

An assessment of expressive techniques from the perspective of symbolic psychology. Presentation of the “marionettes of the self” technique¹

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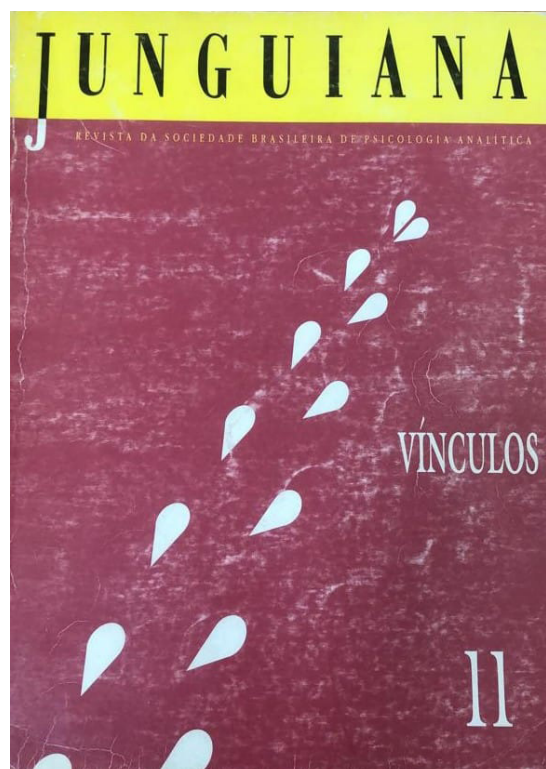
Abstract

The author compares exclusively verbal dynamic psychotherapy with psychotherapy that also employs expressive techniques within a symbolic and transference framework. As a result, expressive techniques are considered to substantially increase the potential of symbolic elaboration, due to the fact that symbolic meanings are activated to a greater extent and depth, along with a greater possibility of being experienced. The less participative and more verbal technique is compared with the more participative and less verbal technique and the second one is favored due to a greater production of meanings, a greater possibility for the therapist to exercise their vocation and creativity, the patient's greater cooperation in the therapy and a greater chance of the therapy's (including the therapist's) Shadow arising and being elaborated. Attention is drawn to the great danger of the projection of the Transcendent Function onto the analyst becoming defensive in exclusively verbal and interactive therapy. The author concludes with a warning

about the need for caution in the use of expressive techniques, as precisely due to their power to energize symbols and psychic functions, they can exacerbate defenses and worsen clinical conditions. In

Keywords

Expressive techniques, Exclusively verbal psychotherapy, Marionettes of the Self, Transference, Behaviorist Theory, Cognitive Theory, Psychopharmacotherapy, Conscious Archetype, Subject and Object in the Symbol.



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the second part, the author describes the expressive technique of the Marionettes of the Self and attributes its originality to its scope, which includes the transferential relationship. The characteristics of its parts and its assembly are described and its use recommended for therapeutic and pedagogical purposes in regard to teaching or supervision. Finally, in the third part, the author considers the restrictions on the active participation of the conscious in psychodynamic therapy and basically attributes them to its reductionism to the unconscious, both by Freud (repression and the Id) and by Jung (the

collective unconscious). Based on the proposal to expand the concept of archetype to also encompass the conscious and the concept of symbol to also encompass the objective dimension, the author proposes the symbolic elaboration from the perspective of both the conscious and the unconscious. Due to this expansion, the author theorizes that behavioral and cognitive techniques and even psychopharmacotherapy may also be used as expressive techniques of dynamic psychotherapy when they are exercised within the symbolic and transferential perspective. ■

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Part one

Introduction

Psychological concepts must be expanded to express the growing awareness of the immensity of the psyche.

Reductionism is the cancer of modern knowledge.

After a century of dynamic psychotherapy, many analysts increasingly recognize the limitations of psychotherapy focused on exclusively verbal elaboration. That glorious moment when miraculous interpretation would produce insight and healing can now be recognized as a magical result of the dissociated and omnipotent rationalism of the nineteenth century.

In breaking the reductionism of exclusively verbal elaboration, Jung was also a pioneer. His discovery of the active imagination method, his technique of face-to-face participatory analysis, and his adoption of drawing, painting, and sculpting techniques pointed the way beyond free association and amplification in analytic-based psychotherapy. Through expressive techniques we can go beyond the purely verbal interpretation of symbols and seek the end of the elaboration, that is, the symbolic development itself. Many were the pioneers of this path. Alongside Jung, I highlight the contributions from Séchehay (1960) in Switzerland and Nise da Silveira (1980) in Brazil, whose work officially started in 1946 at the national psychiatric center. The importance of the experiential component in these innovations was propelled by the way in which Jung used these expressive techniques to elaborate, understand,

and integrate the symbols of his own dreams and fantasies.

Today I tend to increasingly consider both verbal and non-verbal symbolic elaboration the center of psychic activity and psychotherapy. In this case, the interpretation is revealed by the symbolic elaboration and perceived by both the therapist and the analysand. I feel that Jung demonstrated many times in his life that living with symbols can contribute even further to their elaboration than their rational explanation.

I remember the impact for us young analysts training in Zurich when Jung's family invited us to visit the Bollingen Tower a few days after his death. In the room of one of the four towers, where Jung practiced active imagination, there was the figure of an old man with a long white beard, horns and large outspread wings painted on the main wall. From reading *Memories, Dreams, Reflections*, we learned that that figure represented Philemon, the old man who had appeared in active imagination to say that Jung dealt with his thoughts as if he had created them himself, but that Jung was mistaken, because thoughts have a life of their own, like animals in the forest (JUNG, 1975)

It is evident that Jung understood the meaning of this archetypal image as the expression of the transcendence of psychic contents to the Ego. Although he understood it, probably because of the importance of this image in the discovery of active imagination and the transcendent function, he felt that he needed to live with it intimately for the rest of his life. In fact, as musicians and visual artists experience life through the nonverbal hemisphere of the brain, images are closer to the center of the psyche than thought; therefore, they have a more archetypally loaded energy charge than discrim-

inated thought. The image of Philemon, with his beard, his horns, his wings and his face of wisdom, for example, causes such an aesthetic and emotional impact on us that would need a book to explain. For me, it was definitely significant that my five years of analysis in Zurich were marked by four paintings of images of dreams and fantasies, which I revisit from time to time, always with great impact on the experience of their meaning. When I think about these meanings rationally, the emotion they arouse in me is much more diluted. I want to believe that this is because the symbolic archetypal charge of the image tends to be more concentrated and archaic than the rational word.

Modern psychotherapeutic techniques seem to develop more and more toward experience: dramatic bodily techniques for expressing emotion; imagination-based techniques; plastic techniques, like sandplay and marionettes; oracular techniques; techniques that produce alterations in states of consciousness and verbal techniques at the service of the imagination, such as writing letters to complexes. The search for symbolic meanings is performed much more by the mobilization of symbols in their elaboration than by their rational interpretation, even if this is carried out by way of associations, whether they be made by Freud's method of free association or by Jung's method of amplification. It seems to me that the capacity of exclusive rational elaboration to cause psychic transformation has reached its limit. If this be so, the path of development of psychotherapeutic techniques is the path of mobilization of experience through expressive techniques. The great problem with this path, as we can already witness today, is the appropriation of expressive techniques by behavioral psychology and their use being rationally directed against symptoms, which leads to the emptying of symbols and their transformation into mere signs to be cognitively handled. When this is done, psychiatry and psychology lose the symbolic dimension that has

been enriched by unconscious findings during the twentieth century, the treatment of mental illness is mediocresly resignified and the theoretical psychic dimension is mutilated.

The omnipotence of the new and the reactionism of the old

As with all innovations, the use of expressive techniques triggers a polarization between the new and the old. Expressive techniques are popping up around every corner today, not as expressive techniques of the symbolic elaboration but as alternative methods of therapy, with a beginning and an end in themselves. Bodily experiences, hypnosis, polypnea with imagination, sandplay, runes, tarot, painting, poetry, singing and dancing are expressive techniques in psychotherapy. However, they are being employed as therapies in themselves. Our current addiction to the consumption of novelties does not miss the opportunity to hail each technique as the latest novelty and healing wonder for psychic disorders.

This attitude overextends the use of expressive techniques and they start to be applied indiscriminately by anyone without a theoretical setting or any responsibility for the consequences of their use on the personality. In this case, expressive techniques are used in irresponsible psychotherapy or "wild psychotherapy" (Freud). It is as if we were to apply vaccines or injectable drugs outside the scientific context by using non-sterilized needles, thus ignoring the discoveries of microbiology. In fact, this is how the AIDS epidemic spread so dramatically in Africa. For expressive techniques to be used responsibly, seeing that they are integrated into the discoveries of psychology, they need, in my view, to be exercised by taking the following parameters into account:

1. All things and experiences are archetypal symbols and structuring functions of the Self, be them personal or impersonal, individual or collective, and so are expressive techniques.

2. Symbols and structuring functions operate in the symbolic elaboration of the Individuation Process within the Process of Humanization of the Cosmos, as do expressive techniques.
3. The interaction of the conscious-unconscious polarity is present in symbols and structuring functions and also in the use of all expressive techniques.
4. The interaction of creative structures and defensive structures occurs in every symbolic elaboration and therefore also in every use of expressive techniques.
5. Transference (a concept expanded to encompass the interaction of the creative and defensive transference of the analyst and the analysand within the Therapeutic Self) exists in any human activity and must be perceived in the therapeutic relationship also during the use of expressive techniques.
6. The psychotherapist's didactic analysis is indispensable for the psychotherapy and for the use of expressive techniques.

Everything discussed herein about psychotherapy and expressive techniques is situated within the theoretical-operational framework of these six parameters. When expressive techniques are employed in psychotherapy outside these six parameters, their practice tends to be omnipotent, dangerous, irresponsible, and not very productive. "Science without conscience is the ruin of the soul", wrote Montaigne (1533-1592) back in the Renaissance.

The current growth of this omnipotent and charlatanic use of expressive techniques is being indirectly favored by analysts and analyst training institutions, which intolerantly cling to the traditional method of verbal elaboration, declaring that some or all expressive techniques are not analytical. Many analysts to this day consider expressive techniques to be omnipotent actions by the analyst that only serve to reinforce defenses. This reactionary orthodoxy prevents young analysts from learning these techniques

in seminars, supervisions and didactic analyses. As a castrating *senex*, this behavior has delayed the development of psychotherapeutic techniques in therapist training institutions and has encouraged patients to seek these techniques among professionals who do not have adequate analytical training.

Expressive techniques in SBPA's analyst training program

Having returned to Brazil in 1966 after my training in Zurich, I had the opportunity to participate in courses, seminars and group, couple and family therapy supervisions with analysts from Argentina. One of them, Fidel Moccio (MOCCIO, MARRODAN, 1976), coordinated workshops with expressive techniques of drawing, painting, dramatization and imagination integrated into the psychoanalytic framework.

In 1978, when our group from São Paulo and Rio de Janeiro was admitted to the International Association for Analytical Psychology as the SBPA, I included expressive techniques in our training program to be used not only in therapy, but also as pedagogical techniques to provide experience of psychological theory taught in seminars and supervisions.

This innovation created a problem with other analysts from Zurich, who did not consider many expressive techniques, such as psychodramatic techniques and group psychotherapy itself, admissible within a Jungian analysis. In this sense, it was with great relief and pleasure that I became acquainted at this congress (1992) with the work of Ellynor and Helmut Barz on the introduction of psychodrama for groups of analysts in training at the C. G. Jung Institute in Zurich (Küsnacht).

Expressive techniques versus rational elaboration

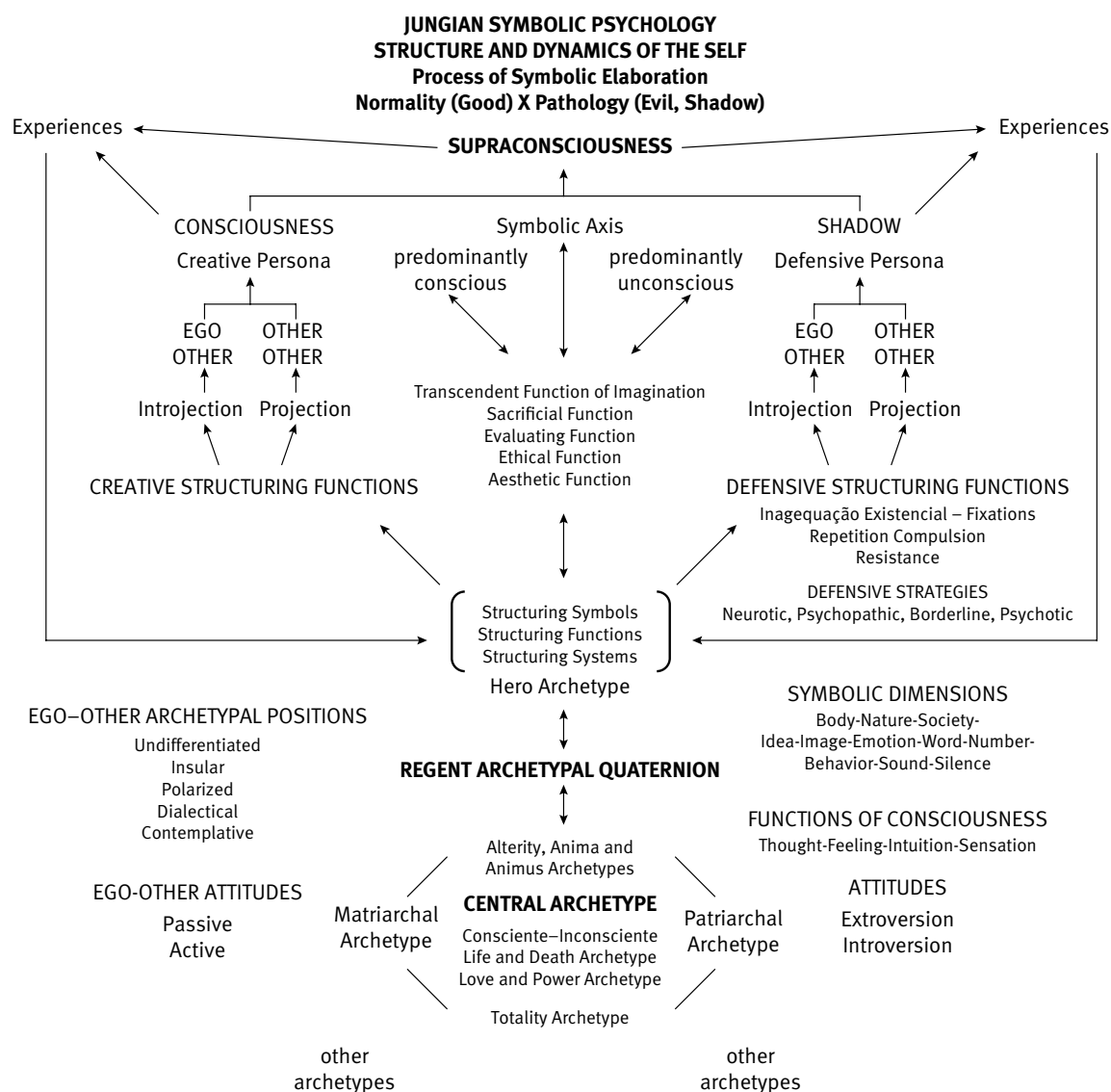
Psychological situations often have to be worked through so one can elaborate their symbols amidst heavily structured defenses. This process of symbolic elaboration involves the in-

teraction of creative and defensive structures to form, transform and express the Ego-Other polarity through symbols situated in both Consciousness and Shadow (Figure).

The Ego-Other polarity emerges and is discriminated through symbolic elaboration, passing from a state of indiscrimination to one of discrimination, which can be experienced in five Ego-Other positions: undifferentiated, insular, polarized, dialectical and contemplative.

ive (BYINGTON, 1990). This process is long and complex, as there are, along the Ego/Other-Central Archetype axis, countless symbols in varied degrees of discrimination. We often see parts of symbols at different stages of discrimination – some parts of a given symbol could be in the consciousness and other parts in the circumstantial or chronified Shadow. Thus, the symbols that are constellated in therapy are at different levels of Ego-Other discrimination.

Figure. Structure and dynamics of the Self



Fonte: Prepared by the author

They may be accessible to the Ego directly in the Consciousness or in the Shadow formed by circumstantial defenses, or they may be removed from the Ego by chronified defenses and thus present intense resistance to their elaboration. Symbols in the Shadow come in various forms of distortion that are incompatible with the logical process of consciousness. How to talk to the conscious Ego about a part of a symbol of aggressiveness that contains many Ego-Other polarities undifferentiatedly clustered in the Shadow? How to explain to the conscious Ego a defense of identification with the aggressor, in which the Ego finds itself in an inverted position with the Other in the chronified Shadow?

When the therapist verbally elaborates a symbol, they confront the symbol with the conscious Ego to continue its symbolic elaboration and to encourage the formation of the various Ego-Other polarities contained in the symbol, integrating them to the Consciousness. Verbal elaboration thus confronts two very different psychological states. One refers to the more differentiated Ego-Other polarity. The second includes the constellated symbol with its Ego-Other polarities at various levels of undifferentiation or, as psychoanalysis puts it, regression. Verbal symbolic elaboration is encouraged by the atmosphere of the therapeutic Self and by the repetition of interpretations. The proposal is simple but the difficulties are great, because the two states can be at very different levels of discrimination, especially when the indiscriminate to be elaborated is in the chronified Shadow. The duration of the therapy and the difficulty for rational interpretation to reach the Ego of the Shadow can cause the therapist to repeat the same interpretation many times. When this occurs, the analysand can adapt their conduct to the interpretation in order to satisfy the analyst, without retrieving the fixed symbol and actually transforming themselves. This occurrence is very frequent in long-term, exclusively verbal psychoanalytic therapies. The result is disastrous from the point of view of deep

psychotherapy, because the psychoanalytic therapy then becomes behavioral therapy, even if that is the last thing that the analyst wants.

Without expressive techniques to elaborate deeply fixed symbols, the tendency to stick to interpretive rationalizations is very great. Not to mention symbols like the those of phobias, panic or more intense depressions, which verbal associations cannot reach and for which expressive techniques are essential.

We must not confuse any verbal manifestation of the therapist with interpretation. To interpret is to assert a new meaning. Indeed, we must emphatically recognize that free association and amplification are verbal forms of symbolic elaboration and not of interpretation. Many therapists who interpret very little do a lot of symbolic elaboration verbally. However, we must also recognize that the analyst who requests the use of the patient's imagination is already practicing a non-verbal expressive technique.

The exclusively verbal elaboration often creates an illusion of understanding that alienates the patient from the transcendent function and the archetypal root of symbols. Within this illusion adorned with intelligence, vanity, culture, exhibitionism and admiration in varying degrees, the analysand can accept interpretations, which they do not experience, in order to satisfy the analyst and also show that they are intelligent. Over time, even if the analyst does not use technical terms, a network of meanings can form in the therapeutic relationship, which makes symbolic elaboration difficult and alienates the analysand from their individuation process.

Choosing an expressive technique for the first time is certainly the taking of initiative on the part of the analyst in the process. For many, this is a defensive, omnipotent attitude and an alienating intrusion. This can indeed be the case, but not necessarily. On the other hand, we must recognize that verbal elaboration can also be defensive, omnipotent, and even an intrusion that harms the process. As for me everything is a symbol, I have no difficulty reading the analyst's

silence as patience, continence and receptivity but also as omission, cowardice, ignorance, mediocrity, lack of sensitivity, laziness and even defense. The classical notion that the analyst's initiative is always omnipotent and intrusive is reductive and tends to debase the therapeutic activity and to curtail the capacity of the more creative therapists.

I do not mean that the use of expressive techniques and all the creative initiatives of the analyst cannot strengthen defenses and alienate the patient in the process. But passivity, omission and verbal elaboration can also do that. Everything in the psyche can be creative and defensive, it can favor authenticity or alienation, either through action or omission. In the case of expressive techniques, I believe it is much more advantageous for the analyst to expose themselves together with the patient than for them to be non-participative. This makes the Shadow and the analyst's defenses more apparent as well, allowing the analyst himself or herself to perceive them better and to work on them. Expressive techniques help the analyst to get rid of the know-it-all stance. In this sense, I think that, theoretically, the exclusively verbal and less participative analyst can have the same amount of Shadow and defense, but can hide them better, even from themselves. After all, within the Jungian concept of analyst-analysand archetypal identification (JUNG, 1981), non-participatory therapy is much more dangerous and treacherous in hiding the analyst's Shadow than the participatory technique.

In *The Psychology of the Transference*, Jung (1981) clearly places psychotherapy within the individuation process. Thus, Jungian analysis should be an initiation for people to learn and then continue to relate to the symbols of their dreams, fantasies and life in general for the rest of their lives. I learned from my own experience that exclusively verbal elaboration makes the analysand depend on the analyst to obtain meanings. This symbiosis is usually creative at the beginning of therapy but over time it can

become defensive. This symbiosis is based on the projection of the Transcendent Function Archetype of the analysand onto the analyst and on the analyst's introjection of this archetype. In the event that this symbiosis becomes defensive, the analysand's projection and the analyst's introjection also tend to do so. In this case, at the end of the analysis, the analysand will be dissociated from their transcendent function, leaving it defensively projected onto the analyst, which will consequently damage their individuation process. The analyst, in turn, by defensively introjecting the transcendent function, takes possession, like a vampire, of the connection of the analysand's Ego with the Central Archetype. This is one of the great dangers faced by the individuation process during psychotherapy.

It takes many analysands years to discover that explaining their symbols helped them to understand but did not transform their personality. As these symbols were not experienced and deeply elaborated, the explanations form a layer of thoughts that are independent from their conduct. The analysands learn the interpretations, pass them on to fascinate or torment friends and family, but in reality they do not change. Interpretation can create a false impression, even for the analyst themselves, that the purpose of psychic life is to be explained and known, and not first experienced and only then explained – when that is the case. Expressive techniques greatly favor the constellation of matriarchal dynamism in the analysis, while rational elaboration may favor patriarchal dynamism to the detriment of the basic matriarchal experience.

We must differentiate the use of expressive techniques for symbols to be elaborated and for symbols already elaborated. In both cases, the use of expressive techniques may follow verbal symbolic elaboration. These are, without a doubt, radically different situations in which the timing of the use of expressive techniques has to be taken into account. In the first case, expressive techniques have an enormous power

to intensify symbolic elaboration because they activate the archetypal root of symbols by mobilizing dimensions that are not easily accessible to the word. In the second case, expressive techniques can also be recommended, because they expand the context of symbolic elaboration, going far beyond the verbal context. We know that the symbolic dimension extends far beyond ideas and emotions (BYINGTON, 1987). The dimensions of the body, society and nature add components that are full of meanings, as well as sound and silence. Many symbols in these dimensions are distant in verbal elaboration and become accessible for elaboration with expressive techniques.

Three centuries of materialistic rationalism have inflated the power of the word, impoverishing its meanings and often turning it into something automatic and lifeless. Expressive techniques can revive words that have lost their symbolic wealth and become mere signs. The very fact that there is bodily and spatial movement in the therapeutic setting is already an energizing factor in the process and a significant expansion of the elaboration context.

There is a way for the therapist to investigate the effectiveness of expressive techniques in their daily practice. It involves the analyst's verbally elaborating a symbol in free associations and amplifications. They should then make use of an expressive technique and, in the end, compare the meanings acquired with those recorded in verbal elaboration. Even in the case of interpretations that seemed obvious to me before, I always get more meanings with expressive techniques. I believe it to be a fool-proof test for any analyst to assess the value of expressive techniques.

The use of expressive techniques requires the exercise of the analyst's creativity. If performed within the six parameters mentioned above, expressive techniques greatly increase the patient's knowledge, as well as the therapist's self-knowledge. Due to their creative power, they activate the analyst's and the analysand's Transcendent

Function and allow for a great enrichment of the symbolic elaboration in the therapeutic Self. This greater creativity provides a decrease in the meaning stereotypes that we tend to adopt over the years of professional activity. In this sense, expressive techniques, when properly used, are a permanent source of rejuvenation, growth, and self-assessment for the therapist. Even the therapist's permanently seated position in exclusively verbal elaboration tends to be a physical and psychic factor for the impoverishment and stagnation of the therapist over time.

Special considerations regarding expressive techniques

As a general rule of the use of expressive techniques, we must never forget that they often work as a multiplier of symbolic experience and, therefore, can cause the aggravation of defensive conditions and their neurotic, psychopathic, borderline and even psychotic clinical symptomatology. Therefore, we must always get to know a patient's personality from their normal and pathological history and by being in contact with them, their dreams, their crises, their previous analyses. It is important to have some understanding of their current dynamics, identifying, at least in general terms, their main defenses, the possible extension of their circumstantial and chronified Shadow and the interrelation between their creative and defensive structures before we make use of any expressive technique. In this initial period, the analyst should be predominantly passive, cautious and much more observant than participant.

The use of any expressive technique must be introduced in a cautious, "homeopathic" manner, so that at the end of the session and in the following session, the patient's reactions, the aggravation or not of their defenses and symptoms and their dreams and fantasies, including in the transference relationship, can be observed. Depending on the reactions observed, we may advance or retreat in the use of expressive techniques. This conduct should be

maintained throughout the entirety of the therapy, like someone who increases or decreases the intensity of the flame that maintains the transformation of a process. We, especially beginners, cannot be too careful.

Part two

The marionettes of the Self

This technique is based on the traditions of ludotherapy, including sandplay. Its originality lies in the breadth of its dynamic representation in the therapeutic Self, expressively outlining the interaction between creative and defensive structures and the dynamics of the transference relationship, as well as in its interaction with all other psychotherapeutic techniques.

People – the patient, family members, the therapist – are represented by dolls, which can be made of cloth and measure around twenty centimeters, like those found in ludotherapy stores.

I recommend that all the other figures be proportional or larger than the human figures. I do not recommend, for example, the use of animal figures such as lions or gorillas in disproportionate dimensions, smaller than their normal proportion in relation to the human figure. A spider, being a frightening insect, can be represented by a giant spider, disproportionately large in comparison to human figures, but never disproportionately small or even normally small. This undermines the dramatic expressivity of the representation. One must imagine that each figure could have a dramatic role in a marionette theater. The difference is that our marionettes will psychodynamically represent the drama of the individual or group, therapeutic or pedagogical Self, depending on the case in which this expressive technique is used.

The collection of marionettes

The marionettes can be arranged on shelves and on the floor against of one of the walls of the consulting room. The more aesthetical-

ly beautiful they are, the more attractive they will be for representations. Natural history museums are producing leather and fur animal figurines for sale which are very suitable for this purpose.

The collection will grow with personal purchases and contributions from friends and patients. Over time, they may even become a good theme for birthday gifts.

The choice of technique

The choice of an expressive technique must happen by synchronicity – the distinctive timing in a fully symbolic perspective. Patients usually see the marionettes in the first therapy session and say nothing. As the therapeutic alliance begins to strengthen, they may ask when they will use the figures. The initial expressive techniques can be simpler techniques, such as the painting of images, the representation of situations with cushions and certain dramatizations, such as role-playing with the participation of the analyst. With time come active imagination and the marionettes. Sometimes, one or another more expressive figure may be used for active imagination. This is not a rule. It is but one of many possible paths.

The expressive techniques are initially proposed by the analyst and the patient should ideally learn their use over time until they feel that they have them at their disposal for their expression.

Using the marionettes technique

In individual, couple or family therapy, supervision or teaching sessions, the marionettes are intended to express the Therapeutic or group Self as a whole and so are called the marionettes of the Self. They can also be used by the therapist to represent their psychological state at the end of a day's work. In this case, their association with active imagination is very productive.

The set of figures must be arranged in a vantage place in the room, preferably in the center of it. Its symbolism is very significant in this case,

as the walls of the room will form a mandala around it.

The human figures must be placed before the other figures, which will represent the complexes constellated creatively or defensively. This polarity between the human figure and the other figures to be elaborated is, in itself, a setting that promotes the elaboration process. We can say that the marionettes of the Self also include the audience, the director and the theater.

The placement of the human figures (seated and held in place by pieces of wood or stones, if they are made of cloth) initiates the assembly process. The figure representing the patient is essential. The figure representing the therapist must also always be present for the expression of the transferential relationship. The other figures will be chosen to represent problems, emotions, defenses. Deceased people may be placed lying down. Thus, the death figure should not be placed to represent a person who has died. The representation of death should be placed when there is a problem with death that needs elaboration, as in the case of pathological mourning. Spatial symbolism must be taken into consideration. Close figures can connote intimacy. Distant figures can indicate the difficulty of their elaboration. Huge figures, a very difficult elaboration. Positions behind people have unconscious connotation, and so on. No meaning is fixed. Everything is symbolic and subject to countless uses within the variation of meanings.

Assembly is done together. In the beginning, the therapist can be more active but they must always give space for and encourage the analysand's manifestations. Symbolic elaboration is already intense during the assembly process. The choice of certain symbols to represent emotions, complexes or situations can trigger transferential defenses and reactions that are important for the elaboration. As in any expressive technique, the purpose of the therapist's participation is to present the therapy as a two-way process and to prevent the patient from

being reduced to an observed participant. The proposal is that the analysand and the analyst increasingly become participant observers.

The assembly, by its own Gestalt, can already suggest the next step of symbolic elaboration, which can be verbal or any other technique, such as dramatization or written or abstract active imagination.

Expressive techniques and altered states of consciousness – hypnosis, hyperventilation and drugs

Expressive techniques are capable of neutralizing current defenses and facilitating symbolic elaboration. However, it is precisely in this power of expressive techniques that lies their danger of expediting a constellation of more serious defenses so as to operationalize the exposed Shadow, especially when it comes to techniques that alter the usual functioning of consciousness. The power of expressive techniques normally resides, as we have already mentioned, in their ability to increase the energetic charge of symbols and bring them into the here-and-now of the therapeutic session, which allows for greater efficiency of the symbolic elaboration. When they alter the state of consciousness, we add another factor to the Symbolic Axis represented by the diagram at the end. In this case, we alter the acuity of consciousness, which participates in and receives the result of the symbolic elaboration, and in doing so we promote the entry into consciousness of a greater load of unconscious characteristics, which are present in all symbols, but which reach a greater intensity the more serious the defenses that operationalize them in the Shadow are. That is why, as a general rule, expressive techniques must not be used before we can ensure there is a good structuring of the Ego. We acquire this notion through the verbal symbolic elaboration of symbols fixed in the Shadow. Therefore, expressive techniques should not be used when there are dreams suggestive of destructuring.

Hypnosis and hyperventilation are the most powerful expressive techniques. They must be employed only by experienced therapists, with the utmost care and only after other techniques have already been used. The use of chemical drugs, which were legally used in the 1960s, such as lysergic acid diethylamide (LSD), can no longer be used in Brazil, as they are now illegal. Symbolic elaboration of the psychopharmaceuticals that patients have been taking as adjunct medication, however, can and should be done. The states of altered consciousness that they produce are impressive and they can go unnoticed without elaboration. Patient and psychiatrist often analyze their action solely in terms of a change in symptoms. However, when symbolically considered as an expressive technique, psychopharmaceuticals can be included in the entire elaboration process underway in therapy, including in the greater or lesser functioning of defensive structures, as in the following example.

A fifty-year-old patient with several cases of depression in the family developed unipolar depression after marital separation. He cried a lot, had terminal insomnia and exhibited a drastic decrease in psychomotricity. He had been in analysis for two years and had separated due to having faced serious and insolvable problems in his marital relationship. After starting the antidepressant medication (Imipramine) prescribed by a colleague to whom I referred him, the patient displayed ambivalence with the relief he felt from the depressive symptoms. The elaboration with marionettes, dramatization and active imagination showed that when he relied on the medication to try to resume the neurotic way in which he had lived in his marriage, his symptoms tended to worsen and he needed to increase the dose of the medication. However, when he relied on the medication to abandon his neurotic behavior, he significantly improved from depression and could reduce the dose of the medication. We then perceived the antidepressant as a symbol of strength, which could be experienced defen-

sively or creatively, depending on how the patient used it. This elaboration was decisive for his transformation and the subsequent discontinuation of the medication.

One of the great values of the marionettes is that they can be seen not only during the elaboration through other techniques such as dramatizations but also afterwards, when analyst and analysand return to their chairs to continue the elaboration verbally.

The expressive techniques, marionettes included, should be employed in the middle of the session. The assembly of the marionettes must remain until the end and then be dismantled by the analyst and the analysand. Within a fifty-minute session, I usually dedicate the first ten to fifteen minutes to learn how the patient is doing in that session and the existential events and dreams they have had since the last session. These events may require exclusively verbal elaboration for the rest of the session if the experiences are already quite mobilized in themselves.

I try never to employ an expressive technique within an indiscriminate transference situation, especially in the case of a patient's negative defensive transference. I privilege verbal elaboration for the issue of transference before, during and after the use of expressive techniques. Transference elaboration during an expressive technique requires its interruption, at least temporarily. In this case, I return to the chairs to point out this interruption. These considerations are general guidelines, which can be changed depending on the needs of the therapeutic strategy. It cannot be forgotten that the style, timing and preferences of each therapist for different techniques are part of their individuation process at the professional level.

I turn to expressive techniques when I feel that verbal elaboration has been exhausted and that the activated symbols present contents that beg for the continuation of the elaboration. I prefer to use them in the middle of the session, leaving the final fifteen minutes for verbal elab-

oration in the usually adopted sitting position. This verbal elaboration must always include the analysand's transferential relationship so as to prevent the formation of a Shadow in the therapeutic relationship, depending on the way in which the analyst participated in the expressive technique. If the closing of the session requires more verbal elaboration, the ten-minute break in between sessions may be used for that purpose, if possible. It is important to take into account that the patient may, after the session, have to drive a car on the road or in the city or meet responsibility commitments that in themselves are already intensely mobilizing.

Expressive techniques can be learned individually or in groups, but ideally, they should be experienced during the therapist's didactic analysis.

Part three

The theoretical elaboration of resistance to expressive techniques in the cultural self

I would like to point out that the great difficulty and traditional resistance of analysts to employ expressive techniques is rooted, in my view, in the two major reductionisms of dynamic psychology: the reductionism of the symbol to the subjective content (BYINGTON, 1987) and the reductionism of the concepts of Id and Archetype to the unconscious.

We know of traditional reductionisms to sexuality; to literality, also called reification (parents, penis, castration anxiety, primal scene, for example); to childhood or to causality; to pathology; to moralism (envy and aggressiveness reduced to the death instinct or abstractions equated with spiritual values, for example) and to transference.

The sectorization or privileged valorization of a psychic dimension, such as childhood, resulting from Freud's brilliant discovery of the formation and deformation of the Ego through

primary relationships, is not in itself defensive. These examples of defensive reductionism enumerated above are rooted in the greatest discoveries of modern psychology. The reductionist defense sets in when the psychic whole is explained exclusively by the sector in question. The mutilating power of the reductionist defense is enormous precisely because it expresses symbols and structuring functions of the utmost importance.

The reductionisms mentioned above have already been well identified and reasonably elaborated (BYINGTON, 1990), although unfortunately they continue to be widely exercised. It is difficult for the Ego to let go of the reductionisms because they give the impression that the Self is smaller than it is, and the Ego thus feels less inferiorized in the face of the mysterious and transcendent grandeur of the symbolic experience, which relates the Ego to the archetypes within the Self.

The creative structuring function behind reductionism is sectorization. It allows working the symbols in compartments of the Self, which is important in the elaboration. The human being is not a boa constrictor. We can only eat a cow in steaks. When sectorization explains the cow only by the taste of the steak, however, the creative structuring function becomes defensive.

Creative sectorization is characteristic of matriarchal and patriarchal dynamisms, where it can occasionally become defensive. In the practice of alterity, creative sectorization is more likely to become defensive, because the attachment to matriarchal and patriarchal dynamisms encumbers the dialectical elaboration of polarities within the whole, which is an essential requirement of Alterity (BYINGTON, 1992)

The fact that the scientific, systemic and holistic fields of thought (derived from the dynamism of alterity) are today increasingly used to understand human phenomena in the planetary ecosystem is what has made the reductionist defense so mutilating for modern thought. In this context, the reductionist defense, operating predominantly in the dynamism of alterity, has be-

come the cancer of modern knowledge and the great expression of the omnipotent rationalist defense so present among us today.

Reductionism of symbol to subjective content

This very serious reductionism originated in the subject/object separation inherent in the mathematization and mechanization of scientific knowledge, as described by Capra (1982), but also, as I have insisted (BYINGTON, 1987), in the subjective-objective dissociation that accompanied the separation between science and the Church in the late eighteenth century.

Jung was greatly concerned with bringing together the subjective-objective dimensions in his work. To this end, he followed three major approaches expressed in the concepts of *Unus Mundus* (JUNG, 1963) synchronicity (JUNG, 1960b) and the psychoid (JUNG, 1960a).

Jung's approach tries to include the objective world ("nature") in a dialectical relationship with the subjective world within a whole, without however denouncing their historical dissociation and without challenging it at its conceptual root. This unintentionally leads to the ratification of this reductionism, because it is first considered as a fact that "inside" equals "subjective-psychic" and "outside" equals "objective-non-psychic", and then follows an attempt to conceptualize that both "inside" and "outside" belong to the same dimension, which is "miraculously" demonstrated by synchronicity, the *Unus Mundus*, or the psychoid.

In order to work on this ambiguity, which can only perpetuate the reductionism of the psyche to subjective content, and of nature to objective content, I amplified the concept of symbol to encompass, a priori, the subjective-objective dimension. This innovation allowed me to formulate a conceptualization of symbolic epistemology and symbolic science (BYINGTON, 1987).

This conceptual modification of the symbol seems to me to be a fundamental step toward the integration of psychology into ontology, as

proposed by Heidegger (1962), within which "being-here is being-in-the-world" (HEIDEGGER, 1962) and the philosophy of science, in which, according to Teilhard de Chardin (1962), consciousness is the result of the complexification of matter and therefore inseparable from nature.

Thus, the psyche is already in the world, that is, the psyche is inside and outside because the symbol that is its essential expression is subject and object.

The Ego-Other polarity, when related to the inside-outside polarity, now shows us that the Ego corresponds to what is inside and the Other to what is outside. However, both Ego-Other and inside-outside belong to the psychic Self through every symbol that encompasses them. A rhinoceros, for example, as a symbol experienced in a dream or on a visit to the zoo, will bring when elaborated characteristics to the Ego through introjection and to the Other through projection. As much as one studies and knows the objective characteristics of rhinoceros and so the Ego-Other polarity is discriminated and grows in consciousness, at no time will the rhinoceros leave the symbol of the Self. The psychological difference between the symbols of rhinoceros and unicorn, for example, is not the fact that the unicorn is inside and the rhinoceros is outside, as both are inside and outside. The difference lies in the property of concreteness that the rhinoceros symbol has and the unicorn symbol does not, which makes it an exclusively fantastic animal.

From the example above, we can understand that expressive techniques, including psychopharmaceuticals, despite having undeniable objective characteristics, are clearly within the Self when symbolically perceived. We may say, then, that psychopharmaceuticals are symbols that have different characteristics and effects due to the variation of the chemical composition of their concreteness. Not only placebos have subjective components. Psychopharmaceuticals also have them to a high degree. The effects of both can be greatly influenced by the physician's and the patient's creative transference.

The importance of the ontologization of dynamic psychology through the expansion of the concept of symbol discussed herein will be evidenced later when we consider psychopharmacology and behavioral techniques as structuring symbols, functions and systems that can be included in expressive techniques. First, however, we need to address the other immense reductionism of dynamic psychology.

Reductionism of the Id and archetype to the unconscious

In my opinion, when Joseph Breuer and Bertha Pappenheim (Anna O.) (BREUER, FREUD, 1974) arrived through hypnosis (talking cure and chimney sweeping) at the association of hydrophobia with the memory of their housekeeper's dog drinking water from a glass (BREUER, FREUD, 1974), something far more important than the dynamic unconscious was discovered. At that moment and for a second time, the creative power of the psyche was revealed to modern science, a power that is present both in consciousness and in the unconscious. A century earlier, this immense creative capacity had been discovered in Mesmerism. Albeit to a much greater degree in the first than in the second, in these two historical opportunities the Ego was still not capable of properly recognizing the strength of the psychic phenomenon. Kairos, the moment of the encounter of the Ego with its archetypal transcendence, had not yet arrived within science.

It was a synchronicity that Phillipe Pinel, the psychiatrist who opened the doors of medicine to the insane from the dungeons, should arrive in Paris in 1778, the same year as Franz Anton Mesmer, the Viennese physician capable of "treating" entire audiences with his wand, iron rods and mirrors. An expressive technique more suited for the circus than for the consulting room.

The collective fascination exerted by Mesmer and his theory of animal magnetism forced the most important scientific community of the time to take a stand. The Academy of Sciences in Paris appointed a commission headed by Jean Silvain

Bailly and comprised of Bory, Benjamin Franklin, Lavoisier and Le Roi, together with the School of Medicine, whose commission comprised Borie, Darcet, Guillotin and Sallin (ZILBOORG, HENRY, 1941). After its investigation, the commission concluded that the effects were due to imagination alone and so debunked the phenomenon of Mesmerism, dismissing it as unimportant. It was a synchronicity that Bailly and Lavoisier should later be executed on the guillotine, an apparatus invented by their colleague Guillotin which would become the symbol of mind-body (subjective-objective) dissociation at the end of the 18th century among the consequences of the science-religion dissociation.

In the late eighteenth century, the substantiation of the creative power of the imagination, clearly conscious and unconscious, was simply denied. At the end of the nineteenth century, the rediscovery of this same power, also clearly conscious and unconscious, including its metaphorical (symbolic) capacity to create neurotic symptoms like hysterical hydrophobia, was not entirely denied but reduced to the unconscious. Not even when Freud dispensed with hypnosis and developed free association as a method of elaboration did he stop reducing the Id to the unconscious and considering consciousness a simple epiphenomenon, a mere consequence.

Jung avoided reductionism to sexuality when he perceived libido as psychic and not exclusively sexual energy. He also avoided reductionism to childhood, to defenses (pathology) and to transference when he described the archetype and its prospective power within the individuation process as well as in the therapeutic relationship. However, he did not resist the reductionism to the unconscious and so located the archetype exclusively in the collective unconscious. Thus, both in Freud's and Jung's works, as well as in the works of their followers, what is manifest was identified with consciousness and what is latent with the unconscious, although it is obvious that what is manifest is conscious and unconscious, and what is latent is also equally capable of be-

coming conscious and unconscious when activated. This in itself exemplifies the extraordinary power of the reductionist defense.

The fascination with the discovery of the dynamic unconscious concealed, during the first half and much of the second half of the twentieth century, the notion that the psyche is in the world and manifests itself both consciously and unconsciously. Even the surrealist movement, which excited the visual arts at the beginning of the twentieth century, could not resist the power of such defense, although it is evident that its bizarre, unexpected and even grotesque manifestations were first and foremost the expression of the creative power of the imagination and only secondly were they conscious or unconscious. The reductionist defense distorted the interpretation of the surrealist movement, transforming it into the “art of the unconscious”. Jung challenged the reduction of the artistic and religious phenomenon, retrieving it from the reduction to the repressed unconscious, but he did not escape the reduction of all psychic phenomena like dreams, myths, religion and art to the creative unconscious. The interpretation of the subjective component of alchemy as the unconscious projection of alchemists on matter is one of his most unfortunate reductionisms, due to the central importance that alchemy occupies in his work.

The sectorization of the psyche into conscious and unconscious represented a great advance to modern psychology, especially in the study of defenses and unconscious manifestations, which were privileged. The reductionism of dynamic psychology to the unconscious, however, had disastrous consequences that further disjointed the relationship of the Western cultural tree with its roots, a relationship that was already so damaged by the subjective-objective dissociation and the reductionism of scientific knowledge exclusively to objective reality.

Reductionism to the unconscious placed the psychic and cultural manifestations of conscious initiative, such as philosophy and behavioral psychology, in the background. This

separated dynamic psychology from its historical roots and its behavioral sister. Jung’s reductionism of the subjective part of alchemy to the unconscious projections of alchemists is an example of the influence of the deformation of such reductionism on the understanding of European humanism. Myths, traditions, dreams, the creative process and even scientific creativity, when regarded as archetypal, were basically rooted in the unconscious.

As far as technique is concerned, the reductionism of symbols and their archetypal charge to the unconscious turned manifestations by conscious initiative, such as behavioral and cognitive techniques, into mere non-analytical supportive therapy.

The inclusion of supportive and behavioral therapies and psychopharmacotherapy in archetypal and symbolic perception

The reductionism of the Id and the archetype to the unconscious and the internal dimension prevented the recognition of the symbolic reality and the transferential experience of supportive therapies, behavioral techniques and psychopharmacotherapy.

Since the Ego-Other polarity is always formed and transformed by the elaboration of symbols, which operate in the conscious-unconscious polarity and whose elaboration is always coordinated by archetypes and ultimately by the Central Archetype, there is no reason to exclude supportive therapies, behavioral techniques or psychopharmaceuticals from symbolic and archetypal reality.

When their symbolism is perceived, we can employ them coherently within the patient’s individuation process, taking into account their defenses and the transferential process. When their symbolism is not perceived, they are then employed solely from the therapist’s point of view. This makes them exclusively literal, as the symbolic (and transferential) context in which they operate is ignored. But it is necessary to reit-

erate that even though it is ignored, this symbolic and transferential context continues to exist through the unconscious.

The perception of the limitations of classical analytical dynamic psychology in the treatment of severe unipolar depressions, severe anxiety syndromes (phobias and panic), perverse and psychopathic dynamisms, borderline syndrome, psychotic states, obesity, anorexia nervosa and drug addiction, including alcoholism, was accompanied by the adoption of many cognitive and behavioral expressive techniques for their treatment. Among these techniques capable of altering the psychic state and the behavior resulting from it are psychopharmaceuticals, whose future is very promising due to the growing development of psychobiology.

The development of psychopharmacology and cognitive techniques has driven many therapists away from the great achievements of dynamic psychology in our century, such as the symbolic reality, creative and defensive structures, the transferential relationship, therapy within the individuation process and the need for didactic analysis. I hope to have demonstrat-

ed herein that this growing and highly alienating and nefarious divergence can be avoided. If we elaborate and expand the concepts of symbol and archetype to encompass the subject-object and conscious-unconscious polarities, we will be able to include cognitive theories and psychopharmacology in the theory of symbolic development of the psyche. As far as technique is concerned, epistemological obstacles to perceiving and applying supportive and behavioral techniques, psychopharmaceuticals and all other verbal and non-verbal expressive techniques disappear, and they may all be used as a means of exercising symbolic elaboration within the interaction of creative and defensive structures, the transferential relationship and the individuation process. ■

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Resumo

Uma avaliação das técnicas expressivas pela psicologia simbólica. Apresentação da técnica “marionetes do self”

O autor compara a psicoterapia dinâmica exclusivamente verbal e aquela que emprega também técnicas expressivas dentro da perspectiva simbólica e transferencial. Considera que as técnicas expressivas aumentam consideravelmente o potencial da elaboração simbólica, pelo fato de serem ativados em maior extensão e profundidade os significados simbólicos, junto com uma maior possibilidade de vivenciá-los. Compara a técnica menos participativa e mais verbal com a mais participativa e menos verbal e favorece a segunda pela maior produção de significados, maior possibilidade de o terapeuta exercer a sua vocação e a sua criatividade, maior cooperação do paciente na terapia e maior possibilidade da Sombra da terapia (inclusive do terapeuta) surgir e ser elaborada. Chama a atenção para o maior perigo da projeção da Função Transcendente no analista se tornar defensiva com a terapia exclusivamente verbal e interativa. O autor conclui com um aviso sobre a necessidade de precaução no uso das técnicas expressivas, pois exatamente pelo seu poder de energização dos símbolos e das funções psíquicas, elas podem exacerbar

as defesas e agravar os quadros clínicos. Na segunda parte, o autor descreve a técnica expressiva das Marionetes do Self e atribui sua originalidade à sua abrangência, que inclui a relação transferencial. Descreve as características das suas peças e da sua montagem. Esclarece que o seu uso pode ser terapêutico e pedagógico para ensino normal ou supervisão. Finalmente, na terceira parte, o autor tece considerações sobre as restrições à participação ativa do consciente na terapia psicodinâmica e as atribui basicamente ao seu redutivismo ao inconsciente, tanto por Freud (o reprimido e o Id) quanto por Jung (inconsciente coletivo). Baseado na proposta de ampliação do conceito de arquétipo para englobar também o consciente e do conceito de símbolo para englobar também o objetivo, o autor propõe a elaboração simbólica igualmente a partir da perspectiva consciente e inconsciente. Em função dessa ampliação, teoriza que as técnicas behavioristas, cognitivas e até mesmo a psicofarmacoterapia podem ser usadas também como técnicas expressivas da psicoterapia dinâmica, ao serem exercidas dentro da perspectiva simbólica e transferencial. ■

Palavras-chave: Técnicas expressivas, Psicoterapia exclusivamente verbal, Marionetes do Self, Transferência, Teoria Behaviorista, Teoria Cognitiva, Psicofarmacoterapia, Arquétipo também Consciente, Sujeito e Objeto no Símbolo

Resumen

Una evaluación de las técnicas expresivas por la psicología simbólica. Presentación de la técnica “títeres del yo”

El autor compara la psicoterapia dinámica exclusivamente verbal y la que también emplea técnicas expresivas dentro de la perspectiva simbólica y transferencial. Considera que las técnicas expresivas aumentan considerablemente el potencial de elaboración simbólica, debido a que se activan en mayor medida y profundidad los significados simbólicos, así como una mayor posibilidad de experimentarlos. Compara la técnica menos participativa y más verbal con la técnica más participativa y menos verbal y favorece a la segunda por mayor producción de significados, mayor posibilidad para el terapeuta de ejercer su vocación y su creatividad, mayor cooperación del paciente en la terapia y mayor posibilidad de que la Sombra de la terapia (incluido el terapeuta) surja y se elabore. Llama la atención sobre el mayor peligro de que la proyección de la Función Trascendente sobre el analista se vuelva defensiva con la terapia exclusivamente verbal e interactiva. El autor concluye con una advertencia sobre la necesidad de cautela en el uso de técnicas expresivas, pues precisamente por su poder de dinamización de símbolos y funciones psíquicas, pueden exacerbar las

defensas y empeorar el cuadro clínico. En la segunda parte, el autor describe la técnica expresiva de los Títeres del Yo y atribuye su originalidad a su alcance, que incluye la relación transferencial. Describe las características de sus partes y de su montaje. Aclara que su uso puede ser terapéutico y pedagógico para la enseñanza o supervisión normal. Finalmente, en la tercera parte, el autor considera las restricciones a la participación activa del consciente en la terapia psicodinámica y las atribuye básicamente a su reduccionismo al inconsciente, tanto de Freud (lo reprimido y el Id) como de Jung (inconsciente colectivo). Partiendo de la propuesta de ampliar el concepto de arquetipo para abarcar también lo consciente y el concepto de símbolo para abarcar también lo objetivo, el autor propone la elaboración simbólica por igual desde la perspectiva consciente e inconsciente. Debido a esta expansión, teoriza que las técnicas conductistas, cognitivas e incluso la psicofarmacoterapia también pueden ser utilizadas como técnicas expresivas de la psicoterapia dinámica, cuando se ejercen en la perspectiva simbólica y transferencial. ■

Palabras claves: Técnicas Expresivas, Psicoterapia Exclusivamente Verbal, Títeres del Yo, Transferencia, Teoría Conductista, Teoría Cognitiva, Psicofarmacoterapia, Arquetipo también Consciente, Sujeto y Objeto en el Símbolo.

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