

## THE DEVELOPMENT PROCESS OF INDIAN WOMEN: A SOCIODRAMATIC STUDY

DR. SUSANA KRAMER DE M. OLIVEIRA, GEANA PATRÍCIA P. B. PEREIRA

**Abstract:** This paper is part of the Post-doctoral internship of the first author, and research of doctoral thesis of the second author. The sample was of six educated and university's professors women in India. The women were married, coming from middle-class, from three different religions, with or without children. The method used were three sessions of sociodrama, that is an ethnographic research method that allows the access to the feelings and thoughts of the participants on specific moments in their lives in past, present or future. The women produced representative images of phases of the development-education process in India. After production and reflection on these stages, the women were identifying in their family context, incentives and constraints that came from their families during the process of their full human development. Research has shown: 1) the importance of Sociodramatic like investigation method involving interpersonal conflicting aspects; 2) a development model of a typical educated woman in India; 3) family participation in the development process of Indian woman. This work will to discuss each of these findings.

**Key-words:** Indian woman; sociodramatic method; human development; family influences.

**Introduction:** This paper is part of the Post-doctoral internship of the first author, and research of doctoral thesis of the second author. Both the authors developed from the methodology of the Sociodrama, created by Jacob Levy Moreno (1889-1974), an ethnographic research method that allows the access to the feelings and thoughts of the participants on specific moments in their lives in past, present or future, being especially recommended for studies of relational dynamics (MONTEIRO, A.M.; MERENGUE, D. & BRITO, V., 2006). For Moreno (1993), "The true subject of a sociodrama is the group" (p. 412).

During the investigation, there are three permanent positions in the group of the research (MONTEIRO et al, 2006): 1) the researcher, acting as director of the scenes, which emerge in group interaction; 2) the protagonists, acting as actors in the roles that are being demanded by the created scenic contexts; 3) the audience, expressing their own opinions and feelings from the characters that are demanded by the scenes. Speeches, feelings and actions of protagonists are integrated in scenic contexts related to the researched theme (OLIVEIRA, 2008).

In this research, three sessions were performed, according the advices from Sociodramatic model, that requires each session unfolds in three specific moments (SEIXAS, 1992): 1) Warm up: moment for introduce the group and themes to discuss, promoting integration, as well as their personal experiences (MENEGAZZO, et al, 1995); 2) Role play: moment for performing the scenes according to the given theme, at which are developed the specific scenes that will be investigated; 3) Sharing or Processing: moment when the whole group stops the play, makes a circle again and expresses the own feelings and experiences (Sharing), and responds in a

personal way, the questions inspired by scenes, from drama of the session (Processing).

The sample was of six women (between twenty-seven and forty years old), married (between one and fifteen years), university professors from different religions (Hindu, Muslim and Christian). Four of them were mothers of children (between five and fifteen years old). The audience had being formed by three women: a gynecologist, married, mother and grandmother; a professor, divorced, and mother; a professor, single woman.

The meetings were recorded and/or filmed throughout the research process (BAUER & GASKELL, 2002), and then the data were transcribed. For this work, we analysed the representative images of phases of the development-education process in India, produced by the investigated women, coming of the first and second sessions: 1. Indian women development and changes in their life cycle; 2. Cultural accesses and impediments for Indian woman attend her personal needs.

**Results and Analysis:** Initially, we requested the protagonists to build an image that represented the trajectory of its life-cycle, being carried an interview by audience, about feelings and needs of the women, addressed to the character that represented each phase of the cycle. This trend line expresses the basic matrix of identity of the Indian women. Matrix of Identity is a concept formulated by Moreno (1993) which highlights the construction of human identity, through an evolutionary process that moves the tensions between belonging to someone and become a unique, singular person. The protagonists represented six specific steps of the identity matrix, which show moments of extreme duality in relational experience of Indian woman, and it was represented by six social roles: 1. The child; 2. The student; 3. The

university; 4. The professional; 5. The bride; 6. The mother.

The represented child was crying because he did not win his gift (a teddy bear) his father. The child is two years older than his brother, which his father had not forgotten birthday present. The audience described the feelings of the child: neglected, hurt, rejected. And your needs: compassion, attention, affection, love, comfort.

The represented student was thirteen years old, was well focused in her activities, was an unique daughter, and had many dreams in her life, as well as the desire to give pride to her parents, which wanted a good position in the society (such as medical or engineering) to her. The student wanted to be a medical to help women who suffer. The audience represented the Indian woman as a taut and charged person, regardless of her marital status, her socio-economic status, her education level, her facing tensions, her pressures. She feel broken, divided.

The represented university was twenty years old, and was "enjoying life". After graduation she will want to "become someone in society", and "match the family it belongs." The participants described her needs: "she needs good advices, complete guidance to know to decide what is right and what is wrong, because she is so excited that she can decide wrong".

The represented bride was 21 years old, was an newly married and she was worried with her future, because it was an arranged marriage and she did not know what would be their coexistence with the husband family. The protagonist said he felt very pretty and was enjoying the party, but that "this is the most confusing stage of a woman's life," since marriage is a definite dividing line in women's lives, because maybe she have to give up some things she has won and some dreams. She will have to adjust everything with her husband's family. "She will need to organize because it will hear many opinions, but after a few years people will ask advice from her."

The represented mother felt excited and happy, it was their first baby. "When she picks up the child, she says, 'my whole world is her'." She felt beautiful, complete with everything she has built, but also feel responsible for the child, and she will not have more time for herself. Besides, "If this mother lives in an Indian culture, and this is her third girl she wont be so good. And even an educated family will not enjoy it, and the mother will suffer." The woman does not belong to the origin family; she belong to the family for which her parents will pay the dowry when she marries. So "having a girl means you're watering one's garden, not your own."

After theses stages, the researcher asked where the line of life would end. The answer was: "It depends on whether the woman is married". This shows that the line would not progress if she did not marry, and,

moreover, that motherhood is the outcome of life, according Indian culture. After production and reflection on these stages, the women were identifying in their family context, incentives and constraints that came from their families during the process of their full human development. Also it was exposed the occurrence of an oppressive cycle which, they believe, the Indian woman can not escape: "She can be educated and marry an educated man, but his family can not be educated, and he will suffer mother's pressure, bringing demands on her."

**Final Thought:** Three positions arise in these talkings: to be daughter, to be professional, to be wife, to be mother. Here are two parts: Before marriage, and after marriage. Before marriage, she is daughter and have professional dreams. She wants to please her parents and combine her dreams with her parent's dreams. After marriage, she wants find a place for her in the husband's family. Each one brings a different tension. The daughter suffers because feel to be lessloved than her brother. The professional suffers because maybe she will have give up of acquired things when get married. The bride suffers because she didn't know who are the husband's family. The mother suffers between have a daughter, woman like her, but considered less-importance, or have a son, like her husband, and considered more-importance.

For Moreno (1992), there is a kind of suffering that becomes the person strong. He explains it through of term "protagonista", that means "protos" (from greek), the first; and "agonistes" (from greek), actor, agonist, competition (agon). The word indicated a fight to be the leading figure in front her own life. But, which is need for woman to be strong? Which the borders between the resilience ou stretching?

The continuity of the line of life seems motivated by this donation maternal home, reinforcing the ideology of motherhood, and marriage. The combination of these social and existential forces appear to act by promoting a specific resilience in family formation (SEYMOUR, 2006), leaving the other hand, a brand shutdown expressed itself in a poor self-care, or other, self care other motivated.

In processing, the participants defined a process of empowerment for themselves, empha-sizing such elements as: healthy self esteem, self respect, self-knowledge, self confidence and a clear demonstration of its capabilities, the development of an appropriate response in the face of conflict family balance in caring for others and yourself, open communication among family members, the strength to endure hardship, the priority of personal needs to the needs of the fami-ly, the delimitation of individuality in the Community context household, the motivation and awareness of the Indian woman. In this field, the awareness of researchers' own place in the family and

in the Indian society had a particular focus throughout the research: "Across India there are people like me. A condition of a country can be evaluated from the condition of women in that country."

The identity matrix of Indian Woman seems to be initiated on the basis of a not belonging, from the difference of gender. Paradoxically, will be the different gender that will bring her belonging, having the woman's parents the function of paying for this belonging. In the original family, the woman life a relationship based in the triangulation (Fonseca Filho, 1980): She - her father - her brother, in which she fight by father's love. In the husband's family, she will life a new triangulation: She - her own family - the husband's mother, in which fight to be owner of

her house. Theses triangulations will determine the place of all participants from these spheres. The woman's mother and daughter are allocated in an affective context that seems to be her "self's core", which, according Rojas-Bermudez (1980), fulfills functions of reception, recognition, appreciation.

Both the mode of participation in research activities (interactively), as the social and personal reflection made from that demonstrated a remarkable understanding of relational and systemic processes by the participants. The adoption of the methodology Sociodramatic as well as a theoretical framework - which values the representation of the family by the relational perspective - allowed the understanding of relational process as role play unheard, revealed in research.

### References :

1. BAUER, M.W. & GASKELL, G. (2002). *Pesquisa qualitativa com texto, imagem e som: um manual prático*. Petrópolis: Vozes.
2. FONSECA FILHO, J.S. (1980). *Psicodrama da loucura: Correlações entre Buber e Moreno*. São Paulo: Editora Ágora.
3. MONTEIRO, A. M., MERENGUÉ, D. & BRITO, V. (2006). *Pesquisa Qualitativa e Psicodrama*. São Paulo: Ágora.
4. MORENO, J.L. (1992). *Quem sobreviverá? Fundamentos da Sociometria, Psicoterapia de Grupo e Sociodrama*. V.1, Goiânia: Dimensão Editora.
5. MORENO, J.L. (1993). *Psicodrama* (9ª ed.). São Paulo: Cultrix.
6. OLIVEIRA, S. K. de M (2008). *Afetividade da família migrante: um estudo sociodramático*. Tese de doutorado. Instituto de Psicologia: Universidade de Brasília.
7. ROJAS-BERMUDEZ, J.G. (1980). *Introdução ao Psicodrama*. São Paulo, Mestre Jou.
8. SEIXAS, M.R.D'A. (1992). *Sociodrama familiar sistêmico*. São Paulo, Aleph.
9. SEYMOUR, S. (2006). *Resistance, in special issue, The Missing Psychology in Cultural Anthropology, Anthropological Theory* Vol. 6, No. 3 (2006).

\*\*\*

Dr. Susana Kramer de M. Oliveira/ Professor of Department of the Psychology/ UFC – Fortaleza/ CE/ Brazil/  
Geana Patrícia P. B. Pereira/ Doctorate of Department of Anthropology/ SHIATS – Allahabad/ UP/ India/