

The Set Psychology Explicatory Potential Based on the Analysis of Therapeutic Effect of J. L. Moreno's Psychodrama

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ABSTRACT. D. Uznadze's theory of set gives us the possibility to understand the expression of the psychodrama client not only in terms of affective-emotional discharge (abreaction) but also as a complex cognitive catharsis phenomenon. Client's primary expression in the artistic activity process or so-called free expression should be interpreted as an implementation of functional tendency, while the secondary expression of psychodrama should be interpreted as a complex catharsis process that includes the specialization of functional tendency into particular sets, the differentiation of attitudes and their objectification-realization in a social context. This therapeutic process is based on the therapeutical agents of psychodrama, such as a modeled environment (scene), acting or expression (role playing), interaction with the group (empathy, tele) and verbal feedback – objectification (sharing). © 2019 Bull. Georg. Natl. Acad. Sci.

Key words: set, functional tendency, psychodrama

The importance of D. Uznadze's scientific school is clearly reflected through the productivity of analyzing both theoretical and practical issues of psychotherapy in the context of Set Theory [1]. We are going to discuss the specific psychotherapeutic method here, in particular, J. L. Moreno's Psychodrama [2]. Psychodrama practitioners suggest that this psychotherapeutic method (and similar methods, such as sociodrama, forum-theater, mythodrama, fairy tale therapy, performance therapy) is characterized by some theoretical issues and need to strengthen its theoretical foundation.

Our attention is focused on the basic phenomenon of psychodrama theory – the need for

activity and so-called expression in action, in the understanding of which and in understanding of its relationship with expression and catharsis phenomena the Set Theory can be significant. The need for activity is associated with the concept of intrinsic motivation in modern psychology. Modern authors offer two-way understanding of intrinsic motivation; A group of authors like K. Montgomery, T. Butler, D. Myers, Ph. Zimbardo, G. Miller, H. Harlow, M. Zuckermann, R. White, J. Murphy distinguish both intrinsic and extrinsic motivation, and the second group of authors indicates a permanently active motivation that acts independently or in

interaction with other motives [2-4]. According to a group of authors, functional motives or intrinsic motivation is the element of the motivation system that implies the specific stimulation of the individual. The behavior stimulated by it is not directed at a particular outcome, it loads itself with a meaning and causes positive emotional experiences, both processual and consequential. This type of behavior has been observed in the ancient times. Aristotle in "Nicomachean Ethics" called this kind of stimulus to the behavior "the life stimulus" itself [3,4]. In the 19th century didactic psychology functional motives were connected to the naturally defined necessity of organs training; it included physical body workout as well as psychical qualities and the associated organic and functional needs. For instance, the study of the child's play helped to create the understanding of the phenomenon of playing that discusses the activity itself is the aim of playing (e.g., U. Stern, C. Bühler). R. Woodworth paid attention to the peculiar need for perception, M. Vertheimer and A. Maslow wrote about the phenomenon of engagement, which implies the specific unification of the subject and object of the behavior. A. Maslow distinguishes between the needs of the deficit (loss) and the needs of growth which are associated with the enrichment and enhancement of experience. These are not characterised by release in tension, but on the contrary, by its increase. The term "exploratory drive" refers to intrinsic motivation in the works of Montgomery and Butler. Myers, Zimbardo and Miller refer to "boredom drive", it is called "manipulation drive" by Harlow and Davis, Zuckermann calls it "sensation seeking need", Murphy uses the term "impulse toward discovery", while White calls it "motivation for achieving competence". G. Allport has founded the concepts of "sufficient effort" and "functional autonomy", which were linked to the phenomenon of interest and the "self-sufficient" behavior (without an external goal). The author identifies ego-engagement with the phenomenon of interest;

according to the author, interest is participation with the deepest levels of motivation. According to K. Izard, interest or excitement as a functional motive is constantly involved in the behavior process and it is universal. So-called excitement-free behaviors or searching and creative behaviors (intrinsically motivated behavior) are based on interest and excitement which are not deliberately directed towards the environment. Similarly, in McDougal's Instinct Theory interest was understood as the basis for a general inquiry, instinctive attitude of the living organism towards the environment. It is not surprising that K. Izard emphasizes the inherent and instinctive nature of interest [5].

Two approaches to intrinsic motivation in contemporary psychology echoes two views formulated in Set Psychology that belong to D. Uznadze and Sh. Chkhartishvili. D. Uznadze has a functional tendency to act as a motivational fundament of introgenic behavior, which corresponds to the early stages of phyllo and ontogenesis but continues to operate and act as an independent impulse – as a tendency to activity at the stage of highly developed psychic. According to Sh. Chkhartishvili, tendency to activity is generally the main feature of the drive (in all cases) and its essential component [6-8].

Analysis of D. Uznadze's works ("Sleep and Dream", „The Psychology of Set“, „ChildPsychology“ and „Notes“) shows that key phenomena of set psychology, such as the functional tendencies, senses ready for actualization, and the set are considered in a unified system. For example, in the work „Sleep and Dream“ set is defined as the willingness of the activation of senses, or the functional tendency of senses. The author points out that the senses in the unconsciousness are in the form of activation of functional tendency, its willingness to form a definite set. Consequently, the dream and the general fantasy emancipation are understood as performances of unrealised functions. The psychic,

along with the influence of the functional tendency, begins free spontaneous and not forced action (i. e., without stimulation), and creates its own object. The stimulus as well as the content of the fantasy represents the functional tendency of psychic forces of the subject, or according to Uznadze “unrevealed“ sets [6,7,1]. D. Uznadze points out that in the light of vanishing the objective reality, the dreams are creating a reality for the realization of their own subjective psychic forces, which are characterized by the tendency of enactment. Dream is a product of spontaneous action of psyche or a product of current set that reduces the intensity of the functional tendency of the psyche and is associated with the catharsis mechanism of psychic self-regulation. „Dreams tend to release the tension off unctional tendency of our psyche towards the set in some way“– writes the author [6]. This quotation denotes not only the realization of functional tendency in the process of particular set formation, but also emphasizes the catharsis effect of realizing the set in the imagination.

It is also important to differentiate between functional tendency and set. D. Uznadze discusses the set as a functional tendency with an intention, which acquires the direction and specificity due to certain objective conditions. Based on the latter conditions the diffusive, general, non-specific functional tendency is evolved in the set which has got both the direction and „meaning“. Functional tendency is a universal tendency of activity, which is given a sense of intention by the set. For example, in connection with the phenomena of dreams, D. Uznadze points out that the psychics with the impetus of functional tendency begins to work towards some of the subject’s actual sets [6]. D. Uznadze indicated the organism’s two basic instincts – defense and functional instincts. Functional tendency as a universal, instinctive mechanism is associated with early stages of phylo and ontogenesis. However, in the form of effective force, it continues its presence in the conditions of developed psyche; functional tendency at this stage

does not only precede the development of specific and specialized sets, but it also functions as an independent impulse, as a general tendency towards activity [6,7].

Functional tendency phenomenon is quite similar to the diffuse or non-differential set, general non-specific readiness towards the activity, characterized by the lack of the object. Diffusion of set can be stimulated by the novelty of the situational factor; In this case, the specialization of sets (specification) is achieved through the repeated exposure of the new situation. According to the author of the Set Theory, initially the subjects have a non-differentiated, diffuse set, which is than „fragmentated“ by the influence of a particular situation [6,7,1]. It is also interesting how the diffusive, primary set relates with the emotions. D. Uznadze points out the non-differentiated emotional senses that are characterized by uniform integrity. These primary diffuse perceptions are specialized, differentiated and specified in the ontogenesis process according to the objective situation and internal needs of the subject; that is, they adjust to the specific situation and the particular need. It is suggested that the functional tendency and the primary diffuse set are the synonyms or, at least, phenomena (concepts) of similar content and function. Moreover, this type of set can be called a functional tendency or functional set.

For further research of diffuse set and functional tendency, it is worthwhile to consider the information obtained by psychology of emotions regarding the diffuse („without object“) emotional senses. This is even more important due to the fact that D. Uznadze refers to the connection of emotional feelings with the diffuse set [9,5]. The general form of the primary or behavior stimulating emotions in the psychology of emotions is the diffuse feeling – general feeling of anxiety associated with the activation of the uncertain and unspecified needs. Such senses push the subject to non-specified activity (such as the non-specified

„look up“ movement, the so-called hyperkinesis) that continues until the subject accidentally meets with an object for the need [9,5].

The behaviors of the so-called introgenic category, which the artistic creativity belongs to, comprise the functional tendency, as the author of the Set Theory sees the essence of behaviors of this category (and of artistic creativity) primarily in the free self-realization of the subject. According to D. Uznadze, the play is activation of biologically non-actual capabilities by the impetus of the functional tendency [7]. An important role in defining the contents of the play, and its particular form and shape, is given to the environment or objective factors. The environment reveals and gives a certain direction to the functional tendency of the organism. The contextual factor shapes functional tendency as a particular readiness, a set, and makes it relevant to a particular situational environment [7]. D. Uznadze discusses interesting subcategories of the play which are essential for the psychodrama and for art therapy in general – the so called illusory game (playing imagination game) and the role play (play home, play doctor, etc.). The essence of this type of play is the imaginary construction of the situation (environment), and in this case, the play is motivated by the functional tendency realization. The author points out that the play stimulated by a functional tendency serves to exercise the specific functions (perception, emotion, imagination, etc.) [7].

The question should be raised specifically regarding the expression of functional tendency and, in general, regarding its relation to the catharsis phenomenon. Modern psychology distinguishes the individual types of expression, such as physical-motor, verbal-cognitive, emotional and artistic expression. Expression in psychodrama is associated with catharsis processes, and it is considered as a gradual catharsis process, as a movement from the primary, impulsive-emotional expression – to logical and rational expression. The phenomena of set and

functional tendency are considered as an important focus in understanding the psycho-therapeutic effects of expression and related catharsis. The Set Theory allows the therapeutic expression to be understood not only as the primary act – in terms of affective discharge (abreaction), but also as a complicated cognitive-catharsis process.

Psychodrama theory sees fundamental importance in acting-out, phenomenon of expression in action or through action. Psychodrama is based on the expression of the psyche through action, and therefore requires the need for action [2,10]. Psychodramatic expression can be understood in two basic ways: 1. As a primary expression – affective discharge and abreaction, and 2. Secondary, catharsis phenomenon, stimulated by behavioral, cognitive and social factors. The primary category expression or free expression through artistic action should be understood as the activation of functional tendency in set psychology terms. The secondary category expression may combine the specialization of a functional tendency in a particular set or the development of set, which is carried out and controlled by factors such as a) modeled environmental conditions (objective-situational factor), b) action (behavioral factor), c) interaction with the group (social factor), d) verbal feedback and objectification (cognitive factor).

The secondary catharsis should be understood as the differentiation of sets and, in particular, their social (or within social group) objectification process; cognition or reflection of individual sets in the social group. Here we should also indicate that contemporary theory embraces both understandings of catharsis as emotional-affective (abreaction) and cognitive (cognitive meaning – insight) process. Affective catharsis is the primary process and cognitive is secondary. We believe that the catharsis processes in the psychodrama happen in the process of social actions. These factors can be related to the combination of psychodrama therapeutical agents stated by J. Moreno, such as a)

modeled psychodrama environment (the main instrument of the psychodrama – stage and stage environment), b) action (acting-out, expression in action, the basic construct of psychodrama), c) interaction with a group (main therapeutic agent of psychodrama: tele, empathy), d) verbal feedback and objectification (one of the basic tools of psychodrama–sharing in group) [2].

Psychodrama expressive or catharsis effect should be analyzed not only in the terms of functional tendency realization, but also as a formation off functional tendency to set (or a formation of diffuse set into specific set) that occurs in modeled conditions by the influence of social behavior and its social objectification.

ფსიქოლოგია

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დ. უზნაძის განწყობის თეორია საშუალებას გვაძლევს ფსიქოდრამის კლიენტის ექსპრესია გავიგოთ არა მხოლოდ აფექტურ-ემოციური განმუხტვის (აბრეაქციის) ტერმინებში, არამედ ასევე, როგორც კომპლექსური კოგნიტური კათარსისული ფენომენი. კლიენტის მხატვრული აქტივობის პროცესში პირველადი ან თავისუფალი ექსპრესია უნდა გაგებულ იქნეს, როგორც ფუნქციონალური ტენდენციის რეალიზება, ხოლო ფსიქოდრამატული მეორეული ექსპრესია, როგორც რთული კათარსისული პროცესი, რომელიც გულისხმობს ფუნქციონალური ტენდენციის კონკრეტულ განწყობად სპეციალიზებას, განწყობათა დიფერენცირებასა და მათ სოციალურ კონტექსტში ობიექტივირება-რეალიზებას. აღნიშნული თერაპიული პროცესი იგება ფსიქოდრამის ისეთი თერაპიული აგენტების საფუძველზე, როგორიცაა მოდელირებული გარემო (სცენა), მოქმედებით გამოხატვა (როლური თამაში), ჯგუფთან ინტერაქცია (ემპათია, ტელე) და ვერბალური უკუკავშირი-ობიექტივაცია (გაზიარება).

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