that state. This is called the warming up process. The warming up process can be stimulated by bodily starters (a complete physical process in which muscular contractions play a leading role), by mental starters (feelings and images in the subject which are often suggested by another person), and by psychochemical starters (artificial stimulation through alcohol, for instance). (J. L. Moreno, 1937, p. 66)

One of the chief characteristics of the warming-up process is that it accelerates and slows by states of feeling, ideas, images, etc., which emerge in association with them. The warming-up process exists in every performance of the human organism – eating, walking, thinking, and social activities. Patients whose warming-up process in regard to one or the other function is slowed down try to accelerate it themselves, either through auto-suggestion or through psycho-chemical starters – such as coffee or alcohol. (J. L. Moreno, 1939a, p. 29)

A technical term derived from spontaneity work. The spontaneity state is brought into existence by various starters. The subject puts body and mind into motion, using body attitudes and mental images which lead to the attainment of the state. (J. L. Moreno, 1939b, p. 2)



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The warming-up process manifests itself in every expression of the living organism as it strives towards an act. It has a somatic expression, a psychological expression, and a social expression. The varieties of its expression depend upon the differentiation of the organism and the environment in which it exists. (J. L. Moreno & F. B. Moreno, 1944b, p. 98)

The warming up process of the subject to psychodramatic portrayal is stimulated by numerous techniques, only a few of which are mentioned here: self presentation, soliloquy, projection, interpolation of resistance, reversal of roles, double ego, mirror techniques, auxiliary world, realization and psycho-chemical techniques. (J. L. Moreno, 1946, p. 250)

The warming up process is the operational expression of spontaneity. (J. L. Moreno, 1948a, p. 438)

The warming up process can be defined as the operational expression of spontaneity. (Spontaneity is the variable degree of satisfactory response an individual manifests in a situation of a variable degree of novelty. (J. L. Moreno, 1949b, p. 114-115)

The objective and measurable manifestation of spontaneity is the warming up process. It operates in several directions:

1. In situations which are meaningful to the actor, from which he draws pleasure or displeasure and which have at the moment of enactment a strong emotional appeal to him. This is the simplest way of getting involved in his own psychodrama.
2. The actor can be his own starter. He can put himself into motion by using bodily or mental starters; this is a form of "self conditioning" like an auto which could start driving itself without a driver.
3. Another person can be his starter, a friend, the director, an auxiliary ego, etc., triggering him off to act in the direction of his need.
4. The warm up to portray another person closely related to him, his father or mother, his brother, his girlfriend, his child, or a person unrelated but known to him, a waiter in a downtown hotel, or a person unrelated and unknown to him, someone's neighbor.
5. The director can ask students to simulate situations of various sorts. Simulation techniques are essential in role presentation, and widely used in such diverse fields as military warfare, training of astronauts, training of management and industrial personnel and training of diplomats. (J.L. Moreno, 1964b, p. 160-161)

201. Zoomaton

See Robot.



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202. Zone

Zones can be divided into operational zones and non-operational zones. One can devise a scale, placing at one end of the scale, the body zones which have the highest operational intensity and frequency of function, and on the other end of the scale, a near neutral intensity and near zero frequency of function. These zones – visual zone, the nasal zone, the mouth zone, etc., – are already in formation during the first week of the infant’s life. The significance of every zone is that it is formed in behalf of an indispensable function of the infant, and therefore arouses the infant to concentrate upon the acting out of this function. Any time an object comes near the visual zone, a warming-up process takes place in which the neuro-muscular system of the zone plays a leading role. In the mouth zone, for instance, the intake of nourishment is associated with the imbibing of the foods which require the participation of the neuro-muscular tissues of lips and inner mouth. A different set of muscles is activated around the anal zone in warming up to the act of elimination.

Every zone is the focal point of a physical starter in the process of warming up to a spontaneous actuality state – such state or states being components in the shaping of a “role.” Every zone is formed in behalf of an indispensable function of the infant. (J. L. Moreno & F. B. Moreno, 1944b, p. 99)

203. Zootechnique

Science of Technical Animals. (J.L. Moreno, 1945a, p. 536)



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