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Using umgidi wokulingisa (dramatic stamping ritual) within drama therapy to provide an accessible therapeutic space for cultural beings with an African worldview

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ABSTRACT

This mixed case study used a traditional *umgidi* (stamping ritual) as a dramatic re-enactment within drama therapy to provide a therapeutic space for fostering wellbeing of cultural beings with an African worldview (CBsAW). Culture is considered as a critical resource because it guides individuals in how to achieve wellbeing by using resources from their context. The praxis of *umgidi wokulingisa* was used in sessions as per guidelines offered through interviews with *izinyanga* (traditional healers). One session was conducted with two participants in Moutse East. The data was analysed using Interpretative Phenomenological Anyalysis (IPA) to discern emerging themes. Two superordinate themes emerged: *experiences of a contextual self*; and *creative and flexible self-regulation. Experiences of a contextual self* represents the participants' cultural context and value system. *Creative and flexible self-regulation* is the developmental process of musicking in the therapeutic space that allows a participant to be self-conscious. By experiencing *umgidi wokulingisa,* the two participants appeared to shift their perspective on the accessibility of drama therapy within their cultures. The study was not able to explore the act of *ukugiya* due to a reluctance of community members to participate in the study. As a result of reluctance to participate in the study, I recommend a community intervention to ascertain how *umgidi wokulingisa* within drama therapy can manage expectations and concerns of the community within their cultural context and value system.

Key concepts: Cultural beings (CBs), African worldview (AW), accessibility, *umgidi wokulingisa*, drama therapy