

Elements of Relinquishment in Psychodrama: Choice-Relinquishing Junctions in the Psychodramatic Process of the Protagonist

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ABSTRACT. In this article, the author uses the metaphor of a journey to describe the psychodramatic process. A journey along the psychodramatic road includes junctions at which the protagonist must decide which way to turn. The author concludes that an exclusive choice exists only with the relinquishment of all other alternatives. The existential concepts of encounter and responsibility are presented as essential factors in psychodrama, along with the requirement that the protagonist allow defense mechanisms, as great as control, to be placed in the director's and group's hands. The choice-relinquishing junction model constructed here aims to show the advantages of a person being here-and-now at the junction, and having a spontaneous passage at the junction. Furthermore, to make a suitable choice, the protagonist needs to evaluate the alternatives both rationally and emotionally because letting go cannot take place without emotional relinquishment and support from the group.

RELINQUISHMENT IS DEFINED AS the sense of letting go; that is, to allow oneself (Me-Me) to give something up, as opposed to conceding something, in which the person allows the other (Me-Other) to have or to win something. Therefore, relinquishment here does not deal with an interaction between two persons so that there are no winners or losers. Letting go is an inner process in which one is accepting of a change, a choice, or an action, even if one is not initially happy with the decision. Thus, by letting go, one can accept another idea, opinion, or concept without losing one's self-essential nature. In this article, the question of relinquishment is a fundamental, inherent element in the psychodramatic process. The article resulted from a workshop that I developed to maximize personal potential. While construct-

ing the workshop, I found myself using the journey metaphor to describe the course of my life and people's lives. On the journey through life, one encounters numerous junctions and is presented with the possibility of emerging in various alternatives, which one may choose to follow. This concept of the psychodramatic process as a "journey of the soul," a "journey," or "walking along the road" can be found in the literature (Jefferies, 1991, p. 196; Kellerman, 1988, pp. 22, 24; Naharin, 1985, pp. 34, 36).

Lines of similarity exist between the psychodramatic concept and existential thought. An existentialist concept explains death and loss as significant factors and ultimate concerns that affect the place of man in the world (May & Yalom, 1989). Consequently, it is no surprise that in many psychodramas we encounter handling loss, unfinished business, or the experience of parting from people of significance in our lives. At times, we part from our concerns about our fears and inabilities, at other times, the parting is from a dream that we had about the future or from a childhood need that was never fulfilled. Only our acceptance of the loss, our parting with a fantasy, and our relinquishing the impossible will allow us to confront the difficulties of our existence in the world. This letting go is our choice, one of many that we make in our lives (Golomb, 1991). As a result, in accepting our loss, the loss becomes our property instead of our master. The gestalt psychology's explanation about the human's perception highlights this last point. When looking at an ambiguous picture, we can perceive one of the possibilities as "figure," and the other as "background," or vice versa (Hamlyn, 1957). "In health [psychological health], the figure changes as needed; that is, it shifts to another focus when the need is met. . . ." (Yontef & Simkin, 1989, p. 336). This shift can be made consciously or unconsciously; done in the awareness that it is a choice willingly made. The shifting activity can be activated quickly so it is almost as if we are looking at both figures at the same time. In fact, we are using a time-sharing technique, similar to that found in a large computer's communication system. Therefore, according to this theory, seeing matters through someone else's eyes is not possible unless a person relinquishes at least for a fraction of time, his or her own point of view.

If we see the therapeutic procedure as a learning process, we may say that letting go is an inseparable part of every therapeutic process. In many cases, relinquishing prior matters involves substantial learning. The encounter, found at the base of the existential concept, asks one to regard others through their own eyes and is essential to psychodrama. The concepts of role reversal, auxiliary ego, and double are based on the ability to enter other people's worlds and to see matters through their eyes.

The emotional experience of the journey exists partly in the consciousness and partly in the unconsciousness of the human mind. During the journey, the psychodramatic process will expose memories, pictures, and events that were

buried, along with their emotional significance. It is necessary to emphasize that as this metaphoric journey progresses along the road, it reaches a junction every now and then at which the protagonist must decide the way to go. In itself, the choice of one road means relinquishing the possibility of taking any other roads. The American poet Robert Frost (1960) described this well in his poem "The Road Not Taken" (p. 223):

Two roads diverged in a yellow wood,
And sorry I could not travel both . . .
Yet knowing how way leads on to way,
I doubted if I should ever come back.

Relinquishment in the Existential Thought

In her book *Necessary Losses*, Judith Viorst (1986) wrote of the losses we experience during our lives: fantasies and idealistic self-images that shape us and, to a large degree, fix our way of life and our personality. We have to relinquish unrealistic expectations of love, marriage, and friendship. We may realize that we will not achieve everything we want. Acceptance of our moral limitations will bring us to a relinquishment that will enable us to do what is possible in the framework of our lifetime. In the language of Beckett, only when we stop "waiting for Godot," who will probably never arrive, can we liberate our own lives and fill them with a content stemming from our inner self. This approach to losses and letting go is part of the concept of the existential therapy, the basic outline of which was presented by Yalom (1985, p. 95):

The European focus is on the tragic dimensions of existence, on limits, on facing and taking into oneself the anxiety of uncertainty and non-being. The humanistic psychologists [American] . . . speak less of limits and contingency than of human potentiality . . . less of apartness and basic isolation than of I-Thou and encounter.

People are troubled by four basic worries: death, freedom, loneliness, and lack of meaning. Consequently, although the Freudian dynamic model refers to the drive-causing anxiety that causes the activation of defense mechanisms, the dynamics of existential psychology refers to an awareness of the ultimate concern that invokes anxiety, which invokes defense mechanisms (May & Yalom, 1989).

From both the therapeutic and the relinquishing viewpoints, the subject of freedom is charged with meanings: first the perception of the concept that we create our own world and our own boundaries; second, the perception of freedom as in freedom-of-choice, that is to say, responsibility; and third, freedom "calls for willingness," which in turn represents the passage from responsibility to action (May & Yalom, 1989, p. 378). As I shall demonstrate later,

responsibility is required at different junctions of the journey with regard to both the chosen way and the letting go of the alternatives.

Pain is an additional central motive in the existentialist philosophy. Nietzsche claimed that each new creation involves pain because the creative process is based on change. Each change, even if it is one for the better, means that something disappears and has to be parted with. Creativity, according to Nietzsche, is a central element of our personality, a nonperfect element (Shihor, 1989). In its essence, art will strive for a divine perfection that can never be achieved by mortals. Relinquishing divine perfection will increase the pain. Even a "good" therapeutic process, which propels a person through the use of spontaneity and creativity, will be a painful procedure because progress in the process means letting go of patterns, customs, beliefs, secrets, and so forth. Each relinquishment involves a parting accompanied by pain—the pain of loss, the pain of death—metaphorical as well as concrete pain.

Existentialist thought exists at the heart of Moreno's thinking. In the manifesto of the "Concept of the Encounter," which appeared in Vienna in 1914, Moreno accepted the definition of "encounter" as a meeting of two: "eye to eye, face to face . . . then I will look at you with your eyes and you will look at me with mine" (Moreno, 1960, p. 144). This concept, which is transformed in the process of time, becomes an essential part of the role reversal and role play offered by Moreno. In an article, first published in 1919, called "Concept of the Encounter: Dialogue of an Existentialist with a Preacher" (Moreno, 1960), Moreno strongly stressed personal responsibility for one's own deeds. From this responsibility, we arrive, wrote Moreno, at the divinity of man. This responsibility will, in the course of time, lead to choosing a path and letting go of the alternatives, in life as well as in psychodrama.

In psychodrama, the essence of the roles of the auxiliary ego and the double is derived from the definition of encounter, that is, seeing matters through the eyes of another. This is the meaning of role reversal. When the auxiliary ego and the protagonist are required to see matters through the eyes of another, it is necessary for them, temporarily of course, to relinquish their own perspectives. As mentioned earlier, in a "good gestalt," the figure and the background (context) can alternate, according to one's need (Yontef & Simkin, 1989). Looking at life through the other's eyes is like the letting go of one's own figure and taking on that of the other one. Without this letting go, effective role reversal cannot be achieved, and psychodramatic process is not possible.

Even though the discussion so far portrays this surrender as a rational deed, that is only partly true. We need to recall the importance of the emotional viewpoint and remember that emotions may overcome the mind and turn the act of relinquishing into a supposed relinquishing. A rational choice without emotional acceptance or agreement means that the letting go will only be superficial.

Relinquishment and Moreno's Concept of Creativity

Moreno did not write directly on relinquishment as part of the therapeutic process. A study of the creativity model outline shows that when Moreno discussed spontaneity and creativity, he was talking about a dynamic model in which spontaneity and creativity, warm up and the cultural conserve are factors (Fox, 1987, pp. 39–46). The latter is a product of the creative deeds of individuals or society, preserved intact as they were created. The product can be a musical creation, faith, or an accumulative experience regarding reactions to actions in a given situation. Moreover, the cultural conserve may be the base that enables a person to react in different situations. The product also ensures the continuity of the cultural heritage.

Moreno provided us with a diagram to portray the creativity process, in which arrows describe a dynamic model and spontaneity acts as the catalyst (Fox, 1987, p. 45). This spontaneity arouses the creativity, and a new cultural product is created. This product becomes conserved and will be replaced by a new product or will be revitalized by a warm up that originated in spontaneity. Artzi (1991, p. 26) described the model as a dynamic one with the possibility of arrest at each point within it. Like Moreno, she did not reject out of hand the cultural conserve as such. The product is negative only when it impedes reaction to changing conditions in life effectively and efficiently. Furthermore, to create something new, a place needs to be vacated. Thus, the previous cultural conserve should vacate its place in order to accommodate the new product. To vacate here means to relinquish the old.

We also find the demand for choice and letting go in Moreno's article in which a dialogue is conducted between a preacher and a listener and then between the preacher and Moreno writing in the first person. Moreno placed before the preached the following statement: "The question is not how to become a perfect preacher, but how to become a perfect lover" (Moreno, 1960, p. 151). That is to say, Moreno offered two alternative choices. Moreno continued the idea that as a lover the preacher should abandon, or let go, of the moments of the past and should be here-and-now in his love. "Moreno's approach focuses on developing spontaneity which strengthens a person's flexibility of mind for taking responsibility" (Blatner & Blatner, 1988, p. 46). How does one take this responsibility? The structure of psychodrama also denotes this. The protagonist is in the process of becoming able to choose among the different suggestions of the director and/or of choosing whether or not to accept or reject the double's words and hidden suggestions (Naharin, 1985, p. 29).

The protagonist needs to choose the way she or he will go at the junction. Thus, from the existentialist concept, I developed the choice-relinquishing-junction model. According to this model, people are responsible for their

choices, their actions, and their shortcomings. This responsibility means that in the journey of life, when one arrives at a junction, one will have to choose where to go. This choice stems from responsibility and not from coercion. A result of this relinquishment is that the person achieves the freedom to act and will be more spontaneous in his or her choice.

The Choice-Relinquishment Junction Model

Up to now, relinquishment has been defined and discussed with regard to the metaphoric journey that the protagonist undertakes. Now we shall examine the structure of the junction(s) that the person encounters on her or his journey. When arriving at a junction, the person faces several roads, each offering possibilities and alternatives, small or large, according to a subjective perception.

The essentially cognitive approach to the condition of the person at the junction is also common in the domain of solving problems in engineering and management. Looking for original ways to solve problems, VanGundy quoted Wallas, who listed four stages in the creative solution: (a) preparation, (b) incubation, (c) illumination, and (d) verification (VanGundy, 1988, p. 8). The first stage, preparation, is clearly cognitive and includes a collection of information. In the second stage, the problem is addressed but is pushed away from the conscious to the unconscious level. The illumination in the third stage is the “aha” principle that is not controlled consciously. During the last stage, the person verifies the applicability of the solution. It is supposed to be conducted by the protagonist who, at the end of the psychodramatic process, comes back to the outside world to examine the applicability of the conclusions and the alternatives found in the psychodrama.

Figure 1 shows the choice-relinquishing junction at the time of arrival and after the choice. The arrows in all the figures symbolize alternatives. The length of the line symbolizes quantity, that is, the relative appeal of each alternative. Before the different alternatives are examined, they are all equal or identically attractive. However, they point in different directions. Therefore, the length of the arrows symbolizing the alternatives' attraction are uniform, and the head of each arrow points in the direction of the particular alternative, as shown in Figure 1-A.

After making a choice, the person continues on the chosen path, and from that moment on, the other alternatives become irrelevant. The person has to relinquish them. The philosophical idea that a person cannot enter the same river twice is at the basis of the assumption that one may never go back to exactly the same junction and again encounter the same alternatives. One can go back to a similar, but not an identical, junction. As Robert Frost wrote:

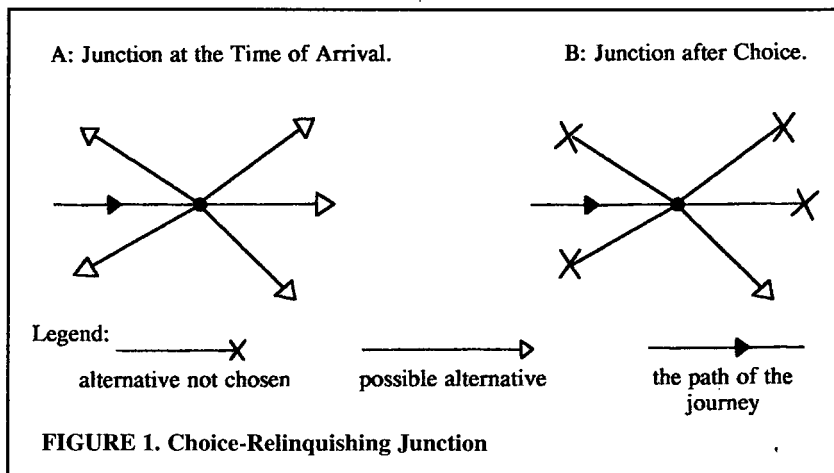
Yet knowing how way leads on to way,
I doubted if I should ever come back.

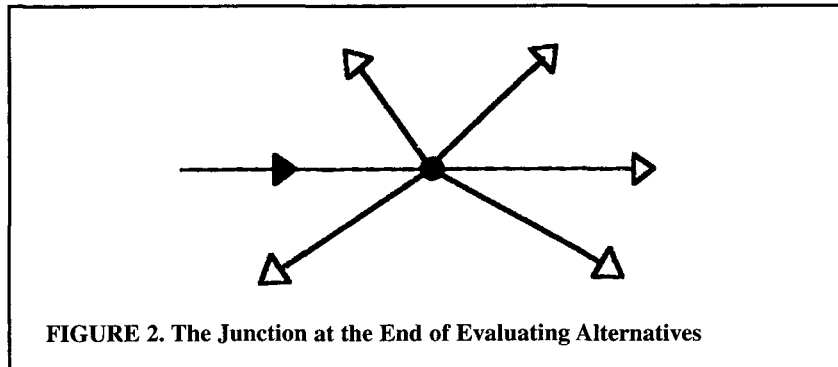
If indeed Frost is right and I cannot “come back,” then even if I go backward, I will not, in real life, be able to retrace the road, which is conducted in the continuum of time. Therefore, in Figure 1-B, we can see the alternatives not taken as aimless.

May and Yalom (1989) agreed and quoted H. Bergson, who said that “time is the heart of existence” (p. 368). Bergson added, “Our error in the modern day has been to think of ourselves in terms of space.” Consequently, one may think that it is possible to go back to the junction. The factor of time, however, prevents this in a concrete, psychological, and philosophical way. For example, along the way, a person acquires learning. Coming back to the same junction means coming back without this new input that he or she has gained along the way.

After having stopped at a junction and evaluated the alternatives, the person is at the point depicted in Figure 2 that shows the moment at the end of the evaluation but before the move down the chosen path, prior to the situation in Figure 1-B.

Earlier in this article, I referred to the stopping at a junction as being self-evident, but is it really so? In the philosophical sense, it is, but, in a real sense and relative to the cognitive part, people, in many cases, do not halt. Terms describing this nonstopping are: Swimming with the tide; letting events decide for me; not wanting to know (that I am at a junction), let them (the government, municipality, management) decide. These phrases, as well as other defense mechanisms, are incentives for not stopping.

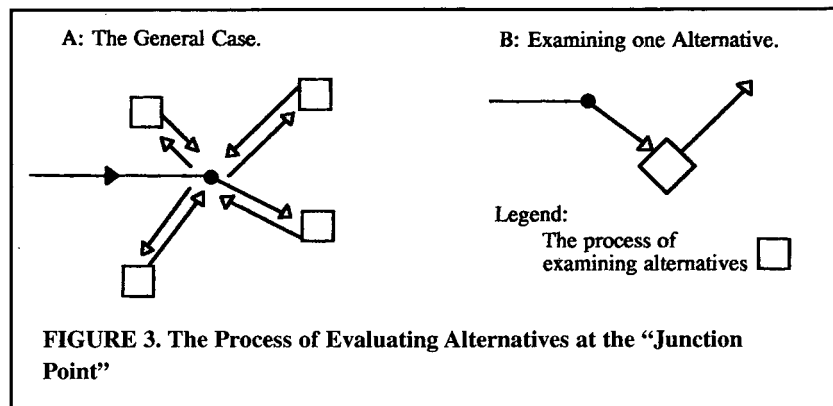




When people enter the unconscious area, defense mechanisms ensure that they do not even identify being at a junction. For example, one's denial mechanism does not recognize the junction, one's repression mechanism suppresses conscious knowledge of the junction, and a fantasy can make the junction appear to be the desired destination. In addition to these examples, one can identify the junction as a rare event. A person may have a pattern of behavior whereby he or she decides not to decide or allows something or someone else to make the choice for her or him. In such a situation, the passage of that person through the junction would look like the situation shown in Figure 1-B.

In the course of a psychodrama, the protagonist examines one alternative after another, as the sub-process(es) shown in Figure 3-A. Perhaps the protagonist, with the help of the director, will immediately and spontaneously continue the journey without coming back to the junction. This situation of examining one alternative, as shown in Figure 3-B, is the desired state in the psychodramatic process, the one aspired to by the protagonist, and the correct one for her or him. Figure 3-A represents the general case, and the arrows coming out of the junction denote an alternative that temporarily halts at a junction and completes the process of examining the alternatives that lead to the situation shown in Figure 2.

I regard a junction as a point in time, which creates a methodological and logical problem. The process of evaluating alternatives at the junction is a dynamic one; nonetheless, I suggest a time freeze here. In reality, the evaluation of alternatives requires time and in practice is conducted in a series. That is, evaluating the second alternative is influenced by the fact that one has already evaluated the first. The third is influenced by the first and second, and so on. If this process were fully cognitive and rational, similar to a computer process, there would be no problem. The process of evaluating alternatives would be conducted one after the other, each alternative on its own, having no influence on the rest, at maximum efficiency. For most people, however, the

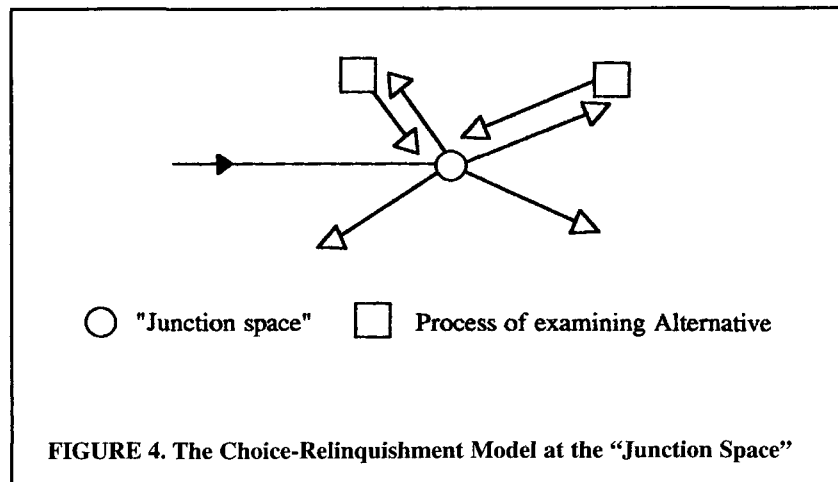


process involves emotions (e.g., fear of the unknown), needs (e.g., the need to connect with earlier experience), drives, and previous knowledge. Consequently, there are reciprocal influences.

The psychodramatic approach allows a solution for the time problem by seeing the junction as a here-and-now point in time for each alternative raised in the process. Furthermore, the evaluation of alternatives deals with jumping to the past (previous experience) and to the future (possible and/or desirable). Space and time were intertwined and were essential elements in the life concept of Moreno. Furthermore, he claimed that psychodrama examines the present and the future along with the past simultaneously. Psychodrama convenes the duration of all three time phases to the here-and-now (Fox, 1987, p. 3-5). In Figure 3-A, there is a symbolic description of concentrating on the here-and-now in the process of evaluating alternatives in psychodrama.

I have elected to change the concept of the junction and its graphical symbol. Instead of regarding the junction as a point, I shall regard this place as the "junction-space" (see Figure 4). By defining the junction as a space, I can differentiate between the concrete junction in life outside and the junction being dealt with, using the here-and-now and other psychodramatic tools. A junction existing in the therapeutic space has its own spatial dimension. This space includes the inner psychological realm that cannot be measured and is only hinted at. In Figure 4, it is depicted as a circle, different from the junction-point that was symbolized by a dot in Figures 1, 2, and 3. This junction-space is indeterminate and does not have any real form.

It is important to understand that unlimited possibilities are available from the general model. This fact by itself makes it difficult for a purely rational or cognitive choice to exist. In practice, however, a shortcut is possible, and as I mentioned, I use the spontaneity for this goal. It is possible that when evaluating an alternative or immediately after coming back to the junction, the

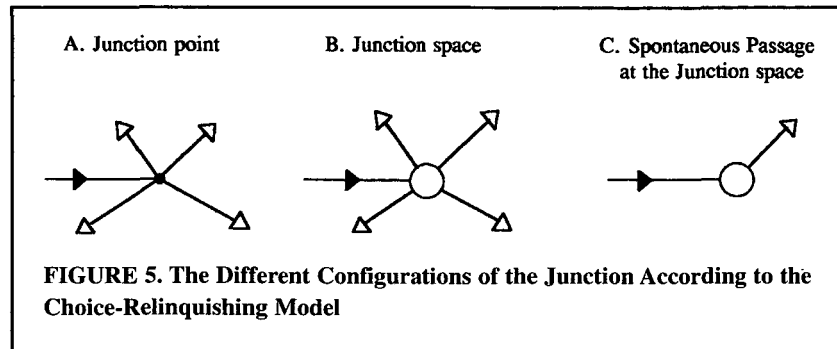


protagonist will find a way that was not considered before. Moreover, because he or she is in a state that allows spontaneity, the protagonist, along with the director, will either spontaneously go to the newly discovered way without prior evaluation or apparent connection or will consciously evaluate the rest of the alternatives examined so far. Because spontaneity is at the heart of the psychodramatic process and the structure of the process is aimed at facilitating this, we can assume that many cases will obtain a "spontaneous passage" through the "junction-space" as shown in Figure 5-C.

With the choice-relinquishing junction model, we can see that in the beginning the junction-point frequently fit a perception that appeared possible to resolve in linear manner, much as a computer would (see Figure 5-A). After further examination, however, we recognize the junction as a point at which one must evaluate and choose one alternative out of many, and the junction can be viewed in terms of space, which transfers the past and future to the here-and-now (see Figure 5-B). Thus, the concept of the junction-space is possible in therapeutic methods dealing with the here-and-now. Furthermore, the psychodramatic process strives to lead the protagonist spontaneously through the junction, almost without halting and without being aware that he or she is passing through it. It is this spontaneous action that brings an additional dimension to the process and the choice-relinquishment model (see Figure 5-C).

Choice-Relinquishing Junctions in the Psychodramatic Process

I shall now examine the choice-relinquishing model in the psychodramatic process, according to the description of the Hollander curve (Hollander,



1969), and refer to those parts in which the choice-relinquishing model expresses itself clearly. I do not intend to show that at every given moment we are in the midst of a choice-relinquishing process. Even if this were possible in theory, my aim here is to show the practical application. Therefore I shall dwell on points at which the relinquishing choices are unequivocally present and an essential part of the psychodramatic process.

I shall examine the choice-relinquishing model mainly with regard to the protagonist. It is important to remember, however, that the director controls most of the time spent at choice points. For example, the director has to decide whether or not to let the "plot" flow or to interfere, and if so, how? During the process of the psychodrama and while still with the protagonist, the director must also be aware of what is happening within the group. All these considerations produce decisions, which, in turn, lead to a choice and as a consequence, require relinquishing other alternatives. The rest of the group members also partake in many choice points during the psychodrama, such as: To be or not to be a candidate for protagonist or whether to express willingness to help or merely to be a spectator? For example, if I am chosen for the role of auxiliary ego, should I accept or refuse? If I accept, do I guard myself from delving too deeply into it? Should I open up and share, and if so, what do I reveal?

Warm Up

The function of the warm-up stage in the psychodramatic process is to create with the participants in general and the protagonist in particular, who will be chosen toward the end of this stage, a high level of spontaneity without which no creativity would exist. The first choice-relinquishing junction exists for the protagonist at the stage at which the director invites the participants to become candidates for the role. There are directors who, at this stage, request

that everyone in the group declare her or his preference: willingness to be a protagonist, to help the protagonist, or be an onlooker. After issuing the invitation and addressing those who would like to work as a protagonist, the director begins a “choice process.” From my experience as a member of a psychodrama group, I realize that, for me at least, this is a stage of vacillation, a stage where a genuine choice needs to be made.

The chosen protagonist who partakes in all the choice processes reaches a decision regarding the path to be taken and relinquishes all other options, as do the other participants. Even a candidate who is not chosen returns to the group not at the same junction from which she or he departed the group and decided to mount the stage. Nor is this the same group; now it is a group with a protagonist. Thus, no one is at the same place, because each has undergone a certain internal process.

Enactment

Enactment is an essential part of the psychodrama, in which the different ingredients of the process, as a therapeutic method, are expressed. This stage begins with an additional warm-up of the protagonist, which is usually done by an initial clarification of the subject of the psychodrama, namely the contract. Clarification of the contract will, in many cases, be a junction. Now the protagonist has to choose a particular element or component of the general issue and focus on it; he or she, at this stage, should relinquish the other components.

Following the clarification, the place on stage where the first scene will be depicted is chosen. This is the beginning of the journey the protagonist will conduct, with the help of the director and the group, into her or his inner world. At this stage of portraying the first scene, we are dealing with diagnosing, that is, researching the problem or the conflict with which the psychodrama will deal. The second scene will involve exploration and exposure of the problem, using such psychodramatic tools as role changes, soliloquies, empty chair, or surplus reality. As the journey progresses, the quality of feelings relating to the scene becomes increasingly important—at the expense of the exactness of the details (Naharin, 1985). As we advance along the road, the protagonist’s emotional level will usually rise. Following this journey of discovery, the protagonist may show resistance that could be a hint that she or he is close to an emotional climax.

During the activity, “the director helps the protagonist, using different techniques to examine different sides of his problem,” and also “the director helps the protagonist to examine different alternatives to the problem arising from his experience” [my trans.] (Naharin, 1985, p. 37). This is a clear description of dwelling in a different junction-space in which we find the process of clar-

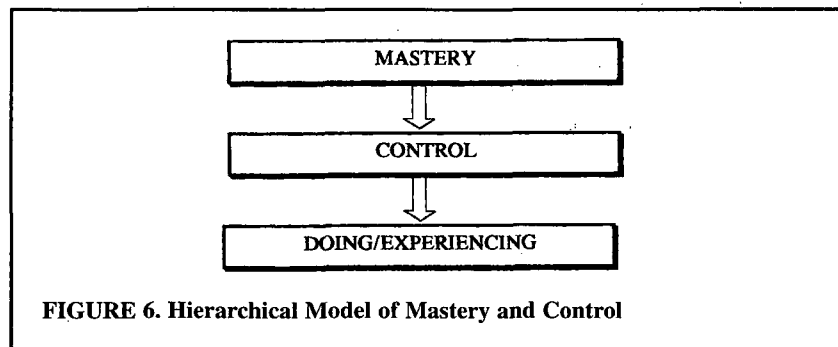
ification/examination, choice, and relinquishment. Naharin claimed that “toward catharsis—the emotional climax—the protagonist expresses resistance. He or she resists because he is going to relinquish the defense mechanisms that served him faithfully and helped him regularly to reach a balance” [my trans.] (p. 35).

On the face of it, everything involving a catharsis is within the unconscious realm. A person cannot state, “In a certain space of time, I shall enter catharsis.” However, having said that, she or he can consciously prevent herself or himself from reaching it. Usually a person who is constantly in control has a behavioral pattern that prevents her or him from reaching the highest level of catharsis.

This last point—control—requires a short explanation. According to my perception, it is possible to visualize a model in which a hierarchical structure exists that has at its base the “doing,” that is, the physical, concrete, and mental “experience.” Above the doing will be the “control,” and above that, the “mastery” (see Figure 6).

When relinquishing control, one allows for a new experience and/or feeling, such as rage, love, or inadequacy. Moreover, this allows a person to extend the limits of her or his universe and experience catharsis more easily. A detailed explanation and the proof of this structure require further work.

After the climax stage come the closing stage and surplus reality. Even if it is possible to continue to other scenes or other climaxes, it is important that the director first help the protagonist descend from this climax and close the drama (Hollander, 1969). Naharin stressed the importance at this point of finding and raising alternatives to the situation that arose from the prescribed problem while moving away from “stereotyping generalized behavior or recurring solutions to problems” [my trans.] (Naharin, 1985, p. 41). These words are an exact description of the choice-relinquishing model in which



there are a search and an examination of alternatives, ending in the choosing of one alternative and the relinquishing of other choices.

Integration and Closure

Integration at the end of the psychodramatic process aims at bringing the protagonist back to the group and preparing him or her for leaving the laboratory, the a therapeutic space, and returning to the "real" world. The same applies to the other members of the group, whether they fulfilled different roles or were part of the audience. It is not only the protagonist who experiences catharsis but also the other members of the group. The main part of the integration lies in the act of sharing or, as Hollander (1969) called it, "self-disclosure" with the members of the group.

There are directors who prefer to create a separate framework, time, and/or space for the dialogue process and the analysis (Naharin, 1985). It may be that this part will take place a week or more after the psychodrama. This separate activity is called "processing." In this framework, the director will reiterate and remind the protagonist of the different alternatives raised in the various stages of the psychodrama. Now the protagonist can weigh the alternatives once more. If during the course of the psychodrama, after the warm up and the appearance of spontaneity, the emotions were set free, the protagonist can now weigh the alternatives from a rational viewpoint. The integration of the rational with the emotional choice will enable the protagonist to choose a "better choice" and will also make relinquishment more complete, which will bring about the desired growth or development.

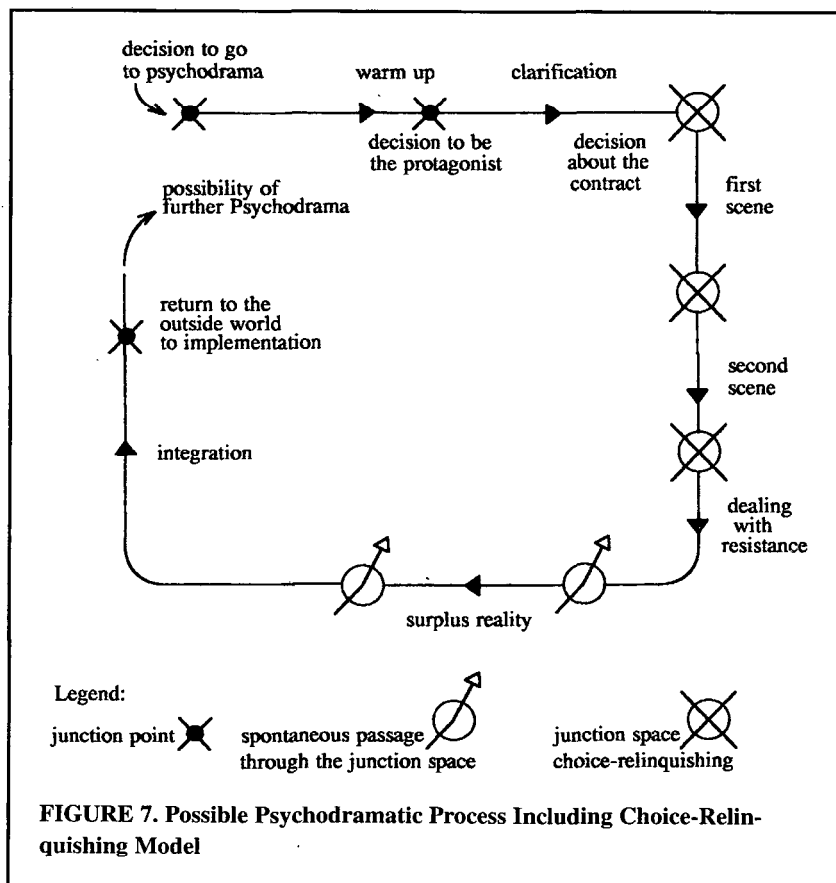
Consequently, closure is the "final station in a therapeutic journey, and the goal of a session" (Kellerman, 1988, p. 22). At the end of the psychodrama or the processing stage, the director may recommend that in a future psychodrama session, the protagonist confront and deal with one or several problems that have arisen. Thus, each psychodrama ends with an opening to additional psychodramas. In each of them, the protagonist can choose a subject to work on, out of those recommended to her or him, or another subject that is relevant at that time. In each psychodrama, by choosing, the protagonist will relinquish the alternative subjects.

Summary

It is clear that each psychodrama will be different, and the suggested model is indeed possible. Further, the protagonist involved in the progression of a psychodrama containing the choice-relinquishing junctions will reach such a level of spontaneity that at the first junction, she or he will execute a spontaneous passage. Another person may need three scenes before reaching that

point. Figure 7 summarizes the importance of different types of choice-relinquishing junctions in the comprehensive psychodramatic process.

Psychodrama as a therapeutic process can be used with the journey metaphor. This journey has its own value because in many cases it is a reflection of the protagonist's life journey, a journey that sometimes brings to the surface patterns of behavior and thoughts that are no longer suitable. As the process progresses, the protagonist is exposed to scenes from the life journey, and by using role reversal, she or he has the opportunity to see these scenes from different perspectives. By opening oneself up to these possibilities, innocence is lost. Mankind has tasted the fruit of the tree of knowledge, and now a protagonist has to decide whether to continue on the previous path or to let go, which is at the heart of the psychodramatic encounter.



The point at which a choice is made can be described, symbolically, as a junction that happens to be on the route of the person on the journey of her or his life. Junctions at which a choice is made by the protagonist exist at all stages of the psychodramatic process. Each such junction-space is a space where clarification, choice, and relinquishment are made. The process is put into motion once the person chooses to compete for the role of protagonist. Examining alternatives and choosing are sub-processes structured into the psychodrama. Use of the element of the here-and-now makes it possible to examine the alternatives, the future possibilities, and the present. Use of the here-and-now turns the junction-point to a junction-space that enables greater flexibility in the choice of alternatives. This space is also made possible by the fact that the process is taking place inside a laboratory within the therapeutic-space that, by its very nature, means the experiment requires less risk and offers the possibility of being applicable to the world outside.

At the junction-space, the choice-relinquishing process is essential both for the procedure and the psychodramatic process; the protagonist can pass spontaneously through the latter by making a choice without any rational or logical thought.

Spontaneity is an essential condition in that the psychodramatic process enables the participants to strive to reach a goal. The sensitivity and professionalism of the director, as well as the protagonist's willingness to relinquish control, are all instrumental in achieving this end. The structure of psychodrama helps the protagonist, by using both rational and emotional relinquishments, to make a genuine choice.

At the end of the psychodramatic journey, the protagonist will leave the laboratory and return to the outside world in which he or she will have to decide whether to put into practice what was experienced in the process. According to Moreno's theory, the protagonist must decide whether to confront the various crossroads that have emerged and control life events.

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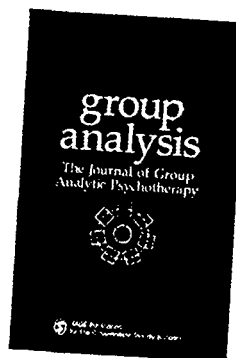
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