

Title The Moreno & Jung Complex-Model

Abstract

The Moreno & Jung complex-model is an attempt at integrating the complex in Jungian psychology and the understanding of role in Moreno's role theory. The Moreno & Jung complex-model provides an insight into the structure of the complex and the importance of a role's layers for the changing of said structure. As enablers of this change I introduce the archetypal aspect of the complex and the role of spontaneity in the dialog between self and ego. The use of the role as action method allows such dialog. In psychodrama role as action method contributes to transcendence. The process of spontaneity and the change of the role as well as the archetypal background of a complex are illustrated in an example from individual psychotherapy.

I examine the relationship between the psychodrama director and the protagonist as a psychological phenomenon, using the concept of transference and contrasting it with Moreno's concept of tele. I have chosen two archetypes related to the power-complex whose behaviour patterns can describe the psychological capabilities and modes of action of the psychodrama director and the complexes active in the relation between director and protagonist.

Note: The article is an expansion of ideas first put forward in my book "Matka luovuuden lähteelle" (2014) and a lecture series at the Jung Association in Helsinki "MoreJung Kompleksimalli" (2016)

THE MORENO & JUNG COMPLEX-MODEL

“The function of the role is to enter the unconscious from the social world and bring shape and order to it”.¹

In this article I will examine - based on the psychology of Carl Gustav Jung - how the role in action methods can reach out to the unconscious and which psychological factors in the background enable the role to do so. In this endeavour I focus on Jacob Levy Moreno's concepts of role and social atom as part of his theory of sociometry.

The understanding of the social world is based on the sociometric theory, understood as a concept of the relations between and among people. In sociometry man is seen as part of a group in which he has a particular role and place and whose relations and structures he shapes through his choices. “Sociometry starts practically as soon as we are in a position to study social structure as a whole and its parts at the same time.”²

J. L. Moreno's sociometric theory can be approached from different vantage points, such as psychology or sociology.³ The focus here is on the psychological frame of reference, following C.G. Jung's psychology and its understanding of the human conscious and unconscious, its importance for the development of the psyche, and its influence on man's actions as exemplified by Jung's central concepts of self and ego, symbol, complex, and archetype. I will use an example from individual psychotherapy to illustrate these psychological factors such as Ego and Self.

In a first step I connect the understanding of complex in Jungian psychology with the understanding of Moreno's sociometric theory and its concepts of a role and a social atom. This I call the Moreno & Jung complex-model. It is the foundation that allows me to identify the psychological factors enabling change. With the help of an example from individual psychotherapy I strive to make these psychological factors more visible and concrete. Next I deal with role as an instrument of change and examine spontaneity and creativity as psychological phenomena. Finally I look at the influence of the complex on the relation between psychodrama director and protagonist as well as two examples of archetypal background and how they affect the action of the psychodrama director.

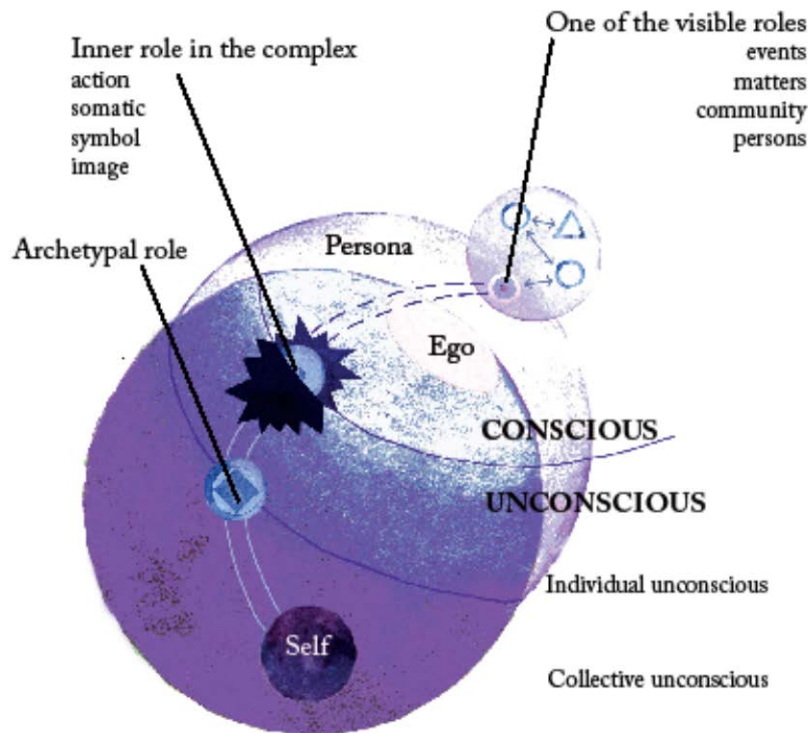
SELF AND ROLE

In this model the role is a part of the complex as well as a part of the whole of the psyche which Jung has named self.

C.G. Jung's psychology focuses on the inner structure of the psyche. The role and the social atom can be understood as part of it. This structure functions also as a background

influence when role is employed as action method in search for change. For this reason I begin with a condensed image of this whole.

Role in the Self



The illustration “**The role in the self**” provides an overall picture of the structure of the psyche and the associated roles. The artwork is an expansion of Ehnberg’s model of the structure of the psyche. ⁴

The self in Jung’s psychology on the one hand denotes the whole of the psyche, the conscious and the unconscious. At the same time it also denotes the ruling and structuring core in the collective unconscious. The centre of the conscious, **ego** initiates action and makes choices. The part of the psyche that is visible to the outside world is the **persona**, which incorporates a multitude of **social roles**. These allow creating and maintaining connections to the outside world (individual, group, fact, and event). In the artwork each visible role represents a social role of the persona. The centre of the conscious (ego) controls the appearance and use of the social role. **The inner role** is that part of the social role which is intentionally hidden or which belongs to a complex which in turn is part of the conscious and part of the unconscious. In the artwork the inner role reflects the

psychological as well as the somatic level of the role. Placing the inner role on the border between the conscious and the unconscious also reflects that all action visible to the outside world has its roots in the unconscious. Any part of visible action either speaks explicitly of the influence of the unconscious or at least hints to it. Thus a **visible role** is a compromise of the tension between conflicting inner and outer world. With action becoming explicitly visible, namely a role, it can be examined just like symbols and images.

The ego rules the conscious world of an individual. The conscious ego is as much the active state of the psyche as it is inner director who helps the individual to find its bearing in the outer world. The ego controls all those factors based on which an individual eventually acts, namely feeling, memories, and facts. The ego also evaluates an individual's talent and skills in relation to a situation. All these functions are essential for choosing the appropriate attitude in any given encounter with the outside world.

The persona is the partner of the ego in the world of the conscious. It serves the ego like a foreign-policy advisor who knows how to work best and what action to take to achieve the best compromise in any given situation. With such advice the ego is sufficiently protected and able to preserve those values which are essential for the conscious identity of man regarding his place and station in a community or relation. In line with this the individual has made choices to build his life. If on the other hand choices have been denied due to insufficient training or experience and thus the ruling ego has been deprived of options, all material related to this sinks into and is confined to the unconscious.

In Jungian psychology the unconscious occupies the greater part of the psyche. **The individual unconscious** is made up of a person's life experience, all the experiences and associated materials that have been confined to it one time or another. Influencing each other they evolve into the twisted emotional core of a complex. Thus a network of complexes forms the backbone of the individual unconscious.

The other part of the unconscious is **the collective unconscious**, made up of archetypal structures, an invisible order. Originally Jung saw this as the dominant structure governing the content of the unconscious. The archetype was understood as a background force bringing forth a multitude of different symbols, which in turn could associate in a man's mind with the individual or collective world.⁵

The self is the autonomous inner guide of the psyche. It represents all the potential and limitations which make up the whole of a human being. The unconscious content and the autonomous power of the self are the watchful entities behind the ego and its reactions in all situations man encounters in the outside world. Its power strives to make man more conscious of his unique self. Jung calls this individuation. The self provides direction but it needs a conscious will, actions and choices, initiated by a sufficiently strong ego, so that the expanding awareness of the self becomes evident in the reality of everyday life.

The power of the ego and its sphere of influence are as such limited. Man is not always able to choose his actions with appropriate flexibility and knowledge but rather finds himself in quite surprising and awkward situations showing signs of distress in one way or another.

Encountering other people, objects, events or other various phenomena will activate the ego's functions as well as one or more unconscious complexes simultaneously. The ego helps man to find direction in the outside world. The emotional core of the complex and the capacity of the ego to function essentially determine in which roles man confronts an event in the outside world.

The individual unconscious, the tangle of complexes is outside of the understanding and control the conscious ego. The following will provide a more concise image of the complex in Jungian psychology.

Complex

The concept of complex is based on C.G. Jung's word-association tests which he developed while working as an assistant to Professor Eugen Bleuler at the psychiatric hospital of the university at Zürich. The aim was to find ways of differentiation diagnosis in psychiatry. The earliest roots of word-association tests can be found in 1879 in the works of Sir Francis Galton and later in those of Wilhelm Wund and Emil Kraepelin. These studies focused on the subject's voluntary reactions and other reactions were seen as distracting influences of the test design.

Though Jung did not find external distractions in the experimental design, he did find that the reactions of the subjects to certain stimulus words were emotionally charged and somatic. Jung came to the conclusion that these reactions arise from the test subjects themselves. And that these reactions had to come from an area that the subject was not in a position to control. Jung concluded that this area is the unconscious. Through these test Jung had established that the unconscious exists. Further studies of stimulus words and reactions and association they provoked showed that this unconscious material had to include many memories, images, perceptions and connotations. They all seemed to revolve around some sort of magnetized core joined by powerful feeling, meaning and theme. The research results were published in 1904.

Such unconscious material and autonomous structure Jung called a complex. Complexes may be differentiated by theme, for example mother and father complexes which originate in early childhood from challenging and emotional charged relations to the parents. ⁶ Complexes are born all the time during the lifetime. Without them the whole psychic life wouldn't be lively and dynamic. ⁷

Role as part of the complex

Within the Moreno & Jung complex-model role is understood as a functional and natural condensation of the complex. Thus man's action in a given situation provides an opportunity for a broader view of the active complexes and their impact. The view onto the complex opens step by step, stage by stage in the psychotherapeutic process and the psychodrama. The process clarifies the structure of the complex and its influence on actions and relations and helps identifying opportunities for change.

Role

Wherever man encounters the outside world he acts in a certain role. And role designates the mode of action in a given situation, time, or relation.

Whenever a role is born at the border of man's inner and outer reality, it is like a compromise between the two. In the inner world the conscious and the unconscious impact the mode of action at the same time. The role awakes as the result of either influence. In Moreno's role theory a role seen as a collective role whenever it is a reaction to the outer world, and it is seen as an inner role when considering the intra-psychic actors.

Moreno's use of the term role and the multiple facets and layers of the term allow us to see a role as part of a complex as well as a condensation of a complex.

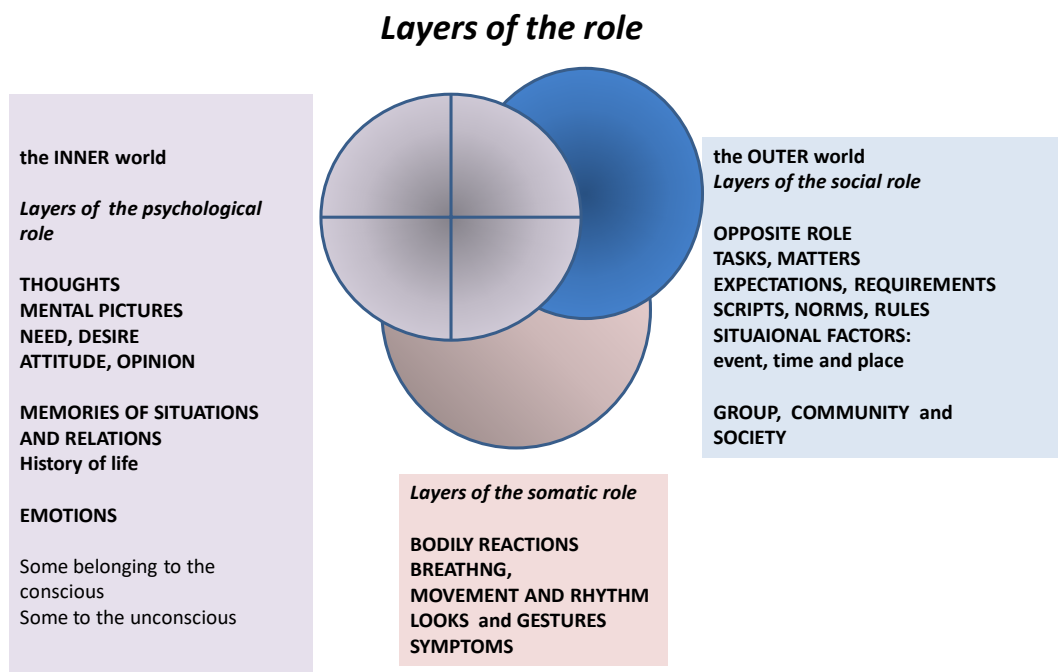
1. Defining the term role Moreno points out the sociopsychological perspective where role is studied as a social phenomenon. In sociopsychological theory role is a mode of action which is born primarily in (human) interaction. It is seen as an individual's answer to the expectations of his social station and the need to observe those for example in a professional role. Social psychologists such as G.H.Mead, Linton, Merton, Parsons and Biddle have studied role from this perspective. In those theories role normally is understood as a mode of action in a social group and how one can learn to operate within and be a member of the group at a satisfying level.⁸ Moreno calls such roles social roles. Social roles become visible in interaction as role – opposing role pairs.
2. Yet, in Moreno's role theory, role is more than just a social mode of action shaped by outside expectations. Moreno does also take note of the intra-psychical side of a role, meaning a role's inner dynamic, as something activates, changes, or ends the role. Reasons may be found in the factors influencing the development of the role. On the intra-psychical level conscious and unconscious elements can be found which impact the individual expression of the social role.

Moreno calls this inner stratum of role a psychodramatic role. Given the content outlined above I prefer to use the term psychological role or the psychological stratum of a role.

The psychological layer of a role originates from the experience of the relations in the nuclear family as much as from the fantasy worlds of identity-forming events in fairytales and movies and childhood games. They provide emotions and images; they form ideas of one self and others, as well as of the effectiveness of certain modes of action with respect to personal well-being, surrounding, and consequences. Some of these experiences have been internalized as part of the conscious ego. Those which the ego has rejected as negative, less valuable aspects of the self have sunk into the individual unconscious. And this has an impact on the forming of a conscious identity as well as the development of roles. Because of this psychological layer each human being possesses a unique and individual mode of action for a given role, a role others use as well. For example individual teachers and mothers will act distinctly different from each other in spite of the same basic role.

In addition to the outwardly visible social and psychological roles Moreno's role theory includes also physical roles which may be perceived as the somatic and psychosomatic layer. The somatic role reflects the autonomous (re)actions of the body which may initially manifest e.g. in the physical aspects of genetic diseases or the physical limitations caused by injuries. On an individual level this role layer shapes a man's action and makes the physical dimension visible for others such as in his way of walking, sitting, or breathing. The psychosomatic layer evolves as individual features are being joined with the somatic role in interdependent relations.

Moreno's roles are permeable within each other and simultaneously happening modes of action. For the outside observer they essentially combine into one single mode. Yet the layering of roles makes it possible to single out one specific aspect, for example just the physical role, for more intensive examination.



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In Moreno's role theory the psychological roles, i.e. the outwardly visible individual and experiential layers of the social role, are the gate which opens up ways to examine the structure of the complex.

Complexes are essentially the sum of everything that has happened in a person's past. The conscious ego's control and ability to function are challenged whenever a powerful complex is activated.⁹ Their impact creates problems and disturbances in either the relation to one's own self or in the personal relationships affected by actions resulting from the complex. Their powerful influence may in time lead to symptoms and dreams, disturbing memories and mental images.

Yet not all complexes constitute a role that leads a person into problems. Some complexes may focus their power on a common goal, for example the co-operation of all those interested in the same hobby. Sometimes the core theme and emotion of a complex may lead people to a challenge in research or a partnership in profession. Years of a family member's illness are known to have developed a saviour complex, driven by the fear of loss, which has people turned into experts and care givers for just that particular illness.

Role as a symbol

The roots of any action or role extend to the collective unconscious. Roles on the universal level of the collective unconscious are named archetypal roles, i.e. roles representing action models common to all people. The figures in myths and fairytales, for

example, embody such roles. That allows people to identify with them and see their lives and actions mirrored by these figures and their deeds because they are free from any strains of references to individual life histories.

The action of a single individual may be perceived and studied against the backdrop of such archetype, taking into account its human dimension coloured by the individual's personal life history and the unique complexes resulting from it. Thus the role can be understood as a functional expression of the underlying complex.

Emotion and action are joined in the human role just as emotion and action are joined in the symbol. In psychodrama a role and the complex impacting it appear as objects of study for the ego. The role may be studied from outside as well as from inside, examining the psychological layer, its origin and meaning, and the underlying archetype. Therefore role can be understood as a symbol in psychodrama, too. The role as action in the here and now becomes the best possible form of expression for the inner and outer world and the tension between the conscious and unconscious.

By way of the psychological layer the role opens a view on the events in the individual unconscious that have come to form the structure of the complex. By way of the complex the roots of the role extend to the collective unconscious. Going beyond the individual plane the role's archetypal representative can be found in the figures of myths and fairytales.

The social atom as part of the complex

Moreno defines the social atom as follows: "A pattern of attractions, repulsions and indifferences can be discerned on the threshold between individual and group. This pattern is called the 'social atom'. It is the smallest functional 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 observable. Some socii are related to the central person and unknown to him, and he may be related to some socii unknown to them.....An individual has from birth a structure of relationships around him....The volume is in continuous expansion as we grow up; it is within it that we live most concretely. Every individual, just as he is the focus of numerous roles which are related to the roles of other individuals." ¹⁰ The definition above underlines that Moreno's interest lies in the social structure of groups. When viewing the complex the social atom is seen more from an intrapsychic perspective. The social atom describes the structure of relations from the point of view of the individual. It depicts the relations relevant to a person in a given situation and moment and the nearness or distance felt. Its structure is determined by the role-counter-role pairs of the situation's central character and the respective role-counter-role pairs of those around him. The relations between other members of the atom are also important as a human tends to react to the relations among those around him as he becomes conscious of them.

A social atom as an intrapsychic structure may be visualized with drawings or with the help of constellations on the psychodrama stage using other actors or props. Through his actions, discussions, or structured interviews the person shares his associations, mental pictures and ideas, memories and symptoms, and all other related phenomena that belong to the structure of the social atom.

In the process events and relations from other periods come forth that are associated with the same emotional experience. Those are situations that in psychodrama open a new stage and may well carry it onward through a person's entire life.

THE MORENO & JUNG COMPLEX-MODEL

There are a variety of models in literature that strive to clarify the structure of the complex. The models below have contributed to the emergence of the Moreno & Jung complex-model.

For Jolanda Jakobi the complex in the psyche is located in the border region between the conscious and the unconscious. Its origin can be an emotional shock, conflict or trauma in early childhood. But the complex has also a dynamic structure which allows for mental activity and makes the individual its own kind. Jakobi also observes how the roots of a known complex, its emotional core and theme, extend beyond the individual into the collective unconscious and its archetypal structure. Behind the core of the mother complex, for example, there is the archetypal feminine and its archetypal representations such as the witch, the queen, the forest, and the night.¹¹

In his book Lars Ehnberg presents Verena Kast's complex-model and his own extension of it.¹² In the graphics of Kast's model frames and balls of different sizes are grouped around the emotionally coloured core, their distance to the core reflecting their impact, strong emotional influences are situated close and weak phenomena on the fringe. In a further developed image those balls around the core connect with each other and string-like lines depict how the different, emotionally charged phenomena and the associations pertaining to them interact with each other and the core of the complex. In this model the complex begins to resemble the multi-faceted and multi-layered structure of the atom.

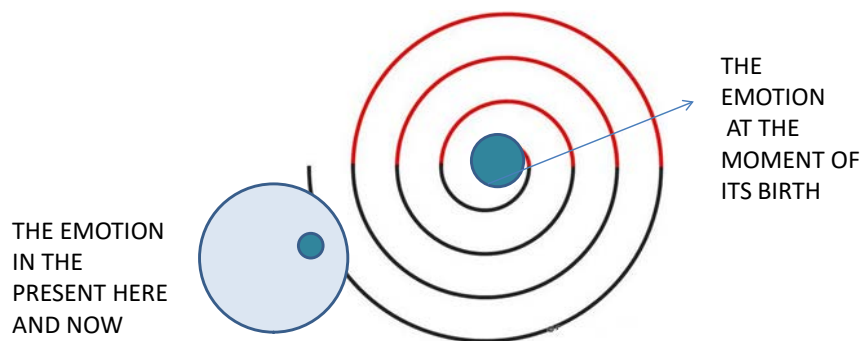
The Moreno & Jung complex-model combines the core-emotion with the situations and relations surrounding it in the course of time. One way or another the core-emotion recurs in the relation in a role-counter role pair. Any further association connecting with these situations may lead to a second complex with its own core-emotion. From this the individual unconscious evolves, a structure with interdependent complexes.

The Moreno & Jung model presents one complex, its core-emotion and the associated events as the core-theme of the complex.

In Figure 3 the core-emotion is depicted as an extended time-spiral from the moment of its birth to the present. The core-emotions moment of inception is a situation in a given time, place, and relation. It represents the same as Moreno's concepts of locus nascendi and status nascendi. This situation also represents the core-idea and meaning of the complex. In the here and now the spiral of the core emotion, for example fear, permeates the memories of earlier events. The emotion manifests itself in a role-counter-role pair. This relation and its inherent dynamic provide a person with some sort of meaning of the core-idea of the complex such as mother, father, power, or something similar.

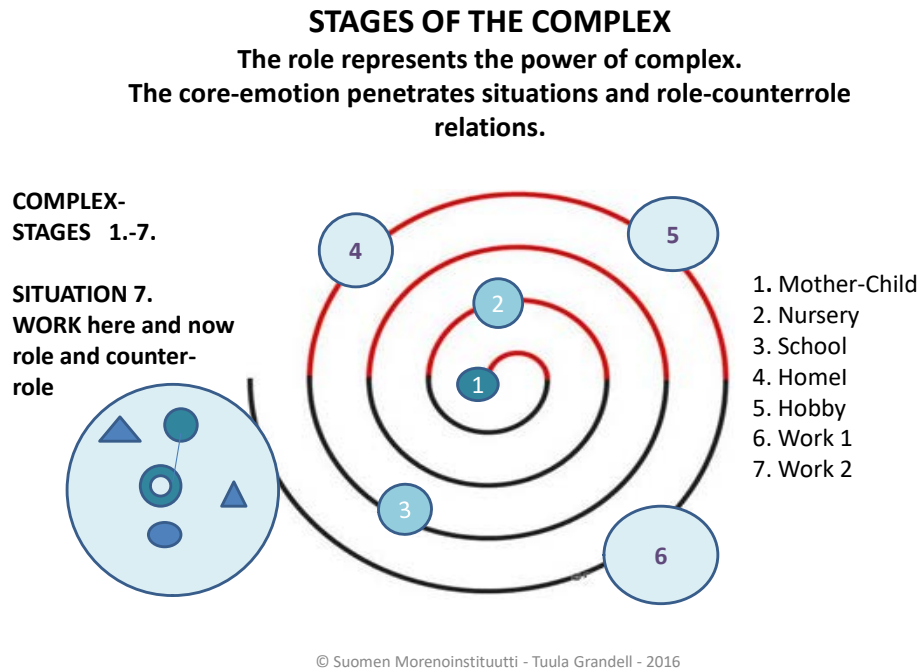
Moreno & Jung - Complex-Model

**Core emotion as time spiral
from the moment of its birth to
the situation in the present**



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In the following figure 4 several situations which I call events of the complex stage are set around the core-emotion spiral. That core-emotion penetrates each event and is active in some of its relations. These social atoms in different situations are all twisted around the core emotion and topic beginning in the locus and status nascendi of the relations, where the core of the complex and its magnetism are born resembling forthcoming situations around it.



In a human's everyday life the complex stage represents a situation in which complexes activated in his inner world impact his actions while he simultaneously strives to fulfil the expectations and demands of the outside world. In this inner and outer tension a role is born. Examining the psychological layer leads to growing awareness of the core-emotion of the complex and its theme and influence.

When studying the complex stage one may find less appreciated or ignored roles, phenomena and surprising associations that provide room for alternative experiences and feelings and which thus might change the structure of the complex and help to integrate part of it into the ego.

Role and social atom as part of the complex - Conclusion

A complex manifests itself through action, i.e. through the role it lives in a role counter-role relation which follows from the core-idea of the complex (e.g. concept mother: mother-child, teacher-student, boss-subordinate). The core-emotion of the complex recurs throughout the relation and has impact on the entire situation. By studying the psychological layers of the role other associations can be found which in turn lead to other complexes, core-themes and core-emotions. Also relations in this situation and memories may provide a view to alternative experiences which may have the power to change the structure of the complex.

It needs mental work on different complex stages for a human to escape such bond-like relation and the potential world and influence of a dominating counter role. Getting free means a chance to choose another way of being in a relation and to make a more informed decision on one's path of action. From here one can move on to stages offering change.

AGENTS OF CHANGE

This chapter deals with those factors that influence change in the structure of a complex and the action of a person. The same sample case from my individual psychotherapy praxis will be used throughout. With its help I will show the ego and the self as guiding background forces of change and how the complex and the archetype behind it appear in and have an impact upon roles. After that I will deal with roles as tools/instruments of change and examine spontaneity and creativity as psychological phenomena, showing the difference between complex role and cosmic role. In the end I will discuss the influence of the complex on the psychodrama director and how the archetype as a power behind the scene influences the directing.

Change that impacts a complex's structure and influence can be instigated through a number of means. Among the approaches used in Jungian analysis and psychotherapy to stimulate the psyche into producing such change are dreams, the interpretation of fairytales and myths, active imagination, creating pictures, sandplay, spontaneous writing, and movement and dance. There are also memories, experiences and associations, as elicited in association tests. Comparable instruments are used in psychodrama. The mental images and present memories provided by the protagonist, real situations and fantasies with their accompanying feelings and ideas are central to the different stages of a psychodrama. They essentially determine what is brought to the stage for examination. Such material produced by the psyche is then examined through methods of psychodrama, with role being a central part of it.

An example from individual psychotherapy

The following example is taken from one of my individual psychotherapy cases. The patient has given permission to use the information in the form presented here. It is to show the situations twisted around the complex in this person's life. Any of those might well have served as stage for a psychodrama group and the basis of a psychodrama.

Ego and self are the agents of change and integration working in the background of the psyche. The self needs the ego as a partner so that individuation can also extend into action. For this purpose the power of the self points the ego's attention to the disturbances

caused by the complex. In turn the ego focuses the spotlight on those aspects the person should become conscious of so that progress may occur.

The patient in this case is an adult woman, working, married, and mother of two small children. She experienced her whole existence, her feelings and actions towards herself and her family as being just a hugely disturbing nuisance. Eventually she decided to seek psychotherapy.

At the beginning of the therapy she identified her problem as a strong fear of driving a car and being at home alone with the children, which would severely limit the scope of her life. She experienced frequent instances of panic and denial. Having a strong professional identity she tended to be over-responsible.

We first examined her fear of driving a car, which I will call the car-complex.

Being fearful of driving a car is a social role for this patient. The psychological layers of the role became evident at the beginning of the process: a core-emotion of fear surfacing in thoughts such as *'I can't drive'*, *'what if I faint'*, *'alone I am helpless'*, *'but before I dared and enjoyed driving'*, and the visions of accidents, and the need to find peace. The distinct layer of the somatic role was having no life. All these were twisted around the core emotion of the complex, fear.

The complex dominates the ego which has insufficient knowledge what the complex is actually about. Its functions do not support choosing a mode of action appropriate and most suitable to the situation. The ego is inflexible, the action without alternative, impulsive or compulsive. As the complex activates its core emotion erupts and overwhelms the ego. The person begins to react according to the script of the emotion-driven complex. As her fear overtakes her mind, the woman in the example appears to compulsively avoid driving a car at all or at least using particular routes. With the choice not anymore being of her free will the independent movement and thus environment of the woman are limited.

The aforementioned layers of the psychological role and the experiences associated with the somatic role open a view on the events twisted around the complex. They unfold by way of memories and associations.

Besides being afraid of driving a car the woman had difficulties to calm herself down and to control her actions in the relation with her children. In the end she feared her fears would be contagious for them. Just as with driving a car, her behaviour was dictated by fear and the power of the unconscious complex.

The core emotion of fear joined the 'car complex' with a second complex which I will refer to as 'responsibility complex'.

This complex had been born in early childhood out of a family situation where the woman continuously had to carry responsibility for her younger siblings while the parents were away. That complex activated in her own home whenever she had the sole responsibility for her little children. Her fear of driving a car came about at the same time.

A multitude of situations from the past were twisted around the core emotion of fear in the here and now. The multi-layered role of the fearful driver represented those situations in both complexes and the larger complex in the background around which they were twisted in turn. Something in the here and now recalled the content of the two complexes and activated them. That in turn woke the core emotion and the roles expressing the complex.

As the therapeutic process moved forward, events from childhood and early youth were uncovered, in which being in the car was felt to be frightening and waking insecurity. One of those was hearing upsetting news while in the car. In the present any similar event caused symptoms of panic. Somatic breathing problems recalled memories of two distinct experiences from early childhood that produced existential fears and where one parent then had soothed such fear.

Yet going by car was also associated with childhood memories of feeling happy, adventures, and safe. With their air of feeling well and safe, those experiences opened the focus on individual elements and relations where one could relax and experience trust. Holding on to those memories the inner stage of these safety eliciting factors was expanded into mental images. Creative art methods were used to set exercises relating to everyday life situations. They helped to strengthen the ego and formulate an alternative role and way of experience.

Step by step the realization grew that the present field of work was connected to elements from the 'car-complex' and past experiences which made the patient feel secure, and which to some degree explained why that particular work associated with cars was so important. It essentially represented the security provided by parents. That in turn increased fears of losing the job and served as a motor for over-responsibility in the workplace.

In the course of time the woman became increasingly conscious of her own human feelings and needs in her close relationships in childhood as well as in the present. Recognizing and accepting them as a natural part of the self started moving forward. The attitude towards the parents and the way of encountering them began to change. Being home alone with the children became easier and the circle of activity outside the home expanded. The woman ended her psychotherapy successfully after a two years long process.

The archetypal aspect of the complex

Archetypes are the force behind all that happens in life. They have an impact on people's ideas and thoughts and are reflected in movies as much as in society and organizations of faith. For better or worse, archetypal power is also behind the changes in an individual life. So behind every complex one finds the archetypal mode of behaviour and experience that is common to all people. The archetype tells to which general human theme a given complex belongs. This knowledge in turn tells the psychotherapist and the psychodrama director how to proceed, which force behind the complex has been activated, and to which positive or negative change that might lead. I will examine how this plays out in the sample case.

The 'car-complex' and the 'responsibility-complex' in the example are part of a deeper 'power-complex'.

In the example the power of the woman's ego had been diminished. Action and experience led to an unconscious complex. The car's force and strength speaks of a power which the driver should be able to control and claim for himself. It is the force which helps one to travel one's own road to one's personal destination, but it requires independent decisions. The car is a machine which utilizes the powers of nature. And the driver should be able to control it just like the gods in the mythologies of different cultures controlled their animal-driven wagons.

In humans the forces of nature drive instinct and passion just as they do in animals. But a man should take control and decide the use, direction and strength of such force. Moreover, a man needs to judge the potential conflicts these forces might cause in life. In man nature is the whole of the psyche. Confronting the contents of the unconscious is an immense challenge if man has to do so by surprise and alone. The ego needs to be sufficiently strong.

The figures of fairytales are archetypes as are those of myths, but the heroes of fairytales are closer to reality and thus a reader may find it easier to identify with them than with the gods of the myths. Myths are part of a given cultural region such as Greek myths. Fairytales on the other hand are oral legacy having been handed down from culture to culture and in the process developed distinctly different versions. In one way or another, a fairytale's hero often appears to be inferior to the other figures of the tale, a young man, a fool or outcast, a cruelly treated figure. Sometimes he has to travel through dark and terrifying forests, sometimes he has to go first underground or be dropped into water. More often than not he has to face something absolutely terrifying before change occurs and he gains the fairytale's kingdom.

The Finnish folktale 'The Mousebride' is a typical example for this. The king in the fairytale asks his three sons to find themselves a bride. He who finds the best bride will rule

the kingdom. The youngest finds himself a mouse who is energetic and fulfils all the tasks set by the king to perfection. Eventually the bride is invited to the king's castle. As the mouse travels over a bridge in a mouse-drawn eggshell, she runs into trouble and is thrown into the water. The prince is at first devastated, but to his relief a true princess rises from the water with a now horse-drawn carriage. A witch had turned her into a mouse when she was a child. So the prince got his princess and the kingdom a new ruler.¹³

Both the mouse and the king's youngest son are initially seen as inferior and belittled. The act of falling into the water stands for confronting the unconscious and harnessing its powers. The accident and the trust into the process in spite of all doubts are both prerequisites for a recovery where mice turn into horses and the mouse-princess returns to her human form. Uniting the feminine and the masculine and taking over the rule of the kingdom are the final acts of reconciliation.

In this context the car in the therapy case can be seen as a symbol for the patient's autonomy and the progress of her psychic development. This progress demands that one becomes consciously aware of the forces of the unconscious and harnesses them to serve one's own needs.

The woman's imaginations on driving and cars were focused on security as much as fear inspiring situations that were linked to either one or both parents. 'Car-complex' and 'power-complex' here are also linked to the father- and mother-complex. The powers behind them are the father and mother archetypes, both the good and caring as well as the rejecting and fear inspiring parent archetype. The Activating the 'good parent archetype' points straight to recovery and integration and stands for the healing powers of and in the psyche, powers to be acknowledged in the process. Experiences related to them serve to strengthen the ego.

The 'car-complex' is akin to the hero archetype whose challenge is fighting the dragon and vanquishing its fearful power.

The archetypes behind those complexes tell that the woman as the hero of her life needs to take control of her powers, gain autonomy, and overcome her fears. In order to claim the power and the safety inherent in the 'car' for herself the woman needs to detach herself from her parents and past experiences related to them, the demands set and the rejections suffered. Acquiring autonomy, determining the direction of one's own life and strengthening one's identity are the themes to be dealt with in this particular case.

Summary

The self directs the action of the ego from the background and focuses attention on those disturbances which need to be confronted and changed. Such disturbance could be, for example, a difficult social interaction in which **role** is the best possible form of

expression for the inner and outer world and the tension between the conscious and unconscious. The structure of the individual unconscious is formed by complexes.

The role and its layers can serve as a starting point for insight and change in the structure of **a complex**. Through spontaneous memories during the processing one finds more situations that are twisted around **the core emotion** of the complex. Following the core emotion, the process expands by bringing to light all those memories and experiences previously committed to the unconscious and by increasing the understanding for one's actions and reactions.

The structure of the collective unconscious is shaped by archetypes. **The archetypal core of a complex** represents the archetypal themes in human development and progress common to all issues associated with it regardless of individually unique variations. Identifying them can support the choice of the appropriate approach and method in psychotherapy as in psychodrama.

As the situations connected with the complex are dealt with the process of **strengthening the ego** is set in motion. Everything serves the goal of changing the structure of the complex and freeing ego and role from its powerful influence.

Role as the agent of change

In Moreno's role theory role is seen as transcendent. It can equally act as an enabler of change in the psyche, action, or relation.

When a person enters into a role and wholeheartedly lives it (role playing) it changes the emotions, thoughts and attitudes associated with that role. Acting out in a given role shuts out other alternatives. In another role a person's state, relations and chances to act will change. Each role is associated with a specific counter role.

The quality of a relation and interaction then can be changed by changing the mode of action and stepping wholeheartedly into another role.

Role is a central tool in different methods and approaches in psychodrama. It is used in exploring interaction and inner dynamics as well as acquiring a new role. For the psychotherapist role is the key to those realms of the psyche which are needed to initiate change.

Spontaneity and creativity

In Moreno's world of thought human action has a cosmic dimension. Central to his theories and practice is the idea of a cosmic power working in the background. His understanding of the cosmic dimension lives in particular in his concepts of spontaneity and creativity.

I continue to examine spontaneity as a psychological phenomenon on the basis of the following three perspectives:

- The perspective of self in Jungian psychology and its inherent meaning for the integration and healing of the psyche,
- The perspective of Winters (1999) that finding a connection to a universal intelligence or greater entity may be understood as a psychological phenomenon even though empiric proof has not been possible, and
- The perspective of Moreno's concept that only God possesses perfect and ongoing spontaneity but that man can have a part in it.

In Jungian psychology the self represents the greater nature and the cosmic powers behind everything living. Its influence is autonomous and not dependent on the will of man's ego. It unites opposites such as the conscious and the unconscious, the feminine and the masculine. Its action spontaneously produces symbols for the psyche.

Achieving contact with the self and the dialogue between ego and self are the prominent enablers of change and individuation. This phenomenon is called transcendental function.¹⁴

As opposites unite in the unconscious a symbol is born spontaneously. This new entity formed from opposites, the symbol, is offered to the ego for inspection. This manifestation of the symbol allows a dialog between the conscious and the unconscious. In this process the integration and healing of the psyche takes place. Jung calls this the synthetic method. It is opposite to the analytical, causal, and reductive method which one-sidedly focuses only on memories and outside events.¹⁵

Spontaneity as part of the dialogue between the conscious and unconscious

In the following, Moreno's theory of spontaneity and creativity is to be examined under the premise that the true origin of spontaneity is in the self which represents the larger, universal background force in the psyche. The assumption is that the study of the role in psychodrama connects with the conscious self whenever the ego is in a state of true spontaneity. That triggers a process of unifying the psyche. In that case using the role as action method can be seen as reflecting Jung's synthetic method.

For Moreno, creating something new and bringing about change presupposes spontaneity. Spontaneity is the readiness for change. The more spontaneity grows the less a person experiences anxiety. Yet this is neither a storable state nor one achievable by sheer willpower. Rather it stirs and strengthens all by itself under favourable circumstances. According to Moreno it also energizes and unites the self.¹⁶ For him spontaneity is the prerequisite for the waking of creativity. "Spontaneity operates in the present, now and here; it propels the individual towards an adequate response to a new situation or a new

response to an old situation. ... It is in its evolution, older than libido, memory or intelligence. A great deal of Man's psycho- and socio-pathology can be ascribed to the insufficient development of spontaneity." ¹⁷ Moreno distinguishes three different grades of spontaneity depending on the kind of creativity brought forth.

Pathological spontaneity creates a state of readiness where the result of the action is neither appropriate in the situation nor necessary even though the action appears new and original. In such case a man might produce any unspecific 'new' in response to some outside or his own personal expectations. The result may be some inconsiderate, impulsive, or chaotic reaction.

Stereotypical spontaneity is just the readiness to repeat old patterns. In such case a person is unable to access his sleeping potential even though he is essentially talented and capable of great creativity.

True spontaneity is a condition where a person feels autonomous and free of anxiety. He trusts in his ability to overcome obstacles and always act creatively appropriately to the situation. He is able to adjust to the moment and the matters, choices, ideas and perspectives and willing to question or let go past modes of operation. True spontaneity initiates a process that allows for the creation of something distinctly new in action, role, relation, and environment.

In a man's psyche the ego is the active executor, so the aforementioned grades of spontaneity can be seen as indicators for the ego's readiness to act. In the case of pathological and stereotypical spontaneity, this readiness of the conscious ego appears to be directed primarily by the core emotion and energy of the unconscious complex. This way the nascent role is just a form of expression and condensation of the complex at work in the background and does not produce anything new and relevant. The ego's readiness state and its functions (reflection, observation, emotion, and sensory perception) are influenced by the complex. The capacity to reflect on one's action and its psychological implications is nonexistent or distorted. It does not bring about meaningful change but repeats an old routine with known consequences. The action remains complex-role.

An example of spontaneity and the stages of change in individual psychotherapy

Warm up: A relation of confidentiality and safety is established. The woman of the sample case was encouraged to recall experiences where she had been free of anxiety and fear, to hold on to those experiences and let them take root, and to expand them to other images that evoked a feeling of safety. With the focus on the woman's strengths, the ego grew stronger and spontaneity increased.

Development of a new role begins: A brainstorming on ideas of how to improve one's everyday life produced action models that provided an air of security and relaxation. The woman tried those action models, and as a result the ego grew stronger. As spontaneity increase anxiety decreases and experimenting with a new role becomes possible.

Readiness to face the complex: As the readiness to confront her fear-inspiring experiences grew, the woman also became more conscious of how her fears in the present were related to experiences of the past. This helped her to let go of those fear-inducing patterns of thought. The past began to retreat from the present. With the increase of spontaneity the readiness increases to face the complex and to evaluate the effects its content has one's action and experience.

A new role is born, providing change in the relation to oneself and others: The attitude towards oneself turns more sympathetic. The natural needs behind the feelings of fear became evident. The response toward the parents began to change as the woman was able to choose her course of interaction with them more freely. A broadened awareness and an increase in spontaneity led to the waking of creativity, the development and implementation of new roles in the everyday relations to others as well as to oneself. As a result the structure of the complex continued to change and the ego strengthened.

When consciousness grows a person does not anymore identify with the events of his past even if they were influential in his life. As the change begins the ego separates from the complex and its core emotion. The person finds himself disconnected from emotions, from the complex and the role presenting the core emotion, essentially disconnected from his entire identity.

Summary:

With the ego in the state of true spontaneity connection to the self becomes possible. That connection remains active when a person examines the content of a complex and the roles and relations associated with it. According to Moreno's definition of creativity true spontaneity allows a new reaction in an old situation or an appropriate action in a new situation. The self reacts to this new action and the ego then responds in turn, and so the process continues. During this dialogue between the conscious and the unconscious, true spontaneity and creativity flow back and forth between the ego and the self. This process of spontaneity and creativity that observes the dialog between ego and self I have named the *Galaxy of Creativity*, to be distinguished from Moreno's *Canon of Creativity* or Winter's *Cosmic Spiral of Creativity*.

From complex-role to cosmic-role

True spontaneity arises when ego and self are in contact with each other. The action developing from this is I understand to be the *cosmic-role* as set apart from the *complex-role*. Every layer of the role – social, psychological, and physical – is enveloped and permeated by this connection with the cosmic or self. The established connection to the cosmic plane is a moment that enables change. Man finds himself in a cosmic timelessness where past, present, and future are one. Action is freed from the control by the complex. The ego is able to transform the content of the complex into action that provides meaning and direction, enriches and strengthens. From there the complex integrates in part into consciousness. A longer process of change may be set in motion.

Achieving the connection can also be a spiritual experience. There a man can be in connection with something divine, earthly and heavenly at the same time, while actually doing something rather banal and trivial. He discovers greater meaning beyond the needs of the ego and a wider perspective for action, at times even for life. Moreno's encounter with a statue of Jesus may be seen as such a moment. It appeared to him as a symbol and a calling to which he consciously accepted.

If a man has established contact to his unconscious and consciously strives to understand its messages, then, following Winters (1999), one can all this the awakening of spirituality or, following Murray Stein (2011) the birth of the spiritual man who is guided by his self on his journey of individuation.

Summary

In psychodrama role as action method contributes to transcendence. The comprehensiveness and stratification of the role provide a way to study the parts of the complex behind an action, such as the social atom, in different circumstances. The state of true spontaneity furthers the dialogue between the conscious and the unconscious and initiates change. The impact of change is visible in the action and extends to the structure of the complex and the relations with the outside world. The conscious decision of a person to maintain the dialog between the conscious and the unconscious leads to long-term changes towards individuation and the birth of the spiritual human being.

The psychodrama director as a midwife of change

The psychodrama director is travel companion, a guide, and an agent of change. He functions as a midwife of change.

The relation between the psychodrama director and the protagonist is naturally one of dominance and dependence. It is therefore important that the psychodrama director is

conscious of his station of power as well as the pitfalls associated with power, dependence, and helplessness.

In the following I will examine the relationship between the psychodrama director and the protagonist as a psychological phenomenon, using the concept of transference and contrasting it with Moreno's concept of tele. The relation is impacted by the individual unconscious of both parties. The encounter affects the complexes of either one.

The role of the psychodrama director is also influenced by the force behind the complex, the collective unconscious. The archetypes, which make up the collective unconscious, each have their characteristic images and patterns of motivation and experience. They are congenital capacities which emerge in the human mind as instincts and images.¹⁸ Since these are very close to mythological themes, the study of archetypal figures of mythology – for example Dionysus and Hermes – can help the psychodrama director with reflecting his actions and the factors impacting his directing.

Transference and tele

In an encounter the complexes of both, protagonist and director, are present. They consist of role and counter role which call to each other. Such encounter can be studied as an intrapsychic phenomenon employing the concept of transference, or as a social phenomenon employing the concepts of tele.

Tele is a Greek word meaning the distance between two or more entities. It is a concept of sociometry. Moreno was more interested in the relation and its structure as shaped by choices and their changes. He was less interested in the intrapsychic phenomenon and personality.¹⁹ He criticized the concept of transference in psychoanalysis. He saw transference as the psychopathological variant of the tele process. For him transference occurred when the role of a given person B appeared to person A as something else than what B really believed to be presenting. To Moreno such role projected on a second person (or object) is a symbol.²⁰ Real and true encounter does not take place. Yet, a state of true spontaneity makes a true encounter and the birth of tele possible. Zerka Moreno (2003) sees tele as a process that unites people. It is love whenever in a relationship the felt emotions are experienced as mutual adequate. Such connection may be formed with anything in life be it people or objects.²¹

One can assume that the role projected onto another person is actually a counter role in the complex of the projector. His own complex-role invites this counter-role into a relationship. The role stratification helps to understand the psychological layer of the projector's role. It contains emotions whose passing on to other people is called transference with the response named counter-transference.

The focus of this study is the psychological stratification of the role, transference, and its impact.

Transference in the relation between psychodrama director and protagonist

The term transference describes an intra-psychic phenomenon which is active in a relationship. It is a transfer of emotion onto another person who then reacts with a counter-transfer. The protagonist might, for example, transfer his feelings towards his parents on the psychodrama director and challenge the director to answer to this role and the emotions and actions going with it. The director recognizes this challenge as a counter-transference. This offers great opportunity:

The counter-emotions at the different stages of a psychodrama reveal issues and persons which have in one way or another been important in the protagonist's life. The psychodrama director can support this by bringing those persons onto the psychodrama stage for the protagonist to encounter. At the same time he can step aside as the object of the transference. The transference moves from the psychodrama director to the auxiliary egos which represent those persons from the protagonist's life on stage. Freed from being the object of transference, the psychodrama director can now support the protagonist in studying his transferences.

The ego as centre of consciousness is the leader of action and maker of choices, decisions, and value judgements. This function of the ego is often impaired by the complex in the individual unconscious and the archetypal forces behind it in the collective unconscious. The unconscious in the human psyche is a force of nature. Nature knows no morals or ethical values, it just functions. For this reason it is also the responsibility of the psychodrama director's ego to reflect on the influence of those forces and the paths of action chosen.

To succeed in that task a psychodrama director should be able to recognize and reflect upon his own counter-transferences. He also should be reasonably conscious of the typical pitfalls of his own complexes. Understanding the archetypal forces behind them will be of help in this effort.

The archetypal force behind the role of the psychodrama director

Immediately at the beginning of a group the psychodrama director is confronted with the expectations of the participants and their dependence on him. The phenomenon of transference and counter-transference may easily activate a power- and helper-complex in him. The unconscious complexes of the psychodrama director can contain themes such as the need for admiration or acceptance, helplessness or vulnerability, disgrace and guilt, and

personal inadequacy and dependence. If they remain unconscious there is a risk that the drama to be directed deals foremost with the director's own needs for development.

The archetypes behind the power- and helper-complex are the healer, the great mother / father, or the ruler. As archetypes do, they represent general models for experience and action. These models may be constructive or damaging.

I have chosen two archetypes related to the power-complex whose qualities differ from each other to some degree, the gods Dionysus and Hermes from Greek mythology. The behaviour patterns they provide describe the psychological capabilities and modes of action of the psychodrama director. Recognizing those archetypes of power clarifies the power-related themes in the structure of one's own complex and furthers their evaluation.

Dionysus

Dionysus is the son of Zeus and the mortal woman Semele, who perishes when she perceives Zeus in his immortal glory. Zeus gives the child to the nymphs to raise and protect from the wrath of his wife Hera.

Dionysus is described as the god of joy and ecstasy, madness, wine and fertility. His cult was associated with the cycle of nature's regeneration. He is linked to ecstasy, running wild and free, but also to fear and horror. He is the god of surprise and change as well as theatre and participation. He is the worshiped boy who enjoys being the centre of admiration.

The positive action model provided by the archetype Dionysus appears in the opening phase of the group when the psychodrama director helps the group to create a relaxed environment and develop spontaneity. This strengthens the group's readiness and courage to overcome obstacles and boundaries, push aside old scripts and try something new. Giving room to emotions can often open avenues to change whether it is happiness and laughter or fear and sorrow. The director is not afraid of emotions, unexpected moments and their encounter on the psychodrama stage. He lets spontaneity be kindled just there where it naturally wakens at different stages of the process. He is able to perceive and trust in the natural cycle in the process of the group and the psychodrama.

However, the archetype offers also critical action models. A psychodrama director might, for example, emphasize the forceful expression of emotions as the primary objective of the psychodrama, an end in itself, or as a measure of successful direction. He might exceed the limits of his own skills. And he might brush aside the limits set by the potential weakness of the protagonist's ego, ignore his needs and wishes.

The fate of Dionysus mother shows the risk that the pursuit of divinity can take away the human realities of life to a point that it destroys life. The figure of Dionysus unites in itself divinity and humanity. Identifying only with Dionysus's divinity easily looks like hubris.

This way man loses touch with his own limited, human existence. If a psychodrama director denies his own vulnerability, dependence and helplessness, these will need to be carried by others such as the group members. Thus the director assumes the place of an all-powerful ideal human. Yet identifying only with the human side and denying the divine side might make it difficult for the director, in particular at the beginning of the process, to be the object of admiration. It might be [more] challenging for him to initiate action that produces spontaneity and shape a dynamic that enables change in the group as well as in the work with the protagonist.

The role of the psychodrama director and its challenges to function as guide and travel companion to the protagonist can also be found in the archetype Hermes.

Hermes

Hermes is the son of Zeus and the pleiad Maia. He is depicted as a young man with wings at his heels. Hermes symbolizes spirit and wind.

A clever and inventive child, Hermes was always on the go from his first day on. He offered his services to the other deities and served as their messenger. Hermes is a combination of divinity, human shyness and creative masculine strength, worshipped in particular by travellers, businessmen, and thieves.

The authority of the word appears to connect Hermes to creation. He was seen as the “logos spermatikos” (innate wisdom), the creative world, “a female-imitative ‘fruitful Womb of All’” and “The Perfect Word”.²² Hermes was also considered to be the incarnation of the logos of his divine father Zeus. Considering power and influence, many other cultures have similar deities, for example Thot in Egypt.²³ Hermes is also the god of crossings and boundary marks. In Greece it was customary to erect statues of Hermes at the crossroads in the form of pillars with a bust on top and a phallic protrusion below. In course of time these pillars became road markers showing direction.²⁴

Hermes is the messenger of the gods who travels between worlds and guides the souls to the underworld. He is able to cross borders, appear in unexpected places, and return without losing direction.

[At the latest] The positive force represented by Hermes is useful in situations where the force of Dionysus has broken the old patterns and script for action, when life and stage have been emptied in away. In this interlude there is a search for a new direction, a direction that allows for change. Hermes is a guide in situations where unexpected turns must be faced and decisions be made in chaotic circumstances. His positive influence becomes visible in phases where safe borders for the group are built and at the same time room is given to the playful games, experiments, and encounters represented by Dionysus.

The Hermes in the psychodrama director makes the inner role change to the protagonist possible. For a moment the psychodrama director is able to cross his own borders into the protagonist, sharing and understanding his experience, but he is also able to safely return into himself. The positive influence shows also in situations where the director allows true spontaneity, the dialogue between ego and self, to grow in a natural way, neither hindering nor influencing it. He is able to let the protagonist have the centre stage.

Hermes is a risk when the psychodrama director feeds the dependence of the protagonist and ignores the protagonist's need to strengthen his autonomy. The director might tend to manipulate and overactively influence the course of events keeping them from developing naturally, if he is unaware of the power of his words. In that case the director acts like a thief taking the joy of developing something new away from the protagonist and claiming it for himself.

Achieving autonomy requires a long psychodrama process. It takes time for the protagonist to internalize the function of the psychotherapist or psychodrama director as his own inner guide.

The cosmic role of the psychodrama director

As the psychodrama director reflects on himself in the course of the process, he is able to recognize his counter-transference and appraise its importance for his directing and himself. This way he stays in contact with the world of the protagonist and what is going on inside himself. He allows the unconscious, the self, to be along in the process and on the stage (in a variety of situations). As he allows the dialog between the conscious and the unconscious commence within himself, he is able to further the same process in the protagonist and the entire group, thus advancing individuation. The dialog of ego and self allows the psychodrama director to maintain a state of true spontaneity and readiness to play the different roles of a psychodrama director appropriate to the situation on the stage.

Through the cosmic role the psychodrama director becomes the midwife of change. Every layer of the director's role and subroles is enveloped and permeated by this connection with the cosmic and self. Winters (1999) and Blatner call these subroles psycho-spiritual.

CONCLUSIONS

The Moreno & Jung complex-model provides an insight into the structure of the complex and the importance of a role's layers for the changing of said structure. The psychotherapeutic process in a psychodrama can start by examining role from the point of social interaction This can lead to a change in action by way of dealing with the events

twisted around the core-emotion of the complex. Change starts on the action level in the role, but any change there has impact on the intrapsychic structure of the complex. Part of the complex gets integrated into the conscious. The ego is strengthened and consciousness expands.

The use of the role as action method in psychodrama allows the dialogue between ego and self to develop which in turn furthers individuation. As such, role as a method in psychodrama may well be considered a synthetic method similar to other working methods in analysis and Jungian psychotherapy.

In the process of individuation, roles become increasingly unique and a representation of the authentic self. If that process is supported by analysis, psychotherapy or psychotherapeutic psychodrama, individuation proceeds more fluently. Roles begin to assert a person's uniqueness and individuality. As a result a person's autonomy and his ability to create, keep up, or end relations grows. Social roles become more flexible and the ego is freer to make choices. In psychodrama one moves in the outer world of relations and roles, but at the same time also in the inner world of the psyche. The role as action method makes it possible to understand psychodrama as psychotherapy when the underlying psychological factors are viewed from the vantage point of Jungian psychology.

¹ Fox J. & Moreno, J.L. (1987) p. 63

² Moreno, J.L. (1978), p. 52

³ Moreno, J.L. (1978), p. 70

⁴ Ehnberg, L. (2013), p. 90

⁵ Ehnberg, L. (2013), pp. 58-59, 61

⁶ Ehnberg, L. (2013), pp. 19-21

⁷ Jung, C.G. (1995), GW 6, pp. 563-564

⁸ Niemistö, R. (2000), p. 84

⁹ Jung, C.G. (1995) , GW 8, s. 114-115

¹⁰ Moreno, J.L. (1978), pp. 69-70

¹¹ Jacobi, J. (1973),pp. 40-44

¹² Ehnberg, L. (2013) , pp. 31-32

¹³ Roine, R., (1957), p. 110

¹⁴ Jung, C.G.; (1995), GW 8, pp. 85-108

¹⁵ Ehnberg, L.(2013), pp. 91-93, 105

¹⁶ Moreno (1977), p. 91, 101

¹⁷ Moreno, J.L. 1978, p. 42

¹⁸ Ehnberg, L. (2013), pp. 58-59

¹⁹ Moreno J.L. (1978), pp. 642 ja 328

²⁰ Moreno J.L. (1978), s. 644

²¹ Moreno, Z.T, Blomqvist, L.D.& Rützel T. (2003), pp. 72-77

²² Walker (1988), s. 122

²³ Walker, (1988), s. 212

²⁴ Walker, (1988), s. 27

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Artwork

1. Roles in the Self - Grandell (2014) p.47
2. Layers of the Role – Grandell (2016) slide 7
3. Moreno & Jung complex-model – – Grandell (2016) slide 9
4. Stages of the complex – stages of change and transformation – Grandell (2016) slide 10

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Tuula Grandell (*1957) studied psychology at the University of Cologne, Germany (MPsy 1991) and psychodrama at the Finnish Moreno institute (TEP 2002) whose owner and director she has been since 2006. Following studies in group analysis and Jungian psychology, she became a licensed psychotherapist in 2007, now in private practice. She is also a supervisor and has worked for years with the occupational health service.

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Her special interest is the integration of psychodrama and Jungian psychology, a concept she calls Moreno & Jung, lectures also in Germany and Estonia.

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