

Original Paper

From Affect to Spontaneity

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Abstract

Purpose: This article aims to make a comparison between two profound thinkers, educationalist, Jewish one is Spanish origin Northern European Baruch Spinoza (born 1632, died 1677) and the other is Mid Europe psychiatrist, Jacob Levy Moreno (born 1889, died 1974).

Method: Qualitative research methods were used to prepare this manuscript. Two main books and thirty-six scientific articles which are relevant to this study were scrutinized carefully to find out why their study domains are so crucial in modern daily life. Content and thematic analysis were used to draw a general look for two theorists. Maxqda computer program used for analyses.

Findings: From math studies to explain the universe, optical illustrations to make near objects in distance are the main concerns of Spinoza. Starting in medical help especially psychiatry to cue psychology mall adaptive behaviors and psychodrama to understand behaviors of routine in everyday life are the concerns of Moreno. Both philosophers are studied for understanding the interactions of objects to help people. This is also the modern life's societies not only in research places such as in academics but also to rise modern people in schools.

Implications for Research and Practice: Comparison between Spinoza and Moreno is the main aim in overall. It is recommended that all of the subjects, objects related to human interactions should carry onboard human interaction. Affection based interactions should be done in all settings. All people should be taken part in such intense human interactions to make a more meaningful life not only in intuitions such as school but also in daily life such as any meeting such as in public building corridors. It is concluded that Spinoza means affection and Moreno means spontaneity. How our affection and spontaneity affecting our daily life, expectancy from life and life from us can be a starting point for investigations.

Keywords

Spinoza, Moreno, affection, spontaneity

1. Introduction

Encounters and interactions have been shaping our lives. This is not new as old as humans and will be brand new as first lights of the sun. Spinoza, the Dutch philosopher, still is young although four centuries passed away. There are many writings which were written, have been writing and will be written upon him. His life philosophy still affects all over the world of ideas. His ideas are not only structural issues on math but also in other disciplines such as art, sociology, psychology and educational science.

The other character of this manuscript is Moreno. Although he is not popular as Spinoza, he shares the same destiny with him. Moreno is more mobile than Spinoza. From Romaine to Vienna, he visited a good deal of land in the world such as Africa and the United States. He is the founder of sociometry that is the backbone of modern sociology and psychodrama is the art of group therapy.

Math studies to explain the universe, optical illustrations to make near objects in distance are the main concerns of Spinoza. Having a medical degree and so on works, especially psychiatry to help psychology mall adaptive behaviors and psychodrama to understand behaviors of routine in daily routine life are the concerns of Moreno. Both philosophers made studies for understanding the interactions of objects to help people. This is also the modern life' educational psychologists not only in research places such as in academics but also to rise modern people in schools. This study is important for opening intens comparsison between Spinoza and Moreno like prālemenory studies (Usakli, 2019; Azevedo, 2017).

2. Literature Review

Affection is an intense feeling of love or like. Spinoza devoted a good deal of his life to get a clear explanation of affect, affection, and emotion. Baruch Spinoza (1677/1876 cited from Mandler, 2003) broke the still popular view of the emotions as bothersome intrusions and insisted that they can be seen as natural and lawful phenomena. He is one of the major expositors of the notion that the passions are essentially conative, that is, derived from motivational forces, just as Aristotle and Hobbes had asserted before him. For Spinoza the passions—pleasure, pain, and desire—are all derived from the drive to self-preservation, to maintain one's own existence (Mandler, 2003, p. 158).

This manuscript compares those main characters. Naturally great historic characters make this study important and valuable. That is why there is no paper issuing those characters. The limitation of the study is handing the study only in the frame of educational psychology. So it is better to start the definition of the main terms. These are educational psychology, psychodrama, and art.

The art as an umbrella term for all affectional forms of all encounters is not the main concern of this manuscript. That is why from dramatic expression (arts of stages) to musical existential or from paint that is imprinting of being in future to dance all poses of the whole of the body are all expressions of the being. As Baker (2015) indicated, works of Spinoza addresses arts in all subjects.

Psychodrama or spontaneity theater founded by Moreno (1985) requires participants, stage, techniques, and manager. Psychodrama is a therapeutic process of daily conflicts. Perhaps the most handicap of this group therapy is that it has been mentioning with only the founder.

Turnover, absenteeism, smoking, bullying, sarcastic seem to be a normal way of nowadays' school life. Contemporary researchers and prevention projects draw the apparent attention of policymakers in education to the new approaches for school interaction life such as social-emotional learning or self-determination.

The importance of this study is to arouse different aspects of school life in terms of two great philosophers Spinoza and Moreno.

Spinoza is still alive from the 15th century to today. He is in every aspect of life not only scientifically but also layman's life. In politics Celermajer (2019), post-modern social life of encounters Sagredo Aguayo (2019), political theology Robbins (2018), theology in general (Țăreanu, 2019), philology Toubert (2018), pragmatist way of philosophizing Fabbriches (2019), modern philosophy (Segovia, 2019), history of science (Nadler, 2019; Monaco, 2019), political thought (Field, 2019, sided from Skeoff, 2018); Mathematics (Usó-Doménech, Nescolarde-Selva, Gash, 2019), and his works in general (Di Popa, 2018). All these papers are only in the first two decades of the 20th century. Millions of references are apparent testimonial for the magnificence of Spinoza.

Only three centuries later from Spinoza, Moreno is one of the most powerful medical doctor, therapist, psychodramatist, sociometry test specialist and is still alive in the name of him by institutes in all over the world. The subject specialist knows him by the conversation with other folk but the founder of modern psychology Sigmund Freud "... You analyzed their dreams, I try to give them the courage to dream again ..." (Marineau, 1989, p. 30); "that is Freudian perspective reminiscence people their past, whereas Morenoin view forced to live people's memories and what they desire ...". This open entry shows that the modern world has no time to devote long hours to consolidate the dichotomous process that analyzes; action in front of others is much more than to grasp and therapeutic recovery.

Wieser and Ameln (2014) investigated his personal life. Scherr (2013) conducted research on social life in refugee camps. Sociometric structure in WW I (Scherr, 2014). An interesting study in positive psychology Orkibi (2019). Psychotherapy for patients in many aspects such as infertility, hospitalized, addictions, interpersonal skills (Terzioğlu & Özkan, 2018; Takis, 2018; Kress & Kern, 2018; Aas et al., 2018).

Spinoza is in every aspect of our emotional way of life mainly including in family (Parker et al., 2012). Motivating our life (Serrano, Losada, & Martin, 2016) his attempt to develop a vision of ethics in his work ethics, demonstrated according to geometric order.

From antic word to today people are in and within the theater, artistic, esthetic expressions. Moreno formulated his method drawing from the theater. He named it as psychodrama to separate from the theater.

The aim of this paper is to get cues between Spinoza and Moreno. Therefore two main books about those philosophers were investigated. The author Deuluetz who is a philosopher, artist, and Spinoza specialist in the book “Spinoza: Practical Philosophy” Scrinused carefully., Moreno’ colleagues and the book “Psychodrama since Moreno” that was written with Moreno is a counter source that was investigated in this article.

There is no work on a deep investigation between Spinoza and Moreno. This paper lays out how these two chief human engineers should be investigated in terms of emotion and spontaneity.

Garber (2019), compares social and natural science in respect need to well be of societies from the 16th century’s profound researchers. One of them is even Spinoza. Educational psychologist’s work should be as Garber (2019) indicated exploring man’s external and internal worlds, respectively.

3. Method

The qualitative research method was adopted in the research; comparative scanning method was used. While collecting data for research, attention was paid to use various sources and keep them up to date. Among these resources; scientific articles, books, web sites of philosophy and psychotherapy were used. After the data was collected, the analyzes and comparisons were made by using the document analysis method. The document review includes the analysis of all written materials containing information about the fact and case investigation. There is no need to make observations and interviews while collecting data in document analysis. The data were analyzed by following the steps of: (1) accessing documents, (2) checking authenticity, (3) understanding documents, (4) analyzing data, and (5) using data. To ensure validity and reliability, the data obtained from the documents was kept up to date. The data was interpreted, tabulated and objectively approached, and personal opinions and interpretations were not reflected in the study.

In this study, content and thematic analysis were used by cutting across data and searching for patterns and themes. Content and thematic analysis are totally two different qualitative data gathering methods. Their main difference lies in the possibility of quantification of data in the content analysis by measuring the frequency of different categories and themes, which cautiously may stand as a proxy for significance Vaismoradi, Mojtaba and Snelgrove, Sherrill (2019).

4. Results

This study compared Spinoza and Moreno in the context of affection and spontaneity. In content analysis, two different sources were used. One is “Spinoza: Practical Philosophy (Deleuze, 1988) and the other one is Psychodrama since Moreno Innovations in theory and practice (Holmes, Karp, & Watson, 2005). Table 1 at appendix illustrates most common words frequential distribution to aim for content analysis. The result indicates that affect, emotion, perspective, and spontaneity are the main nodes or codes in other words concepts. According to Table 1, 318 repeated words are affected. Here examples from three pages at Deleuze, 1988:

In page 27 there are 12 word of affects repeated:

...affectations. An individual is first of all a singular essence, which is to say, a degree of power. A characteristic relation corresponds to this essence, and a certain capacity for being affected corresponds to this degree of power. Furthermore, this relation subsumes parts; this capacity for being affected is necessarily filled by affectations. Thus, animals are defined less by the abstract notions of genus and species than by a capacity for being affected, by the affectations of which they are “capable”, by the excitations to which they react within the limits of their capability. Consideration of genera and species still implies a “morality”, whereas the Ethics is an ethnology which, with regard to men and animals, in each case only considers their capacity for being affected. Now, from the viewpoint of an ethnology of man, one needs first to distinguish between two sorts of affectations: actions, which are explained by the nature of the affected individual, and which spring from the individual’s essence; and passions, which are explained by something else, and which originate outside the individual. Hence the capacity for being affected is manifested as empower of acting insofar as i; is assumed to be filled by active affectations, but as a power of being acted upon insofar as it is filled by passions. For a given individual, i.e., for a given degree of power assumed to be constant within certain limits, the capacity for being affected itself remains constant within those limits, but the power of acting and the power of being acted upon vary greatly, in inverse ratio to one another. ...

Page 49 was consisted of the most frequent affects:

“... these states, these affectations, images or ideas are not separable from the duration that attaches them to the preceding state and makes them tend towards the next state. These continual durations or variations of perfection are called “affects”, or feelings (*affectus*). It has been remarked that as a general rule the affection (*affectio*) is said directly of the body, while the affect (*affectus*) refers to the mind. But the real difference does not reside there. It is between the body’s affection and idea, which involves the nature of the external body, and the affect, which involves an increase or decrease of the power of acting, for the body and the mind alike. The *affectio* refers to a state of the affected body and implies the presence of the affecting body, whereas the *affectus* refers to the passage from one state to another, taking into account the correlative variation of the affecting bodies. Hence there is a difference in nature between the image affectations or ideas and the feeling affects, although the feeling affects may be presented as a particular type of ideas or affectations: “By affect I understand affectations of the body by which the body’s power of acting is increased or diminished, aided or restrained ...” (III, def. 3); “An affect that is called a passion of the mind is a confused idea, by which the mind affirms of its body, or of Some part of it, a greater or lesser force of existing than before ...” (III, gen. def. of the affects). It is certain that the affect implies an image or idea, and follows from the latter as from its cause (II, ax. 3). But it is not confined to the image or idea; it is of another nature, being purely transitive, and not indicative or representative, since it is experienced in a lived duration that involves the difference between two states. This is why Spinoza shows that the affect is not a comparison of ideas, and thereby rejects any intellectualist interpretation: “When I say a greater or lesser force of existing than before, I

do not understand that the mind compares its body's present constitution with a past constitution, but that the idea which constitutes the form of the affect affirms of the body something which really involves more or less of reality than before" (III, gen. def.). An existing mode is defined by a certain capacity for being affect ..."

In page 99 only one paragraph contains 18 affect:

"Just as the capacity for being affected (potestas) corresponds to the essence of God as power (potentia), an ability (aptus) to be affected corresponds to the essence of the existing mode as a degree of power (conatus). This is why the conatus, in a second determination, is a tendency to maintain and maximize the ability to be affected (IV, 38). Concerning this notion of ability, cf. Ethics, II, 1 3, schol.; III, post. 1 and 2; V, 39. The difference consists in this: in the case of substance, the capacity for being affected is necessarily filled by active affections, since substance produces them (the modes themselves). In the case of the existing mode, its ability to be affected is also realized at every moment, but first by affections (affectio) and affects (affectus) that do not have the mode as their adequate cause, that are produced initially by other existing modes; these affections and affects are therefore imaginations and passions. The feelings-affects (affectus) are exactly the figures taken initially by the conatus when it is determined to do this or that, by an affection (affectio) that occurs to it. These affections that determine the conatus are a cause of consciousness: the conatus having become conscious of itself under this or that affect is called desire, desire always being a desire for something (III, def. of desire)".

It is apparently seen that "affect" is the main concept that stands for Spinoza.

Affect, emotion, perspective and spontan also scimmed for Moreno in the book Holmes, Karp, Watson, 2005. 237 times word of spontan repeted. Here some examples from pages:

The word "spontan" 12 times repeted at the page 35:

"... One participant found it helpful to connect with her shadow self. As she searched for what was blocking her spontaneous expression, removing each doll brought her nearer to her interior self. 'If I am spontaneous I show my vulnerability, I show fear; if I show fear I show need, and if I show need I may become spontaneous, and if I am spontaneous I will be annihilated'. Annihilation was a common block to spontaneity in this group. It led to a discussion of the need to draw on the light and dark sides of oneself for the fulfillment of spontaneity. But the fearful business of risking the dark and potentially destructive parts of ourselves seems to create intense fear of disappointment and therefore the self closes up or disappears. In the moment of fear, one is reminded of childhood attempts at spontaneity which were punished or not rewarded. The parental statement, 'I want, doesn't get' can be an example of this dampening effect. We need to use both joyful and dark energies in spontaneous production. Another participant who connected with her shadow self later reflected: In psychotherapy, while it is important to touch and understand the personal/historical origins of one's own angst, it is also essential to accept and own one's 'shadow' for this provides life-giving energy towards creativity and wholeness and liberates us from the continuing need to blame others or 'life' for our insufficiencies. To live creatively, then, is to live with paradox—to embrace the two sides of oneself mirrored in Joy and

Despair, Life and Death (Elizabeth Ash, 1989, unpublished manuscript). A later use of this technique is to start with the largest doll already empty and go down in size with each revelation. For example, I will be spontaneous because I won't be annihilated. I won't be annihilated because I won't show fear; and so on, up the dolls as each is put together again. The most common answers as to why 'I won't be spontaneous' were: I won't belong. I might be annihilated. I might not be liked. I might be a nuisance. I might not be loved. I don't trust myself. Many people felt that the original message given by a parent figure was: 'Be careful not to react naturally because that will cause trouble'. The message later in life after entering therapy, becomes the opposite of that: Trouble exists because natural responses have been aborted. Be yourself'. It is interesting to note that the single most sought-after state for people asking for psychological help is 'to just be me'. To 'just be me' takes courage and confidence. Courage and confidence can be trained in people, with the support of a group. This curious conflict between being yourself in one situation and not being yourself in another situation restricts many people throughout their lives. Training for spontaneity, a seeming contradiction in terms, helps people reverse the negative dictum, 'Do not be you', to the positive one, 'Be you'. They learn both adequacy and appropriateness of a given response. Where spontaneity has been severely prohibited, the person may become anxious or hyperactive. He or she learns to do anything, just to be doing something. The opposite may also occur. The individual may close down entirely and be fearful of doing anything at all ..."

13 times at the page 38:

"been there before and would be again. These were 'token' paintings, that is to say each painting was a copy of what had been done before. For example, a rose-covered cottage, a token seascape, a token still-life—none very interesting or having a feeling of inspiration. Ken then gave a talk about the importance of using stories as a basis for their paintings. A farmer's wife, who lived near us, asked if she could tell a story. Excitedly, she told us about the drunken sale of a pig. One night her husband had arranged to sell a pig. The buyer arrived and the two farmers began to chat and drink. After much drinking, at one o'clock in the morning, by moonlight, the two farmers tried to push the pig into the back of the buyer's car so that he could take the pig home. Both farmers, and their wives, laughed and shoved the pig into the back of the car. Margaret, the teller of the story, said she'd never forget the sight of squashing a pig into the back seat of a car by moonlight. What an idea for a painting! This idea became the basis for her new work and the spontaneity level entered her creation at last. Spontaneity prepares the subject for free action. If the warm-up to an act is achieved and the person fails to complete the act, it is like being in labour forever without a birth. Anxiety occurs when the full state of readiness is aborted. When anxiety is high, spontaneity is low and when spontaneity is high, anxiety is low. It is suggested by Paul Holmes that the presence of anxiety is the cause of a loss of spontaneity: 'it is increasing anxiety, associated with physiological changes needed for an adequate physical response to danger which reduces spontaneity and the ability to find creative solutions' (Holmes, 1992, p. 143). 'Spontaneity is the state of production and is the engine that drives the creative act' (Moreno, 1953, p.

334)”.

The creative act—four characteristics

In Morenian theory there are four characteristics (referred to as characters) in the creative act (Moreno, 1977, p. 35). The first character is its spontaneity. The spontaneity prepares the subject for free action. The second character is a feeling of surprise, the unexpected aspect of the act. The third is breaking the existing reality in some way. And the fourth character of the creative act is acting *sui generis* or in a one-of-a-kind state. In order that the moment is *sui generis*, a change must take place in the situation, the change must give a feeling of novelty, and the perceived novelty involves activity from the subject, an act of warming-up to a spontaneous state (Moreno, 1977, p. 104). Margaret’s story of the pig illustrates the four characteristics of a creative act. The novelty of pushing a pig into the back seat of a car in the moonlight creates an excitement to impart the tale. Producing the story is allowing it to call out and be released from the person who experienced it. This raw immediacy forms a process that demands telling. When that must-tell phenomenon is allowed to unfold, spontaneous expression occurs. The feeling of surprise is evidenced throughout the story. No money for the sale was ever mentioned, for example. The manner of selling the pig, the drinking and the socialising were the key surprise elements. The actual sale of the pig happened at the end of the story. It broke existing reality because one’s eyes see an illusion. It is hard to contemplate pig sales at this hour or in that light. It certainly was a one-of-a-kind state (fourth characteristic) as the business interreaction came as an aftermath of an evening’s enjoyment. The sale of the pig was a small detail in the larger backdrop of acres of farmland, farmhouse, cars, tractors, all drenched in moonlight. Brueghel’s paintings of Flemish scenery have the same quality of spontaneity and surprise that break existing reality and create novelty. In *The Fall of Icarus* you see the foreground taken up with a farmer ploughing his field and in the very background of the painting is the small figure of Icarus falling from the sky. I like this painting enormously. It speaks of the most important subjects in life appearing as detail. In the novel work of Brueghel, his spontaneity allows him to take a huge subject—Icarus falling from the sky—and set it in perspective among the significant everyday acts of the Flemish peasants. Each act of theirs is”.

In page 42 there are also 13 times repeated word of spontan:

“The above are my observations. It is easy to recognise when the climax of expression is over. In act hunger, usually the level of spontaneity enables a creative result.

The level of spontaneity enables a creative result

Recently I worked with a protagonist who had been severely abused by an alcoholic father and emotionally abandoned by a domineering mother. In setting up the scene of her present bedroom she reversed roles with the most significant object in the room, her teddy bear. ‘I’ve been with you thirty-two years. I’ve never betrayed you like they have. I will be with you during this next difficult period, as I always have been’. The protagonist looked rather shocked to think that this bit of worn fur was the most loyal and fiercely supportive member of her family. In later scenes, when she needed to trace the origins of her own drinking pattern, a fearful confrontation with her father was needed. She

felt she hadn't the strength to stand up to him. 'Who could?' I asked her. She then took the role of her bear, bared her teeth at father and went to a scene where he beat her. In the role of the bear, she finally ventilated some of the rage pent up inside her and spoke of the gross indignity of her treatment by him. It was the first time a full-blown confrontation could occur and her hunger to act was completed. Her spontaneity in life had been blocked by her real fear and anxiety of further abuse. This new response to an old situation with her father was just what was needed to break through her role boundaries. The phenomenon of spontaneity has effects in the body. The life energy that is created during the force of the spontaneous act can alter the mind/body state. Spontaneity is the factor animating mental phenomena to appear fresh, new and flexible. This intense feeling of novelty seems to be the result of cognitive restructuring. The actor/thinker replaces known solutions with newly recognised behavioural possibilities. Spontaneity lies at the fountain of this transition. Leonard Laskow, a pioneering physician working on mind/body medicine, states that the physical body is a field of energy that has taken a particular form and by restructuring energy patterns through focused intention and imagery we can ameliorate or even cure (Laskow, 1992, p. 189).

The relationship of spontaneity: creativity and how it fits into psychodrama directing

Spontaneity is the engine that drives the creative act. The process of psychodrama involves the movement from cultural conserves with stereo-typically prescribed roles to an increased role repertoire borne out of spontaneity. Protagonists develop greater role-taking skills and are released from their old frozen attitudes and roles, becoming more authentic and open. It seems reasonable to assume that as protagonists experiment with new roles in the psychodramatic situation, they begin to change feeling and thought in their new roles. Subjects report beginning to see their world differently and look at their own lives from a new perspective. Psychodrama presents an array of novel situations which require the total attention of the protagonist and group members for the production of adequate responses. The opportunity for the emergence of spontaneity is maximised in creating new behaviour. The lead person in creating new behaviour is the director. The director should be a model of spontaneity for group members to emulate. Just as the protagonist sets the role of the 'other' in the session, the director sets the role of 'the spontaneous group member'. Though issues of transference are minimised rather than maximised in psychodrama, the role of good parent or bad parent exists for many directors with a particular group member. It may be a conscious effort for a director to play a good parent for a damaged protagonist. This necessitates responsibility and..."

Moreno means that affect, emotion, perspective and spontan.

This study compared two ideolog Spinoza and Moreno the below figure illustrates two thmes connections between nodes. When Spinoza is affect Moreno is spontan.

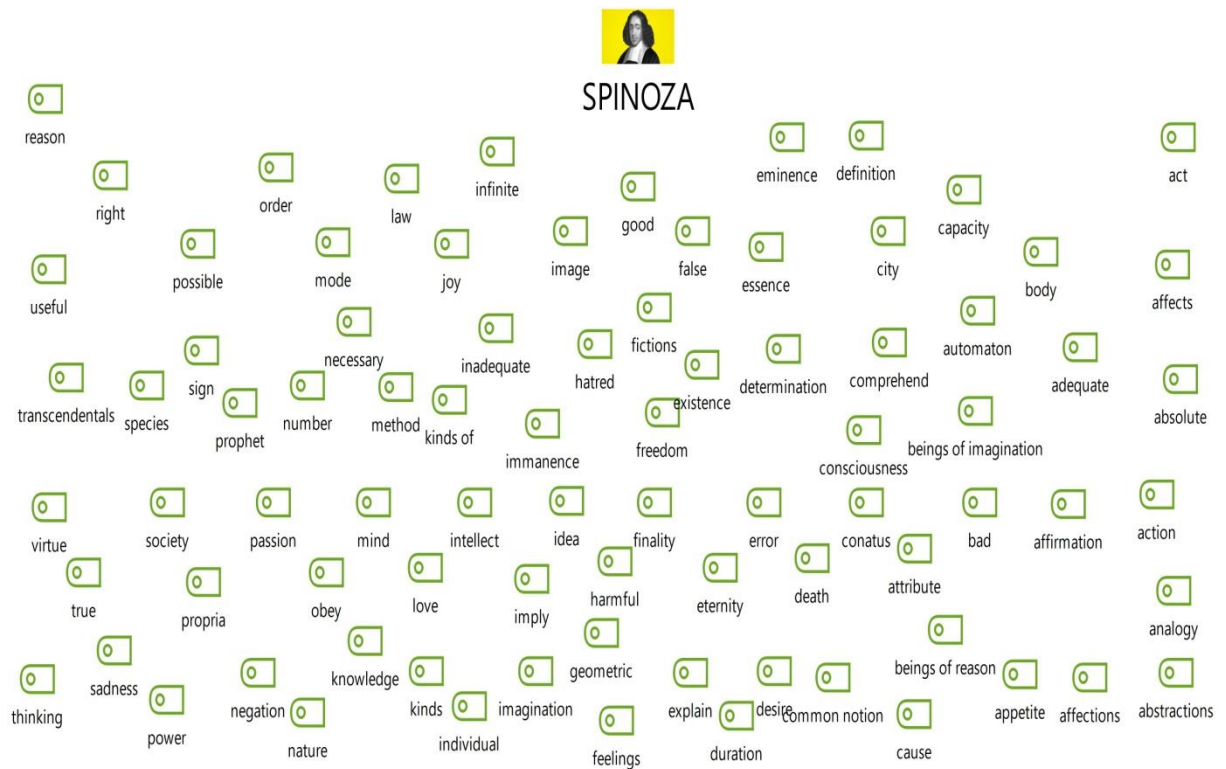


Figure 1. Spinoza's Nodes

Figure 1 illustrates most repeated words by Spinoza and taken into account as nodes.

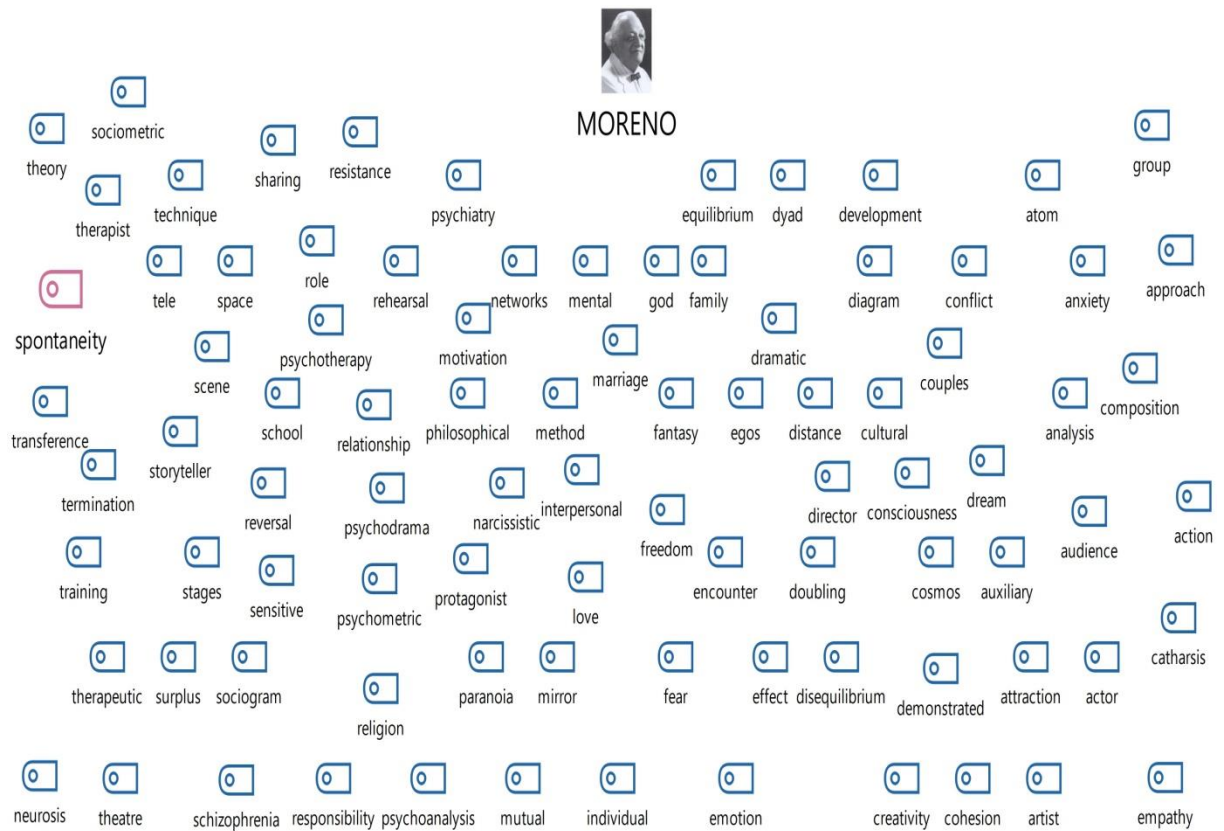


Figure 2. Moreno' Nodes

Figure 2 illustrates most repeated words by Moreno and taken into account as nodes.

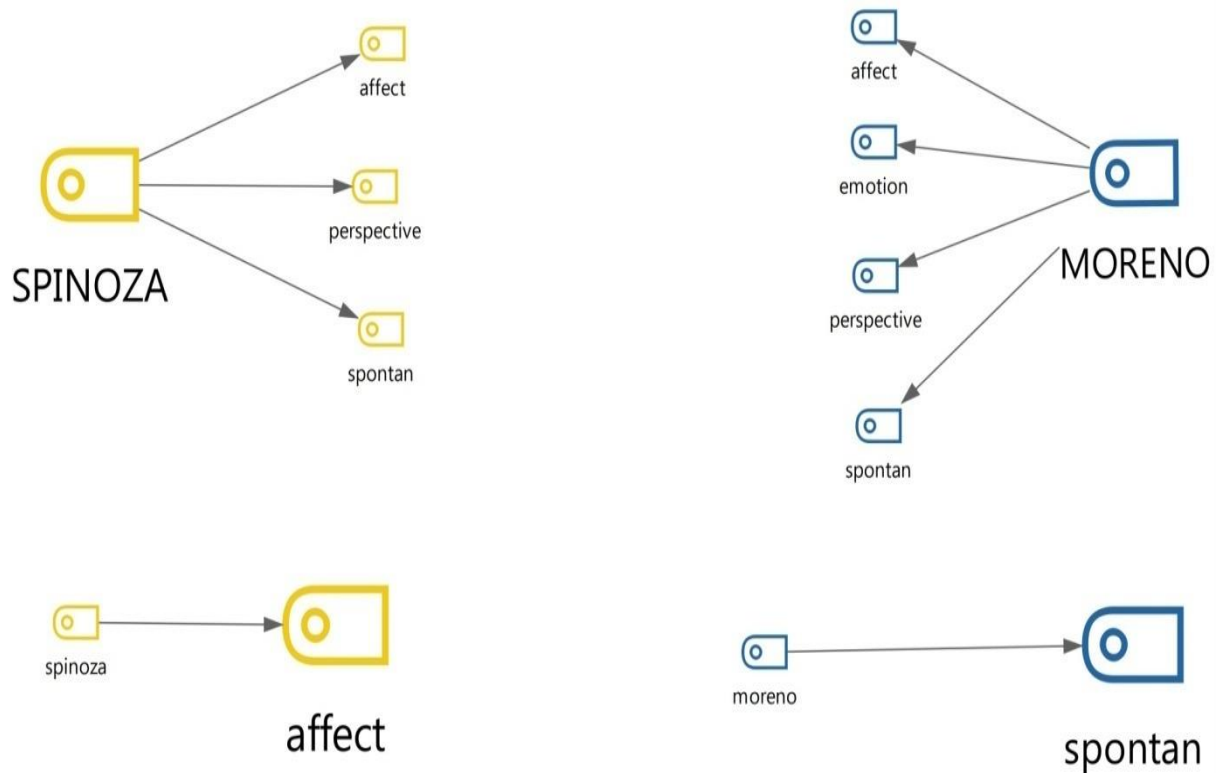


Figure 3. Spinoza Versus Moreno

In Figure 3 illustrates the main concepts of Spinoza and Moreno cross with each other.

5. Discussion, Conclusion, Recommendations

5.1 Spinoza

In forty five years of his life, Baruch Spinoza gives works that made him one of the most influential philosophers in times. Spanish or Portuguese extraction Jewish family Spinoza lived most of his life in the two Nederland cities Amsterdam and Hague. Spinoza published First and Second Parts of the Principles of the Philosophy of Rene Descartes, Demonstrated in the Manner of the Geometers, Metaphysical Thoughts and the Theological-Political Treatise. In addition to these, he wrote the manuscript although he didn't manage for publication (Deleuze, 1988).

Later in the seventeenth century, Baruch Spinoza (1677/1876) broke with the still popular view of the emotions as bothersome intrusions and insisted that they can be seen as natural and lawful phenomena. He is one of the major expositors of the notion that the passions are essentially conative, that is, derived from motivational forces, just as Aristotle and Hobbes had asserted before him. For Spinoza the passions—pleasure, pain, and desire—are all derived from the drive to self-preservation, to maintain one's own existence (Mandler, 2003, p. 158).

Maidansky (2018)'s article retraces the fate of Spinoza's ideas in cultural-historical psychology from the late works of Lev Vygotsky to Evald Ilyenkov. Following Spinoza, Vygotsky considers affect to be the alpha and omega of all psychic development. The central problem both of Ethics and Vygotsky's last manuscripts is the way to freedom through the rational mastering of affects. Vygotsky died before he could carry out his project of a "new psychology" based on Spinoza's idea of man. His students were not able to continue his work.

Fabbriches (2019) combined Spinoza, Emerson, and Peirce in the perspective of, Pragmatism to rich, how power would-be preparedness to act.

Celermajer (2019) points to the works of Spinoza in the context of a political manner. According to Celermajer (2019), Drawing on Spinoza, the article considers the affective impediments to the uptake of understandings and their correlate practices that require moving beyond agent-centric explanations for grave wrongs. So long as anger, indignation, and blame colonize the individual and broader institutional spheres, they will almost inevitably bind us to a particular type of inadequate causal analysis and make other types of preventative responses appear as derelictions of our duty to hold wrongdoers responsible for their acts.

Nicolás and Johnson (2019) underline the importance of emotional education. Educational psychology' great issue is respecting, responding emotional uniqueness of objects in an educational environment.

As Strom et al. (2018) stated our work should prepare educational society from students to parents even education itself to think different.

From the facts and fictions, Nadler (2019) states that there is a light difference between that is the lowest grade of cognition, grounded in the senses and imagination (p. 554).

According to Monaca (2018), not only Spinoza by his life but also his works as in the case of Ethic' Spanish poet misconceived.

Robbins (2018) investigated theological look to heresy between Spinoza and famous rock Singer Prince (born 1958, died 2016). He concluded out that Heresy today is the supreme example of futility. And it is precisely such waste, expenditure, and nonproductively that we most need. Failure is our only option. Even more, it is our only hope.

5.2 Moreno

Jacob Levy Moreno was born in Bucharest in 1889 and died in New York in 1974. Moreno, the pioneer of interpersonal relations in the fields of sociometry, group therapy, psychodrama, and sociodrama, entered the domain of family therapy when he published "Inter-personal Therapy and the Psychopathology of Inter-personal Relations" (Farmer, 1995).

The concept of spontaneity was first introduced to psychotherapy by Moreno (1953) who considered it a major contributor to well-being. His theory and the kind of group therapy (psychodrama) he created are based on the notion that a spontaneous person is a mentally healthy one. Moreno's (1953, 1964) theory held that the process leading to well-being begins with a spontaneity that triggers creativity that ends in action. Interestingly, both Moreno (1953), an opponent of psychoanalysis, and Fiumara (2009),

a psychoanalyst, are in agreement on one point, that is, the importance of spontaneity and its relation to creativity (Stadler, Wieser, & Kirk, 2016). Spinoza's word of "affect" and "effecting" human geography (Curti et al., 2011).

Orkibi (2019) investigated Moreno and his works as a positive psychodrama in the frame of practice and research.

Garber (2019) explained Moreno by compeering Galileo and Newton in a glance to in the social and humanitarian sciences is the sociometry.

Affections of body geography as Curti et al. (2011) indicated and it's the individual universe as Spinoza wrote before Moreno's psychodrama and sociometry is encounters of universes.

Spinoza also drew attention to how teacher education should be (Shann, 2014). Education is taking part in perspectives.

All the crucial studies of Spinoza to rich morality in the perceiving immortality. As Dahlbeck (2015) claims (1) the imitation of effects is key to understanding Spinoza in an educational setting and; (2) that teaching, in a Spinozistic context, involves the act of offering the right amount of resistance.

The interrelation of ethnicity and geographic place affects people (Kraftl, 2015). Like perspective, spontaneity another is a key concept in both parties. Spinoza firstly indicated spontaneity as a philosopher whereas Moreno emphasized it more as a medical and social scientist (Christoforou & Kipper, 2006). All those findings are chorent with previous studies (Usakli, 2019; Azevedo, 2017).

Baruch Spinoza and Jacob Levy Moreno were compared in this study. Affection and spontaneity are the main themes in both thinkers. Affection is the motive that urges us to do what any organism acts. Affection is the love, respect, see, being and making goodness for any matter. Spontaneity is life as itself.

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Appendix

Table 1. The Words Affect, Emotion, Perspective, Spontan Distribution in Spinoza and Moreno

Page Number	Spinoza	Moreno	Page Number	Spinoza	Moreno	Page Number	Spinoza	Moreno	Page Number	Spinoza	Moreno
1		2s	66	a		131	a2i, pi		196		3e, p
2		2s	67		s	132	a3ii		197		p
3		a	68		2s	133	aiii, p	2p	198		s
4			69	a2*		134		rp	199		
5		e, s	70	a*		135		2rp	200		ar, s
6			71	4a	p	136			201		2p
7			72			137		s	202		
8			73	4a	e	138			203		
9		2s	74	3a	7s	139		e, s	204		4a, e
10	a	a, 4s	75	2a	s	140		s	205		a, s
11		s	76	3a	e	141		s	206		e
12			77		e, 2s	142		2s	207		a, p, s
13	p	8s	78			143		a, 2s	208		
14		7s	79		e	144		2s	209		e
15		5s	80		e, p	145		a, 2e, 7s	210		e
16			81	a		146		s	211		a, s

17		2s	82	7a	s	147	4s	212	a, p
18		a	83	a, p		148		213	a
19	a	e, s	84		s	149	s	214	
20			85			150		215	ar
21	3a		86			151	s	216	
22			87	4a		152	3s	217	
23		s	88		3p	153		218	
24			89		e	154		219	
25			90	a	3e	155	a, 2p	220	5esi
26			91	a	2e, p	156	s		
27	13a	a, 7s	92		e, 2s	157	p, s	TOTAL	Spinoza Moreno
28	3ad		93			158	p	affect	318 34
29		e, 4s	94	a	e	159		emotion	0 77
30		2s	95			160	p	perspect	5 45
								ive	
31		e	96	a6	e	161		spontan	1 237
32		4s	97	4a	2e, 2p	162			
33		9e, 2s	98	3a	a,e	163	p		
34	ad, s	5s	99	18a		164	e		
35		12s	100	4a		165			
36	a	11s	101	12a	2e	166			
37	a	9s	102	9a	a, e	167			
38	4a	p, 13s	103	2a		168	3p		
39	6ad	p, 7s	104	6a		169			
40		2e, 3s	105			170	p		
41	9a	3e, 7s	106		s	171	2e, 2p		
42	8a	e, p,	107			172	p, s		
		13s							
43	4ad	2e, 5s	108	6a		173	p		
44			109		a, e, s	174	p, 2s		
45	6a	p	110		e, p, 3s	175	s		
46	3a		111			176	s		
47		3e, 3s	112			177	s		
48	14a*	2e	113			178	s		
49	26a		114		s	179	2s		
50	15a	4s	115	a	5a, 2e,	180			

				s					
51	5a	3s	116		2a	181	s		
52	a	a	117		2e	182	s		
53		2a, e	118	2a		183			
54		e, s	119	2a		184	e, s		
55	2a		120			185	e		
56	7a		121	p		186			
57		p	122	ad	e	187	a, 2s		
58	2a		123	6a		188			
59	4a	2s	124	18a	e	189	s	a	affect
60	9a	p, s	125	10a		190	a, e, s	e	emotion
61	3a	p	126	2a	s	191	2e, s	p	perspective
62			127	a	e, p, s	192		s	spontan
63	a	p, s	128	3a	a, e	193	e, s	d	footnote
64	a	s	129	2a	a	194	p, 2s	*	definition
65		3s	130	4a	e	195		r	reference