



## English Summaries

### Psychoanalysis and Psychodrama

#### ESSAYS

#### **RENÉ KAËS: The work of talk, play and the preconscious in group psychoanalytic psychodrama**

The author discusses the suitability of group psychodrama play for elaborating traumatic experiences, especially when words are missing: the psychodrama stage is a space where the instinctual dynamics of a neurotic or repetitive traumatic state about to erupt can take shape, even when there is no thought content or the necessary meaning-making predispositions in the personality to represent it are missing. Through its methodological characteristics, psychodrama has an effect through the re-initiation of the pre-conscious mind.

*Keywords:* group psychodrama, trauma, preconscious, play, elaboration

#### **VERONIKA KÖKÉNY: “All the world’s a stage”. Integrating the psychoanalytic theory of transitional space and layered senses of self into the theory of the psychodrama group method**

The study discusses the stage and the stage of psychodrama from a “psychotherapeutic” point of view, borrowing the concept of potential space by Donald Winnicott. This will be followed by a more detailed summary of Moreno’s psychodrama. Finally, the paper outlines Daniel Stern’s theory of layered self-development, which stems from a paradigm-shifting theory of infant development and may also serve as the scientific basis for Moreno’s view of man, his goals and method.

*Keywords:* psycho- and sociodrama, stage, transitional space, layering of the self, Winnicott, Moreno, Stern

**ZSUZSA MÉREI – ANDRÁS VIKÁR: “To be seen.” Leading a psychodrama group with a psychoanalytic background**

25 years ago, when we started working in France, we identified ourselves as the Hungarian School of Psychodrama: we developed our own practice following Moreno, integrating Ferenc Mérei’s social perspective, and the psychoanalytic tradition of the Budapest School of psychoanalysis. In the paper we describe the work in our slow, open therapeutic psychodrama group which has been running for the past 22 years. Most of the members come to this group referred by their individual therapists, and they take part as long as they find it necessary, therefore we introduce our practice of the processes of entering and leaving the group. We present our methods through the play of a patient who is the last one to have joined the group. This case illustrates the way we work: parallelly through verbal and preverbal levels; how we integrate leading and following; and how we use a montage technique as interpretation, among others.

**Keywords:** leading and following, montage technique, regression, verbal and preverbal levels

**ORSOLYA PAPP-ZIPERNOVSZKY: “I’m a colour changer”: The appearance and treatment of shame in the self-awareness psychodrama group**

The phenomenon of shame was explored thoroughly in the last two decades in the field of affective psychology. Nevertheless, both therapy-focused and theoretically-driven papers have only been published by psychoanalysts. A close reading of these papers regarding the appearance, origin and cure of shame leads to the assumption of the present paper that protagonist-centered techniques in psychodrama (relating the present feeling of shame to a concrete, contextualized life-scene, to certain important persons in life, re-playing these experiences of shame, raising awareness and voicing of the emotions in these scenes, releasing blocked energies or rebuilding the positive, interpersonal relations) are particularly appropriate for working through the chronic emotion of shame. In the present paper I analysed the emergence and types of the plays of shame during the process of the psychodrama group led by myself, as well as the characteristics of the group process and warming up tasks that enabled them. I related the modes of psychodrama leading in case of the different personality types worked out by Riemann and adapted by Goda to the variations of chronic shame and primal shame. According to the analysis of the psychodrama plays the emotions of shame and repressed guilt turn up frequently in psychodrama groups, and they can be worked through efficiently by means of the existing psychodrama techniques.

**Keywords:** shame, protagonist-centered techniques in psychodrama, personality types by Riemann

## WORKSHOP

### **ILDIKÓ ERDÉLYI: The history of the birth of psychodrama and the practice of it – in a personal reflection**

The theoretical part of the study is about the great predecessors who worked on psychodrama. Jacob L. Moreno is the beginning, Zerka Moreno is the continuation, and in Hungary Ferenc Mérei is the source. The other part reveals personal experiences of the author's preparation for conducting psychodrama and presents her own working method. She had some of her personal experiences in Paris at ARIP (analytical psychodrama, Gestalt, bioenergetics), the other part she gained as a student of Ferenc Mérei in Budapest, but she also learned a lot in Judith Teszáry's groups, and then from Zerka Moreno about Moreno's way of group leadership. Throughout, the subjective voice prevails in the writing, as it also talks about a phase of the author's life. By describing the protagonist-centered psychodrama, the author tries to provide an insight into how she works with psychodrama in a group. The author thanks the work of group leaders Lilla Sipos and István Péntes, who have become her faithful companions in psychodrama leadership over the past years.

**Keywords:** psychodrama, Jacob and Zerka Moreno, Ferenc Mérei, Judith Teszáry, Paris, Budapest, New York

### **MARIANN ITA: Conceptual changes of intimacy in the light of relational psychoanalysis**

The paper examines the notion of intimacy and its reinterpretations in the theoretical perspective of relational psychoanalysis. It sheds light on the process of changes occurred to the social meaning of intimacy due to certain unfolding cultural dynamics particularly from the 1960s, and how these general social impacts have affected the role of intimacy in the context between therapist and clients, as well as the conceptualizations of intimate relations. The paper addresses in details those fundamental theoretical aspects, among them the dynamics of macro-micro interrelationships, the significance of negative emotions, the acknowledgement of vulnerability, the reconsideration of closeness, the relevancy of unconscious drives and impulses, as well as the mutual recognition of the self's and the Other's otherness, which are the main contributions of relational psychoanalysis to the more complex understanding of the notion of intimacy.

**Keywords:** intimacy, relational psychoanalysis, negative emotions, vulnerability, otherness

**ZSOLT SZATMÁRI: An attempt to bridge Bion's basic assumption groups and Jungian archetypes**

The psychoanalytic thinker Bion's observation was that small therapeutic groups tend to act demonstrating repeating patterns of behaviour. These so-called basic assumptions can be understood as defense mechanisms against unconscious anxieties, rendering meaningful work impossible. My present theoretical paper's starting point is the perceived parallels between Bion's potentially innate basic assumptions and the archetypes of the Jungian analytical psychology. My thesis consists of two subsequent efforts to establish a common ground between these two systems of thought, including more recent post-Jungian and post-Bionian advancements. Based on the resulting meta-theory, the basic assumptions can be seen as distinct aspects of the Jungian shadow, projected into the therapeutic group. This viewpoint gives a new perspective for therapeutic interpretation and intervention.

**Keywords:** Bion, Jung, group therapy, analytical psychology, archetypes, basic assumption groups

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