

## Chapter 9

### The global task Sharing time and space

#### *Commentary*

Mnica Zuretti also sees a way forward out of the materialistic, atheistic society at the end of the millennium. She emphasises the cosmic in a way that highlights just how much it lies beneath all of Moreno's work and brings it closer to the surface in a way that makes it clearer. There is scope to argue that the Morenian concept of the co-unconscious has connections with Wilfred Bion's ideas of the unconscious processes of a basic assumption group (Bion 1961). Like Bion, Zuretti's work is rooted in clinical practice, and her chapter reflects her psychoanalytic background, as well as that of a psychodramatist who studied with Moreno. However, Zuretti's chapter also stresses, in a way similar to the systems theories of family therapists, how all of us network in the past, present and future.

#### REFERENCE

Bion, W.R. (1961) *Experiences in Groups*, London: Tavistock.

#### The co-unconscious *Mónica Zuretti*

J.L. Moreno defines the co-unconscious as the unconscious link between people who share their life processes, as, for example, couples, groups, families, friends, co-workers, or psychotherapist and patient.

We must look for a concept which is so constructed that the objective indication for the existence of this two-way process does not come from a single psyche but a still deeper reality in which the unconscious states of two or several individuals are interlocked with a system of co-unconscious states.... Co-conscious and co-unconscious states are by definition, such states which partners have experienced and produced jointly.... A co-conscious or co-unconscious state can not be the property of one individual only.

(Moreno 1977: vii)

The co-unconscious is developed during a shared time and space which belongs to a particular relationship. It includes, as well as the creation of that special relationship with all its vicissitudes, the history of the individuals involved in it. Our ancestors are gone but humankind as a whole will only be recognised when awareness of these individuals has reached the point where planetary consciousness is achieved.

Man develops his life in successive matrices—genetic, maternal, identity, family, social and cosmic—a continuous body of relationships which allow the drama, the action of life, to evolve. From those matrices will



emerge the roles which will be the builders of a differentiated ego capable of forming part of the chain of relationships which allow continuity of humankind.

Each one of these matrices is a network, an intricate knot of links formed by a protagonist and his auxiliary egos. Depending on the perspective from which these roles are considered their position may change and the individual who was a protagonist from one perspective may well become an auxiliary ego in another. This knot of relationships will have in action a co-conscious process which will be engraved at different levels of consciousness in the individuals who form these matrices.

All these relationships are based on tele, a two-way process which is enacted and at the same time registered.

The treasure of the co-unconscious is formed by the part of the relationship not acted (or acted but not named with words), not expressed, not known because it belongs to the secret realm of the genetic or cosmic knowledge, but nevertheless present in the net formed by the sum of the different matrices.

Personal discovery is the way into maturity, is a continual unveiling of the mystery hidden in the realms of the co-unconscious and will follow the path marked by the creative acts of each person's life that, like small pebbles of brilliant light, show the way from matrix to matrix.

### **BIRTH, A CREATIVE ACT**

Birth, considered as a creative act, takes place at a knot formed from the different relationships which belong to diverse matrices. The spirals in which these different matrices develop cross each other at different space times. At the moment a creative act is taking place all matrices coincide at one point and a change is achieved which affects the whole structure.

This change may occur in the direction of expansion, evolution and creation or follow the need for contraction of the gravitational energy. A creative act will always be a decision to choose between two possibilities: life or death.

At the instant of conception, there is a disjunction between the unlimited experience of the universe and the limited, progressive potential of the genetic code. At the moment of birth there is a crossroads, if one considers the infant to be the protagonist. There exist opposites formed by the encompassing experience of the cosmic matrix and the restraining matrix of the maternal uterus. There must be a decision to act and risk the adventure of the unknown.

It will be the genetic co-unconscious knowledge hidden in the baby's cells, joined to the co-unconscious knowledge shared with the mother during the pregnancy, which will resolve the outcome of the birth.

If both coincide, action emerges and the complementary movements which belong to the profound knowledge of the body will allow the magic of creation. The baby, gaining access to the many co-unconscious experiences lying in the deep reserve of his or her relationships, will place him or herself in the position required for his or her change of matrix and his or her subsequent entrance into the new dimension of an independent biological being in search of learning in a new life.

This position will have to respond and be responded to, by the mother, who will have to resort to her own resources of genetic and cosmic knowledge and her unique learned experience of family and social life. These resources come from her conscious learning of the roles in her many relationships and the co-unconscious knowledge which will enable her to develop, without words, the link with the baby, a link that will lead her to understand easily, in a correct tele relationship, the needs of that particular baby looking for an answer to its needs.

This life experience, this creative act, will be the beginning of the co-unconscious active process because it will be the first action performed by two individuals deeply linked in the same space and time on which

both lives depend. The creative act will include the long warming-up of the pregnancy as well as a prospective project. From then on every action will include the presence of the other. Human life exists only in a matrix of relationships that hold and contain it.

The family matrix is expressed by the father's role. His presence will facilitate the development of the act of birth and constitute a protective presence in the co-conscious understanding of the process, based on his own co-unconscious experience reactivated in the present situation.

The social matrix will give this particular act, taking place in its milieu, all the technological possibilities and care which are its patrimony regardless of the form through which they are implemented. In every culture the acts of birth and death are the most important ones, even if recognised and expressed in different ways. Part of this explicit expression and recognition belongs to the conscious realm, but its great secret is hidden in the shared co-unconscious which is carried from generation to generation.

Every single creative act, like the act of birth, takes place in a knot of relationships and will evolve by feeding from and creating a co-unconscious process.

Psychodrama, as the method based on the concept that every person is his or her own creator, will constantly work with and within the co-unconscious knowledge present in the structure of the social atoms that form the different matrices in which an individual's life unfolds.

Sociometry, the science of human relationships, will always take into account the way in which the different matrices participate, as well as the ways in which their complementary existence relates to each other. This will allow individuals to fulfil their spontaneity and creativity growth processes and become active members in each one of these matrices. Successive matrices will create and be created in a double co-conscious and co-unconscious process which will harbour the development of each particular individual. The circle of constant feedback between individual and matrix or individual and group will become a growth spiral.

### **DEVELOPMENT OF THE CO-UNCONSCIOUS**

The cosmic matrix is the reservoir of those experiences which belong to the planetary existence of the human race. From this matrix every human being brings the knowledge, engraved in his or her particular genetic code, of the actual life experience of his or her ancestors, especially that of his or her parents, including their nutritional habits and the added data furnished by the environment in which they are living—the earth.

After the instant of conception the growth and search developed through out his or her life will enable him or her, following the creative act of his death, to re-enter at a different level the spiral of the cosmic matrix. The circular movement of life will be transformed into a pyramid of transmutation transferred to infinite relationships by the co-unconscious.

Acceptance of the above concept depends on the cultural recognition of this knowledge which is present in Celtic, Inca, Egyptian and oriental societies but which is, however, very limited in western cultures. This reservoir will nevertheless be reached implicitly or explicitly through co-unconscious experiences.

In the genetic matrix a very subtle process of acceptance between the spermatozoon and the ovum expresses the existence of a tele relationship prior to the existence of a human being. For the first psychosomatic role, preceding even that of the breather, is the contacting role which appears at conception: 'The appearance or not of a zygote will be determined by the acceptance or rejection between cells when they contact each other. Tele in action at the microscopic dimension' (Giorgiuti 1988).

If acceptance is achieved, the genetic matrix will acquire concrete existence and an embryo will be formed. Its future development depends on the acceptance of all the matrices involved. This tele process will be the seed of the development of the co-unconscious.

The conjunction of a need for materialisation of the energy present in the cosmic matrix (which might be called spirit in some cultures) and the possibility of two cells coming together in the planetary realm, will create the genetic matrix producing an egg in search of a home. The maternal matrix will provide the egg with the holding and protection of the contacting role for the time necessary before self-sufficiency is reached.

Before birth, the deep connection between mother and child will take place between two bodies walking the path of differentiation towards the creation of the co-unconscious which will be created at the moment of birth.

### FIVE PHASES OF EVOLUTION

The identity matrix, formed by the relationship between mother and child, evolves from undifferentiation towards differentiation through five phases of evolution.

The first stage is complete spontaneous all-identity. The second stage is that of the infant centering attention upon the other stranger part of him.

The third stage is that of the infant lifting the other part from the continuity of the experience.

The fourth stage is that of the infant placing himself actively in the other part.

The fifth stage is the infant acting in the role of the other towards someone else.

(Moreno 1977:61–2)

Moreno's description of the identity matrix shows it proceeding from an all inclusive co-unconscious relationship, from the baby's perspective, to a two-way relationship with others.

The mother will acquire a differentiated status from the baby when in the co-unconscious there appears the co-conscious link that will maintain a secret co-unconscious shared knowledge between them. The mother will be the pole of the dyad capable of differentiation and, helped by the father's constant inclusion, will provide for the psychic health of the baby. The aim of a human being is to bring the secret unrecorded part to light with his or her own acting in life and the establishment of correct tele relationships in the subsequent matrices. The task of humankind is to understand the laws which rule the planet and their relationship with the cosmos.

The father will bring into the identity matrix the constant presence of the family matrix. During the undifferentiated stage of the identity matrix the father's role will give the mother-child dyad the necessary support for its evolution which will be of the utmost importance in the differentiation.

From the third phase on, the father's role will help in the process of differentiation to be established between fantasy and reality which will separate the co-unconscious from the co-conscious: The transition from the first to the second universe (that period when he becomes aware of reality and fantasy) brings about a total change of sociodynamics in the universe of the infant' (Moreno 1977:73). The co-unconscious, until that moment built within one relationship in all its dimensions, will now become part of a complex knot of relationships to be understood and developed. From now on the co-unconscious will be like the submerged part of the iceberg, allowing for the movements and actions of the ego in relationship with others in a group.

The family matrix as the social placenta will provide the child with the training ground for his or her social roles. Formed from the conjunction of other family matrices it will be the relative space time in which its members will form and create the roles through which they will be included in the social matrix.

The social matrix will give the family matrix the cultural patterns on which it will be based. Within this social matrix the cosmic and genetic matrices will express themselves and the family matrix will find a contained space for its development. In the social matrix, a network of relationships which is in constant evolution, will be created, according to the needs of the particular time, the social organisations (political, religious, scientific, etc.) which form the human social framework.

It is possible to consider therapeutic groups as part of this organisational matrix. The organisational structure will have deep roots in the co-unconscious network, and will not always be recognised and admitted by the rational part of our understanding of institutional development.

The co-unconscious is a process which will be active and in continuous change during individual and group life.

### UNIT OF EVOLUTION

The individual social atoms, intricately related to each other throughout the matrices, create a network of social matrices connected to each other by human relationships, a sociometric network which goes beyond the formal structure. This sociometric network can be considered as a jungle of several species which grow into a magnificent group of trees. Under the ground the roots dig deeply into the earth and stretch out over long distances. The sociometric co-unconscious network is the hidden energy that like the jungle with its roots, allows evolution in the planetary matrix to continue.

### THE CO-UNCONSCIOUS PROCESS IN GROUPS

Within a group the co-unconscious of the sociometric network in the here and now is the energy which sustains the group process. This process of continuous discovery, unveiling, creation and recreation, like the knitting and unravelling of Penelope's mantle, selects the positive and creative aspects from the destructive ones and allows the development of the group.

The continuous action of recreating the fabric of the group permits the different patterns that each individual draws to be part of the whole, while the total picture awaits the personal voyages of discovery of its members to reach the fruition in self-discovery and reunion.

When a group is created, there is already a tele structure existing before the group comes together that includes the personal history of all the members. This forms the basis of the particular tele structure that will later be developed.

The term 'group' was originally used in Italy to describe a number of sculptures, each one of them with a particular form depicting a theme created from different perspectives, but all together conveying a unique message. Each part of those sculptures has its own history, its own way of becoming an expression of life through the creativity of the viewer. The message, as a door onto new possibilities, will depend upon the way in which the sculptures are placed and the relationship between them. If they are separated the whole gestalt of that system will stay lost.

The here and now of a particular sculpture group expresses a moment, the mood of the person that looks at it, the history of humankind as seen by the viewer in relationship with who is looking at it. But at the same time each one of the pieces displayed will transmit the moment of its creation, the story of the material on which it was created, the evolution of the earth in the particular place from where it came. All these relationships will build, between them, a network in constant change.

Every time we work with human beings their many relationships are present, as when we look at a single piece of a sculpture group the whole complex appears. When the different parts are placed together, they

will create a network of relationships, a tele structure of the moment, just as the sculptures in the Bigeland Park in Oslo do for the viewer walking around them on any afternoon. But this tele structure will have an obscured aspect, the co-unconscious tele structure that will be hidden within, just as the image of the park on the night of a full moon will contain the dark side of the moon.

This structure in a group will be the actual link between the members who will connect themselves through attractions, rejections or indifference, and all the in-between possibilities, which will be the product of the here and now as much as the result of previous experiences.

This structure will have a parallel co-unconscious one based on the same forms of relationships. It will become apparent in psychodramatic work, when constantly creating and recreating the network of the group, whether it be a psychotherapy group, a family, a couple, a team or the internal group of relationships which form the perceptual social atom of each individual.

The energy that binds this structure together was well known to the Incas when they built a stone wall: to make a wall that will be strong and secure it is necessary to study the nature of the stones and to know their sex and the knowledge they have accumulated during centuries to be able to understand the possibilities of their staying together or breaking apart. This knowledge is considered even more important than their form or actual material. In this way walls have survived centuries without any addition to the energy between the pieces.

The energy that holds human beings together was described by Moreno in his 'Introduction' to the third edition of *Psychodrama*, vol. 1:

Tele (from the Greek: far, influence into distance) is feeling of individuals into one another, the cement which holds groups together. It is *Zweiführung*, in contrast to *Einführung*. Like a telephone, it has two ends and facilitates two way communication. Tele is primary, transference a secondary structure. After transference vanishes, certain tele conditions continue to operate. Tele stimulates stable partnerships and permanent relations.

(Moreno 1977: xi)

These relationships include a co-conscious as well as a co-unconscious recognition of the link, this aspect being much more extended than the conscious one. It includes the unrecognised body reactions, unknown social experiences, the religious and ideological activities and the long history of our ancestors, elements that link human beings through common experiences, many of them unconscious even to the individual but still forming part of the hidden co-unconscious of the relationships established as part of the life of one individual, one family, one race, one planetary inhabitant: 'Individuals who are intimately acquainted reverse roles more easily than individuals who are separated by a wide psychological or ethnic distance. The cause of this variation is the development of co-conscious and unconscious states' (Moreno 1977: vi). These two parallel phenomena are constantly present in any relationship. As in the act of birth two processes will be present in any action. Life will continue when these two processes relate to each other in a harmonious way, allowing the tele relationships to evolve, the creation to emerge and the constant exchange between the individual and his or her matrices to occur.

Psychotherapy intervenes at the moment at which this process meets with a resistance in any member, or the group, which can be expressed by painful suffering, absence of reaction or some other manifestation. It will supplement what the real relationships have not until that moment been able to provide or to resolve.

The understanding of these concepts makes it clear that it is necessary to include the development of the co-unconscious in any therapeutic intervention.

## CLINICAL EXAMPLES

### Cosmic matrix

The cosmic matrix appears in memories of events prior to the moment of birth or even to conception,

During a meeting the mother of a young over-developed 12-year-old girl says: 'When she was 4 years old she told me: "I chose you from the sky when I saw you with the children. I knew I was going to need love because of my differences, it is not easy to be accepted when you are different."' The mother is a teacher of handicapped children.

In another dramatisation the protagonist was recreating a scene in which she was holding her dog in her arms while her partner, from whom she wanted to separate but could not, was telling her: 'You are destructive, you are the one who is ruining my life.' The director asks her to think about another scene in which something similar may have happened. Her answer is: 'I can't remember, it never happened before, not with my parents', suddenly she starts to cry. 'I see my mother with a baby in her arms.' Sobbing copiously she says 'The baby who died before I was born.' She then takes the role of the mother and adds: 'It was not my fault, I just fell from the bus when I was pregnant and he got hurt.' Taking the father's role and still crying she says: 'It was terrible but it had to happen.' The director asks if the father is angry and the protagonist from that role answers that he is not the angry one but the baby is.

DIRECTOR: How do you know?

PROTAGONIST: I saw him.

DIRECTOR: Where?

PROTAGONIST: In the sky, there are only lights white lights and he looked at me very angrily and said...

DIRECTOR: Reverse roles.

PROTAGONIST: (in the role of the brother) I did not want to go.

PROTAGONIST: But it is not my fault. I saw him then, before I arrived. That is why I have been so afraid of babies and could not have one.'

This meeting of brother and sister created on the stage gives the protagonist an answer to many questions about her life.

During the sharing the group exchanges similar experiences and remembers especially the first scene played by the group, six months before. In it, after the dramatisation of the death of a family—father, mother and baby—known to some of the participants, the protagonist from the role of the baby had said: 'Do not cry any more, I am happy, we went away all together.'

This memory changes the group's perspective about life and death and brings forward the difficult situation of another baby about to be born without a family, who expresses his fear of coming into the world.

The protagonist of the previous psychodrama, teacher of the mother of this baby, sensing the continuity of life, realises then the possibility of becoming a protective figure to mother and child, without the fear of becoming too involved. After continuing the work for some months the baby was born without any problems. Once the psychodrama was finished it was felt that the subject we had been dealing with, since the beginning, related to all the members in one way or another.

It is possible to consider in these examples the presence of a process which starts its development prior to the moment of birth, a knowledge shared by the future human being and the significant others which is co-unconsciously transmitted. What is important from the point of view of the group is that this deep knowledge will appear at the moment the group's development allows the expression of these fantasies or realities.



## UNKNOWN KNOWLEDGE ABOUT BIRTH

The moment of birth, previously described as a creative act in which a knot of relationships come together, is frequently present in therapeutic work. It expresses the co-unconscious manifestations from different matrixes.

### Example

#### *Warm-up*

In a group that has been working for nine months, one member is selected to work on her feelings of uncertainty that cannot be placed in any actual life situation. It is a group of psychodrama directors in training. After being selected, the protagonist chooses the director who happens to be the oldest member of the group and who will direct for the first time.

#### *Dramatisation*

Scene one The protagonist describes her difficulty in seeing the scenery because everything is white-coloured and cold as marble. She is asked to reverse roles with that marble. She says:

PROTAGONIST: I am cold and white, I am a table in a surgical theatre.

DIRECTOR: Do you have a message?

PROTAGONIST: It is cold and needs care and love. (out of the role) It is so strange it seems to occupy the whole space, I feel very small.

DIRECTOR: Where are you?

PROTAGONIST: (lying on top of the marble) This is very big...it seems so, so big...no, I am very small. I am so cold. I have just been born. (she starts crying)

DIRECTOR: Are you alone?

PROTAGONIST: Yes. (the crying continues) My head seems to be open, I feel something that comes from that side. (she signals to her right talking in a very low voice)

DIRECTOR: Reverse roles and become that which you are feeling.

PROTAGONIST: I am standing beside the table, I am silent, I do not need words to talk to her, I know her deeply, deeply inside of me. (she turns round to the nurse) Please bring something to cover her, she is very cold after the bath.

DIRECTOR: Reverse roles.

PROTAGONIST: It is warmer. I hear a voice inside my head that says: I know her, she belongs to the Healers' Fraternity, she has always been with us. Poor baby, why did you take this difficult path? I know about it, we are all one. The secrets I am teaching you, passing over to you at this moment, will become yours later, much later. You will learn through the common way and you will discover later this secret knowledge of union, connected to other realms of healing powers, later, but now I say to you: welcome to the Healers' Fraternity as my ancestors welcomed me before. (she has talked in a clear voice, the sobbing has

She holds the baby tenderly, covering it with care, hands it over to the nurse and without saying a word walks away. She goes out of the room, sits down and covers her forehead with her hand.

DIRECTOR: Grandfather, are you worried?

PROTAGONIST: Yes, I know what a difficult path this one will have to tread, but it will be as it has to be, it is also beautiful.

DIRECTOR: Is there someone else here?

PROTAGONIST: Yes, the aunt but she will never understand.

DIRECTOR: Can we bring her in?

PROTAGONIST: Yes.

DIRECTOR: Reverse roles.

PROTAGONIST: (as the aunt) Are you happy Doctor, you seem preoccupied?

DIRECTOR: Role reversal.

PROTAGONIST: (as the grandfather) It is such a responsibility.

DIRECTOR: Do you want to hear the dialogue from the baby's role or from outside?

PROTAGONIST: From outside, in a mirroring position. Now I understand the message. It is a shared responsibility and a shared knowledge. Grandfather, thank you.

Very slowly she walks to the auxiliary ego in the Grandfather's role and embraces him.

#### *Sharing*

The protagonist says: 'I am not cold any more and I am calm. I always knew about the scene between my aunt and my grandfather and felt very rejected, now as I understand it and also understand the deep connection with him, my search as a healer makes sense.'

The other members of the group talk about their own births and share from the deep knowledge of being a healer. The director talks about her wish to become a grandmother and the responsibility of directing for the first time.

This responsibility or this worry was shared by the whole group. One week later the protagonist comes to the group with the news that she will be a grandmother.

#### *Processing*

In the processing in the next session, the group's relationship to the roles of the psychotherapist and healer were considered, the consequence of the co-unconscious warming up to the choosing of the protagonist.

The individual matrices show in this dramatisation the existence of a very deep co-unconscious relationship between grandfather and child, kept secret in the body language up to the moment in which the conjunction of the group matrix in need of a scene to express its anxiety, warms up the hidden memory and brings it into action.

At the same time, the strong co-unconscious link in the protagonist's actual family appears when she is able to relate the psychodrama, with the news given to her after it, about her daughter-in-law's pregnancy.

At the time of this psychodrama session the social matrix in Argentina was facing a dangerous situation: the country was suffering hyperinflation and it seemed only very radical action or magic could correct this. A possible way out appeared to require a different understanding of old messages. Money was not security any more. Society needed another system of values to be reborn in order to find the lost links between its roots and new projects.

When this psychodrama was considered, with regard to this particular social situation, there was a message to follow intimate inner knowledge and not the badly misunderstood programmes of reform.

The strong co-unconscious link in the group showed that the social co-conscious was in need of space-time relationships which could express the group's deep worry and bring to the surface the hidden resources kept in its co-unconscious.

In conclusion, it is possible to consider that the theme which emerges from a group will be played by a protagonist at the moment in which the group's co-unconscious warm-up coincides with an individual's, and that this in turn will always be interlocked with his or her family's matrix.

The group as a network is a real social atom deeply connected to the social matrix. It will have a co-unconscious network formed by the actual relationships within it plus the social atoms of its members rooted in the social matrix.

The subject dramatised by a protagonist, as in this example, will bring forward the group's theme and will always express the group's social concerns and their possible resolution.

### **PLANETARY INCLUSION**

The description of the co-unconscious includes the need of a shared space and time to create it. The changes in planetary communications have been expanding their boundaries more and more.

It will be possible to amplify the lens of the co-unconscious much more with the evolution of humankind, as what used to belong to an imaginary realm clearly appears more and more as a shared experience of groups of people at a particular time or space, re-enacted or transmitted through generations.

The American continent has the privilege of being the first crucible where this unveiling of real knowledge of the common experience of humankind takes place.

The next example will describe the conjunction between the individual, group, social and planetary co-unconscious.

The space: an International Conference; the time: the year of the commemoration of the discovery of America, and the five hundredth anniversary of the admission by the scientific and political powers of that time of the existence of a 'New World', knowledge already present in legends, sagas, and myths since very old times.

#### **First theme**

People arrived from all over the world. After the introductions, the enactment of a world map was used as warm-up. The image of this world was different according to each one's perspective. It was seen differently by people living in China, Vietnam, Australia, Europe, North or South America.

It was important to understand that there was a difference in the way people from different continents placed themselves in relation to others. A crucial moment arose when someone coming from Asia placed himself at the far end of the room and located the American continent in the middle. The image accepted by the Americans was not felt to be correct by the Europeans who considered the centre the right position for their own continent.

After some discussion the map was finished by taking into account the reality of being at the moment in the Northern part of the American continent, a situation that allowed for a compromise.

A conversation started about the work to be done: a sociopsychodrama. The contract between the group members and the leader was clarified and the sociodramatic and psychodramatic approaches accepted. The

socio-dramatic work would relate to the group's concern including the social reality of the here and now and the psychodramatic work would enact personal protagonist work related to the theme.

The reality of the world at the moment was discussed, the tearing down of the Berlin wall and the encounter of the east and the west were both considered an advancement that stretched around the world. This brought forward the economic differences, the misuse of power and the appearance of racial, ethnic, ideological and religious violence.

Wars were still being fought in several parts of the world and were considered evil, but there was a feeling that the rich countries regarded them as a necessity which maintained the status quo, even if these same countries happened to help in the development of the poorer countries.

This statement was very badly received by members of the western community, who felt it unjust and undeserved. All these subjects became very important in the group's dynamics and were brought to action.

The scene was set by a Slovenian. He created a scene where a group of Moslems and Christians were seen. The Moslems were being thrown out of their homes. They did not belong, even if they had lived in the same place for many generations.

It was very important to notice that although the majority of the group's members did not know one another or one another's history, the auxiliary egos chosen for the different roles were closely related to the theme being enacted. This showed the presence of a clear co-unconscious link underlying the scene.

Two members enacting the role of soldiers were asked by the director what in their personal experience had prevented them from acting such a role in real life. What began as a sociodramatic scene changed into a personal one, involving feelings and relationships, which although present in social events, are commonly regarded as outside individual awareness.

Both soldiers commented on personal situations which had stopped each of them from going to war. One, a member who came from Israel, mentioned a teacher. The other, the protagonist, said that his own son had been the reason. This boy had taken the rifle from his father's hand and declared that peace had to be kept above anything else, even if it meant losing one's own life.

The whole group regarded this statement as not only very profound because of its content, but also because of the emotions involved in the meeting of father and son. The strong reactions of both, which spoke of their mutual love, of the need for the father to meet his son with a different set of values and of the hope of the advent of a future world bore the imprint of an important change in the co-unconscious value system.

Part of the group was ready to conclude that peace must be maintained regardless what risks it may include. Others took a stand over the need to defend oneself in case of attack and the last group oriented itself towards confrontation.

The first group was the bigger one and sociodramatically the group was taking a position of commitment towards peace. The negative position of those against them, especially a small group of women, saved the wish for peace from being an illusion.

### **Second theme**

The second theme was economic power and dependence between poor and rich countries.

It was brought forward in a dramatisation in which the great demand surging from the Third World was changed into a sudden discovery of its own plentiful resources, which made it unnecessary to seek help from the first world and thus removed the reason for resentment.

This group found its own identity in individual and family relationships. Support was given by the care and love present in their small tribe.

An interesting phenomenon was observed when the other group, which represented the developed world and which was looking at the others, felt itself unnecessary. The group members turned within themselves to discover that their own security also depended on their close relationships. A great relief was experienced by the western community, especially by the European members, who said they were rather tired of being responsible for the development of society.

After this dramatisation the two groups were ready to recognise each other as human beings with the same needs and possibilities and realised that their supposed differences were limited to ideological, religious, or political positions.

Fundamentally, they concluded that if one group was capable of hearing or understanding the other, there was less room for manipulation and misuse of power.

### Third theme

The need to understand existing secret societies, such as the Mafia, was considered by the group to be an important issue. The question was presented by a psychologist who worked in Sicily and was interested in analysing the phenomenon.

As a warm-up to the process the world map was again brought into the room. Sicily was placed in the centre. Very soon it became apparent that this central position connected the island with the four directions of the compass, especially with North America.

The scene enacted was the funeral of a judge, very much involved in the subject, who had been murdered some months before. The real funeral had been a private ceremony attended, out of fear, by few people. The public ceremony was reserved for the burial of the policemen and the woman who had been killed during the attack on the judge. It was felt that the large public participation in this ceremony was due to the injustice of their deaths.

This funeral was enacted in the session and the protagonist reversed roles with one of the dead policemen. From this role he talked in a very calm voice. He described himself as a seed: 'I am a seed getting deeply into the soil. I reach the centre of the earth. It is very hot. I am expanding, I am the continuity of life. Each one has to describe his own circle: dying and being reborn.'

The group surrounding him fell into a total silence in profound quietness and peace. The message was felt to be a sacred one.

The protagonist was then asked to reverse roles with the earth. The role of a containing mother was immediately taken and with an act of birth the scene was transformed into a new dimension of awareness that touched the whole group.

It is important to point out that the woman chosen to be the mother belonged to the group that had been more upset about the commitment to peace made before. She was a few months pregnant and the scene enhanced her tender and loving attitude.

The whole group formed a circle. They were facing the mystery of life and its continuous flow. In their deep planetary co-unconscious level they were connected to the mysterious rites of the matriarchal Mother Earth, worshipped by agricultural, primitive cultures.

A very important contribution towards the understanding of the co-unconscious process, was the protagonist's discovery, the next day, that his best friend had drowned in the Mediterranean. In a very strong co-unconscious connection, he received a last message from his dead beloved friend, whilst enacting the psychodrama.

It is possible to look at the Mafia process as the last manifestation of a very old culture which worshipped, especially, the maternal and feminine power—the Earth. This continuing worship is not expressed through

open war, but by the deep unacknowledged struggle between brothers for a place within this Mother Earth, transforming that seed of love into hate.

The next scene enacted was the meeting, as brothers, of a Hungarian and a gypsy whom the first considered to be his friend. Their meeting occurred after a long walk that had begun in India for the gypsy and in the north of Europe for the Hungarian and taken them five hundred years. This period symbolised the long way that mankind has walked to enable people of different races and cultures to meet as equals through the breaking of internal and external walls.

#### **Fourth theme**

Finally, the group had to deal with the inclusion of new members who had arrived during the two days of the pre-congress. The group in which they joined, overcoming differences, provided a basis at the congress for the recreation, in the reality of the here and now, for permanent inclusion of everyone into humankind. This will only take place peacefully with acknowledgement of the common memory of our origins kept in the planetary co-unconscious.

The importance of this dramatisation lies in realising that what is looked upon as the worry of one particular individual, in fact includes the problems of many. This group's work made clear that the wish for peace and encounter throbbing in everyone can be fulfilled only if the basic needs of connection, love and understanding are met, balancing the need to express the aggression that the development of life generates. Hate and love must be transformed into the seeds of life and birth of a new planetary structure. This structure will allow the inclusion of those who have been separated by ideological, political or religious reasons. It will reveal that the misuse of power constantly creates the myth of brothers in permanent war with each other, which separates individuals from the deep connection with the co-unconscious shared links and forgets the reality of love.

This chapter purposefully ends without the processing of the technical aspects of these sociodramas. This is in order to allow the reader to link in with the co-unconscious process that maintains the continuity of life and opens new ways of relating to the realities of the world.

#### **REFERENCES**

- Giorgiuti, E. (1988) *Genetica y Psicodrama*, lecture given at the Centro de Psicodrama y Sociodrama, Buenos Aires (unpublished).
- Moreno, J.L. (1977) *Psychodrama*, vol. 1, 5th edn, New York: Beacon House.