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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



BANDILE SELEME

0603063R

DRAMA THERAPY RESEARCH REPORT: WSOA 7099

MASTERS OF ARTS IN DRAMA THERAPY

DRAMA FOR LIFE ©

SUPERVISOR: MRS ANDELINE DOS SANTOS

PLAGIARISM DECLARATION

I hereby swear that this is my original work. I have used the Harvard method to acknowledge ideas by others.

_____

BANDILE SELEME

The parts of my culture that have been perceived as ‘baggage’

I want to open them up

I want to express them

Without shame or disapproval



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

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DEDICATION

In memory of my late father, Simon Sete Sibeko

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CHAPTER 1: General introduction

Drama therapy may be able to address the neglect of culture that could be perceived as the Achilles heel of psychology in the African context (Holdstock, 2000), because culture is often not given due consideration in therapeutic interventions. According to Sibanyoni (2015:14), culture refers to a way of life that has been passed from one generation to another. The tools used to evaluate wellbeing for CBs within their context still typically rely on dominant Euro-Americocentric perspectives (Basset & Baker, 2015; Booyens, 1991). The marginalisation of African cultures in South Africa perpetuates oppression (Mkhize, 2004: 4.9). Culture appears to be a barrier for some individuals to access therapy because their culture may be marginalised in the process of fostering wellbeing (Basset & Baker, 2015). Wellbeing refers to a balancing act, as individuals employ resources within their context to deal with psychosocial challenges (Dodge et al., 2012). This study perceives culture as a critical resource to attain an optimal quality of life (Cross, 2000). Every individual is a CB with a particular worldview. This study focuses on CBs with an African worldview (CBsAW) whose culture may typically be marginalised in a therapeutic intervention that is orientated according to a Western cultural biased field of psychology.

Unlike therapeutic practices that may marginalise a variety of cultural perspectives, drama therapy recognises that culture is an integral resource to utilise for the fostering of wellbeing (Lindkvist, 1998). Drama therapy is the purposeful employment of theatrical and performance devices to achieve therapeutic goals (Pendzik, 1988:81). Rituals from various cultures may be utilised within drama therapy as informed by the principle of play for therapeutic purposes (Casson, 2016; Jones, 1996; Ngong, 2016).

This appeared to be the case with Lindkvist (1998), a drama therapist who worked with CBsAW in South Africa. Lindkvist allowed for participants to use play and *umgidi,* a ritual that entails *ukugiya* (stamping) and musicking (Small, 1998), within drama therapy. *Ukugiya* is an act of lifting up your foot/feet and bringing them down with force to the ground. It may appear as if the individual is jumping. *Ukugiya* has several approaches in indigenous cultures within the South African context. For example, in the Nguni approach the entire foot is placed on the ground. Placing the entire foot represents the predominately masculine nature of *amadlozi* of the Nguni (ratio is 6:4) (Vilakazi, 2010:21). The Ndawe approach involves only placing the ball of the foot on the ground as one may do if running away. This represents the violent death of *amadlozi* of the Ndawe (Mpaza, 2010:17). Musicking is also part of *umgidi* as all those involved participate in creating music. Through combining *ukugiya* and musicking, *umgidi*- becomes an activity of participation within a particular space and time (Small, 1998:2).

Traditional *umgidi* is a phenomenon that involves participation by every member of the community for individuals to acquire and create knowledge of their identity through this process (Kabede, 1982, Mbiti, 1989). *Umgidi* involves a metaphysical ontology that entails the conception of reality that depends on relations to others and the environment (Mkhize, 2004:4.13). The knowledge that lies within this ancient phenomenon of *umgidi* was practiced by *amadlozi*.

According, to various African myths, *uNkulunkulu* (God) and humans lived together (Sow, 1980). There was no distinction between human beings and *uNkulunkulu*. *uNkulunkulu*, then- withdrew from living with humans. As a result, humans became responsible for their lives. Their interdependence, however, had to be realised with *uNkulunkulu.* The withdrawal

of *uNkulunkulu* from human beings gave humans their first spiritual experience in order to preserve interdependence. As time went by, a human being has to perform *umgidi* that was practiced by those who use to be part of the living on earth, but are now a*madlozi.* Thus, performing *umgidi* enables CBsAW to engage in dialogue with *amadlozi.*

Amadlozi are able to intervene on behalf of human beings as they are closer to *Unkulunkulu. Amadlozi* provide protection and prosperity to the individual (Mkhize, 2004:4.18). As a result, *amadlozi* are the living-dead who continue to impact the individual's life on earth (Mbiti, 1989). A*madlozi* are not worshipped but are venerated, as worship is only reserved for *Unkulunkulu* (Berglund, 1976:28). Only those who lived a high moral life on earth become *amadlozi* (Mkhize, 2004:4.18). It appears that it is important for CBsAW to continue preserving culture so they can become *idlozi.* Becoming *idlozi* may result in the individual being able to provide protection and prosperity for the future generation.

There is responsibility given to CBsAW to continue practising their culture in order to protect the interdependence of *amadlozi* and *uNkulunkulu* by performing *umgidi*. Not performing *umgidi* may lead to the breaking of the sacred relationship with *amadlozi* and, subsequently, *uNkulunkulu* that may cause undesirable circumstances and loss of identity (Baloyi & Makobe-Rabothata, 2014). According to Edward et al. (2009:5), the spiritual connection and knowledge of *amadlozi* provides security for an individual's identity and this offers a sense of purpose and belonging within their culture.

Belonging is a fundamental human need (Baumeister & Leary, 1995), and forms the epistemology and ontology of *ubuntu* (Mkhize, 2004). The principle of *ubuntu* hinges upon the primary human need of belonging, stating that *umuntu ngumuntu ngabantu*- (I am because you are, therefore, we are). *Umgidi* can be viewed as a harmonious dance in which

individuals adjust to the rhythm of their community in preserving the interdependence (Ogbonnaya, 1994:77). It is this harmonious dance that fosters a sense of wellbeing for CBsAW. CBsAW need to be creative to ensure survival and wellbeing of their cultural identity (Mkhize, 2004:4.25).

Drama therapy invites CBs to construct a dramatic ritual relevant to their personal experience in a way that may enhance meaning making appropriate to their own lives (Jones, 1996:68). CBsAW may achieve transformation by engaging in a process that allows them to express desires of their beliefs (Johnson, 2009:90). By using *umgidi* as a dramatic re-enactment, based on the principle of play within drama therapy, CBsAW may experience the enjoyment of flow and autotelic experience (Csikzentmihalyi, 1992) to transcend the violation of their cultural identity. Flow is the ability to immerse oneself into a process and this may afford one an autotelic experience that transcends the desire to fit into the hegemony of a collective identity or expectation. Play facilitates spontaneity and creativity in achieving transformation and this is what drama therapy may offer (Johnson, 2009). If the CBsAW experience familiar communitas (Turner, 1979) from the traditional *umgidi*, they may perceive drama therapy as being accessible to their culture and beliefs.

1.2 Background and rationale

Concerns have been raised by Makanya (2014) on whether drama therapy can accommodate African cultures in South Africa. She asked this question as a drama therapist who was trained in New York. She argued for mutual participation by people involved in all cultures to contribute as equals towards the development of drama therapy in South Africa. However, the history of appropriation that is part of South Africa's colonisation and

apartheid legacy may raise skeptism about realising mutual participation. Bulhan (1985) argued that Euro-Americocentric theories of personhood were founded on the psychology of oppression because there was a lack of critical reflexivity on the political agenda that these theories perpetuated in order to preserve the power of Western systems of thoughts. Knowledge from African cultures that does not fit into a Western worldview has, often, been regarded as abnormal and as requiring 'fixing' (Basset & Baker, 2015). In turn, African cultures

> Experienced a period of knowledge paralysis, the impact of which went as far as forcing (native South Africans) to denigrate who they are and ignore the 'baggage' that brought them into contention with exogenous knowledge systems. This paralysis retarded the progress of African *scientisation* and allowed exogenous theoretical and methodological frames to triumph. In the course of the knowledge paralysis, some 'mind-boggling' knowledge systems (scientifically) were pirated by the dominant knowledge systems and flourished at the expense of the knowledge stolen from the peripheral communities (Makanya citing Masoga, 2014:2).

Here Makanya is referring to the history of how indigenous knowledge has been appropriated by the dominant Western science, but the custodians were not given due recognition for their knowledge. The custodians had no voice in how their knowledge should be used. Western system of thought engaged in dialogue with other cultures to acquire their knowledge. The knowledge was appropriated to fit into dominant Western dominant standards. The dialogue may not be premised on mutual agreement due to unequal power dynamics. Such power dynamics led to authoritarian rather than mutual dialogue. This coerced indigenous knowledge to assimilate into a dominant Western worldview which stripped them of their cultural identity (Davies, 2015:21).

As mentioned in the introductory section, a drama therapist from the United Kingdom, Lindkvist (1998), came to work in South Africa during the apartheid regime and she, firmly, believed in the significance of culture as the people's way of life. Failure to acknowledge the critical role of culture in therapeutic interventions would be detrimental to the wellbeing of any individuals because they would feel alienated and estranged in the therapeutic space. It can be argued that an individual is a CB because culture provides individuals with a way of life within their context.

Before Lindkvist started to do any work with her clients, she spent some time studying their way of life. She learned the culture of her participants by attending *umgidi* (stamping ritual) that was officiated by an *inyanga*. Lindkvist's observation led her to discover that *umgidi* was able to allow Africans to foster wellbeing by expressing themselves without fear and shame (1998:152). It was from this premise that she advocated for her participants to perform *umgidi* while she was in South Africa because they were able to be closer to their *amadlozi.* Although a dominant Western cultural climate may suppress the culture of CBsAW, *umgidi* affirms it (1998:138).

Unfortunately, the practice of *umgidi* within drama therapy has not been made available in South Africa since Lindkvist left due to no further research or practice being conducted on *umgidi* within drama therapy. The current case study attempts to revitalise *umgidi wokulingisa* within drama therapy by using cultural expression for fostering wellbeing that is relevant to the individual's context. I went about this, firstly, by conducting interviews with *izinyanga* as custodians of *umgidi's* indigenous knowledge. Their insight allowed me to delimit appropriation that tends to perpetuate Western cultural bias in the process of knowledge production. In turn, praxis (McLaren, 2004) was the premise of the study as

theories of symbolic interactionism (Mead, 1934), cultural in-betweenity (1979, 1985) and developmental transformations (Johnson, 2009) and insights from the interviews with *izinyanga* who practise *umgidi* were integrated in order to advocate for mutual dialogue in the process of knowledge production.

1.3 Aims and objectives

Firstly, this inquiry aimed to understand how the use of *umgidi wokulingisa* within drama therapy could provide a therapeutic space for fostering wellbeing of CBsAW. Secondly, the study would ascertain if CBsAW perceived drama therapy to be accessible to their culture after experiencing *umgidi wokulingisa*.

1.4 Research questions

(i) How can using *umgidi wokulingisa* within drama therapy provide a therapeutic space for fostering wellbeing of cultural beings with an African worldview?

(ii) Does this experience shift participants' perspective of the accessibility of drama therapy, and if so, how?

1.5 Structure of the research report

In this research report, I will, firstly, be reviewing literature to explore what has been researched in this area and where the gaps in knowledge are to which this study can

contribute. I will review literature that can substantiate the topic and justify the value of the research questions that guide the current study. In the third chapter, I will explore interviews with *izinyanga* and existing theories to discuss a theoretical approach that is premised on praxis. This will inform a session plan that was offered to participants. In chapter four, I will discuss pragmatism as the chosen method for the study. Thereafter, I will describe ethical considerations involved in playing a dual role of researcher and drama therapist. In chapter five, the data analysis will be presented as Interpretative Phenomenological Analysis (IPA) was used for the qualitative data to discern emerging themes in the session. Chapter six entails a discussion that aims to answer the two research questions. The discussion will include implications for drama therapy practice. In chapter seven, I will make recommendation for future research. I will also discuss the limitation of the study and will then offer a conclusion.

CHAPTER 2: LITERATURE REVIEW

In this chapter, I will be presenting a literature review to expand on my aims and objectives of the case study. Firstly, I will discuss how culture can be considered as a resource for fostering wellbeing. I will also discuss how the negligence of culture can result in oppressive practices that may make therapy to be inaccessible to CBsAW. I will argue that a practice of psychology premised solely on Euro-Americocentric views can be inappropriate for therapeutic interventions within a South African context because the culture of individuals who identify with an African worldview may be marginalised. Rather than having their culture marginalised, ritual may be used as a cultural practice for CBsAW to negotiate their identity. Thereafter, I will review literature on drama therapy- and how drama therapy may be used for people from marginalised indigenous cultures in South Africa, particularly incorporating ritual.

2.1 Culture as a resource for fostering wellbeing

It can be argued that culture and wellbeing are interrelated psychosocial phenomena used by individuals to give meaning to life in their context (The Lancet Commissions, 2014). The World Health Organisation (1997:7) defines quality of life as

> an individual's perception of their position in life in their context of the culture and value systems in which they live and in relation to their goals, expectations, standards and concerns. It is a broad and wide ranging concept affected in a complex way by the person's physical health, psychological state, personal belief, social relationships and their relationship to salient features of their environment.

The above-mentioned definition for quality of life offers a holistic approach that considers individuals' cultural context and value system. Quality of life results in the interaction of

psychological, social, biological and sociocultural for a holistic framework (Sue et al., 2016). Culture will provide an individual with ways of achieving wellbeing (The Lancet Commissions, 2014). Culture becomes a universal resource for individuals to heal themselves within their context (Booyens, 1991). An individual will internalise shared cultural practices as a resource for action and as a way to deal with challenges. However, the internalisation process will vary from person to person within their context.

Cross (2003) confirms that culture is a resource for mental health. Cross uses a traditional story from the tribes of the Puget Sound in Washington part of the indigenous people of America. The story is about grizzly and black bears that have to go on a journey because their current environment can no longer provide for their basic human needs. Only those that have no anger in their hearts or evil in their minds can be able to live in the new environment that can provide them with food and shelter. The black bears manage to enter and live in the new environment; unlike the gizzly bears because they do not possess the required value system for the new context. The story is told to children of this particular tribe and serves as a guide for how CBs from the tribe of the Puget Sound may meet their basic human needs by having a value system like the black bears.

Unfortunately, cultures find themselves having to interact with dominant cultures that may marginalise their own way of life (Holdstock, 2000). Social dominance is brought about by the fact that one culture may be biased to its own conventions of participation (Baloyi & Makobe-Rabothata, 2014:239-240). In South Africa, Western cultural bias is a result of colonisation and the apartheid legacy that is still evident (Holdstock, 2000; Wolff, 2014). For example, the education system rarely trained teachers to embrace the diverse cultures in their teaching technique. Chekovore et al. (2012:306) argue that educators should

recognise the learner's culture as a resource. In turn, the learners may be able, then, to perceive themselves in a positive light and this would enable learners to realise their optimal potential in their particular social context.

Acknowledging the culture of an individual as a resource, can promote resilience and may allow CBs to achieve wellbeing. Theron and Theron (2010:4) argue that resilience tends to be viewed as an individualistic process and this neglects acknowledgement of various protective resources that individuals have and may use within their social context. Resilience refers to the ability to bounce back from adversity when wellbeing is being threatened. Theron and Theron (2010:5) argue for cultural values and practices to be viewed as a resource so as not to essentialise the complexities of resilience. These authors advocated, further, for the cultural value of *ubuntu* to be considered in the promotion of youth resilience.

Based on the abovementioned research, it could be argued that culture needs to be considered as resource in the fostering of wellbeing (Booyens,1991; Cross, 2003) . This would allow individuals to use resources that are culturally appropriate within their context (Chekovore et al. 2012). The ability to be resilient would have a positive impact on individuals' quality of life and allow them to reach their full potential in society (Theron & Theron, 2010).

2.2 Africanisation of therapeutic interventions for accessibility

Therapeutic interventions tend to neglect the individual's culture within South Africa due to bias of personality theories from Euro-Americocentric worldviews (Wolff, 2014). The exportation of Western cultural biased may result in the marginalisation of other cultures

that have a different concept of personhood (Baloyi & Makobe-Rabothata, 2014; Holdstock, 2000; Makaya, 2014; Mkhize, 2004). The practice of psychology that is informed by other views perpetuates oppression for anyone who does not identify with its culture (Bulhan, 1985). As a result, many constructed theories of the self could be perceived as political tools that oppress other worldviews that do not subscribe to Euro-Americocentric expectations. Bulhan (1985) discussed canonical theorists such as- Freud, Jung and Adler who inform therapeutic interventions to substantiate his argument of the oppressive nature of many main stream practice of psychology. He used Fanon as a critical reference in his argument to discuss the oppression. Psychology becomes a critical tool in propagating the agenda of Western superiority that places African cultures and other cultures as inferior and needing to be 'fixed'. Bulhan also wrote about the construction of apartheid policy that was rationalised by using psychology. It is also critical to note that the architect of apartheid policies, Hendrik Verwoed, was a psychologist.

I am aware that Bulhan argument was published almost 32 years ago, however, this has not significantly changed in a democratic South Africa, according to Wolff (2014). The apartheid regime set the tone for the oppressive practice of psychology in South Africa as an elitist field that could be accessed only by those who can afford its services. This elitist group also tends to be characterised by a particular race: White. Psychologists appear to reflect the status quo because Black people were denied equal access to study within this field. These challenges in accessing therapeutic interventions for previously marginalised cultures appears to be persisting, under the current context of a democratic South Africa, as 90% of psychologists are White (Pillay & Siyothula, 2008).

This demographic presents challenges regarding accessibilty of therapeutic interventions because White people make up the minority population in South Africa. According to the World Health Organisation (WHO): "South Africa has only one psychiatrist, eight psychiatrist nurses, four psychologists and 20 social workers per 100 000 populations (Williams et al., 2007:217). Many White psychologists tend to speak English and/or Afrikaans in South Africa and this may also lead to few people being able to access their services (Ahmed & Pillay, 2004). Secondly, Black South Africans might perceive psychotherapy or therapeutic interventions to be Eurocetric (Knight, 2013), due to the White majority of professionals in this field. A hegemonic culture appears to be perpetuated (Wolff, 2014) and, as a result, Black Africans would rather turn to *izinyanga* from their communities than go to a trained psychologist or psychiatrist (Ahmed & Pillay, 2004). There also appears to be distrust brought about by racial tension informed by the legacy of apartheid (Knight, 2013:25).

Unfortunately, a Western hegemonic value system determines differentiation between 'normal' or 'abnormal' within psychology. Bassett and Baker (2015) argue that hegemony contributes to cultural bias. Hegemonic cultural bias plays a role in healthcare practitioners' perspective on certain cultural practices being deemed pathological and requiring 'fixing' based on expectations of what is supposed to be 'normal'. The three models of 'universalism', 'absolutism', and 'relativism' set the premise for pathology and health based on the individual's culture. Universalist and absolutist views are similar. The absolutist view is premised on psychological experiences sharing the same function and structure in all cultural contexts, while the universalistic view accepts psychological experiences sharing a similar function across cultural contexts (Littlewood, 2000). However, universalism

recognises the influence of culture as a secondary factor. The relativist view argues that function and structure of psychological experiences will vary based on an individual's cultural context.

The most befitting model for this study would be a relativistic view due to its consideration of the role of culture. As a result, 'normality' will differ according to the individual's cultural context. However, a relativistic view also comes with limitations because it is premised on the view that 'normality' can be culturally understood by considering the cultural context (Winkleman, 2009:147). The definition of 'normality' may essentialise CBs by expecting each individual to have the same psychological experience (Basset & Baker, 2015:103). Every CB is a unique individual who subjectively adapts culture to meet their specific needs (Emunah, 2016:94). Culture should not be essentialised because this can dismiss the value of an unique lived experience (Dawes, 1998; Jackson, 2013).

Based on the discussion on how accessing therapeutic interventions can be oppressive in nature, one may argue that there needs to be a practice that addresses the needs of CBsAW. As Malinowski (1960:90) argued basic needs should be understood within the individual's cultural context and relationship to the environment to ensure survival. Holdstock (2000:56) argues that by attending to culture of the individual; the practice of psychology may become relevant for individuals holding an AW.

Moll (2002) presented three options in how the practice of an African psychology could be realised. Firstly, African psychology may continue within the Western model, but this may retain the status quo of Euro-Americocentric cultural bias and would not address the needs of many individuals within their cultural contexts. Secondly, an indigenisation of psychology that neglects Euro-Americocentric theories could be developed, however, this could also

pose limitations because it may neglect that indigenous cultures are in transition due to acculturation. Western cultures are influencing the dynamic nature of African cultures. Segolo (1993) argued that one should not perceive Western influence as informing a development from 'lower' to 'higher' forms of a traditional way of life. The third option - Africanisation of psychology practice- may integrate existing Euro-Americocentric theories with indigenous knowledge.

Africanisation of psychology for practice should be reflexive of an AW as not being a unitary goal (Dawes, 1998:10).A unitary goal may perpetuate hegemony in constraining individuals within collective dogma. This would further violate personal lived experiences of individuals within their respective social context because an AW relates to various cultures. Dawes (1998:9) argued that the utilisation of Euro-Americocentric theories does not make an argument Eurocentric. However, one needs to employ critical reflexivity when using such theories to acknowledge the dynamics informing the individual's context. This would entail the adoption of an eco-cultural approach that refrains from over-determined and essentialist views.

It could be argued that neglecting the role of culture in offering therapeutic interventions may pose constraints to access services (Woolf, 2014). This has had detrimental ramifications in lack of access for other cultures that do not identify with a Euro-Americocentric view (Ahmed & Pillay, 2004; Baloyi & Makobe-Rabothata, 2014; Knight 2013). However, culture should not be perceived as an essentialist and over-determined phenomenon because it would perpetuate suppression of its dynamic and diverse nature (Dawes, 1998). Thus, an eco-cultural approach might advocate for critical reflexivity to

acknowledge social constructed limits that do not offer alternatives (Payne citing Shubert, 2000:10) to access therapeutic interventions.

2.3 Ritual as a cultural practice in negotiating identity and healing

Based on the previous section, there appears to be a need that considers culture as a resource to deal with challenges imposed by Western cultural bias for marginalised cultures. Performing rituals entails expression of individuals' experiences within their culture (Baloyi & Mokobe-Rabothata, 2014:236). Practising rituals is considered important within an AW as a way of providing healing for individuals within their community because illness is viewed as a fractured connection between the self and the collective (Mutwa, 1996:27). Marshall (2002) argues that ritual practices facilitate the process of constructing a sense of identity and belonging during times of distress. Further, Marshall suggests that ritual may be utilised to alleviate the fear of uncertainty, by facilitating a collective identity. Therefore, ritual practice can be regarded as a form of healing that could foster wellbeing for a collective identity.

Lebaka (2014) wrote about the *Molapo* ritual that holds significant meaning within the Pedi culture in South Africa due to its ability to heal. The ritual encourages active participation from community members so as to foster integration of individuals in the community within their cultural context. *Molapo* ritual uses knowledge from *badimo* (living-dead) that is applied in the current context. The cultural practice of *Molapo* ritual is not static but addresses the dynamic nature of culture.

Healing might coerce one to surrender their individuality because the need to belong can suppress anything that does not fit into the collective identity (Ikuenobe, 1998). This

criticism of traditional ritual is that it is often used for social control to construct a hegemonic identity (Harris, 2009:96). The need to belong can be used as a political tool that may mean the loss of critical thinking and democracy because ritual might essentialise and negate the complex nature of various factors that contribute in the emergence of the individual's identity (Ikuenobe, 1998).

One may ask, then, whether participants are merely passive agents in rituals. Mbaya and Chetty (2012) present a divergent view on ritual as not merely being an act of social control. There is both a need to fit into the collective identity, while subjective and creative measures are present in the performance of rituals in a Corinthian Church, for example. In South Africa, the origin of the Corinthian Church involved attempting to address the political landscape of the apartheid regime so that Black Africans could construct their own identity away from the dominant Western cultural bias. The rituals of the Corinthian Church use symbols to express lived experience, creatively. However, there are certain rituals that are reserved for the founder and his wife, such as the holding of the staff as a symbol of authority. There is an element of freedom and submission in certain rituals.

Drewal (1988) argued that African ritual practice has transformed from a process of social control to a dialogical form. This has introduced a paradigm shift from a binary of individualism and collectivism that tends to provide a distinction between Western and African rituals. Previously, it was assumed that African ritual practices were fundamentally based on hegemonic attributes that forced individuals to be passive agents in participation due to collectivistic approach.

The nature of a dynamic cultural context will affect how a ritual will be performed to remain relevant for participants (Lebaka, 2014:36). This seems to be the case in a performance of a

Jigbe ritual that is performed by the tribe of Bassa-Nges in Nigeria (Menegbe, 2011). Menegbe (2011) argues that, through a close analysis, of Jigbe ritual within its current cultural context may regard this ritual as drama. Originally, the Jigbe ritual was a narration of the exploitation of brave warriors. The performance had a sacred nature due to the worship of God and praises to brave warriors. In the late nineteenth century, the arrival of Islamic and Christian religion saw the Jigbe performance lose its significance among the indigenous people. The Jigbe ritual was revitalised around 1970 (Menegbe, 1995). It was identified as a traditional form of entertainment. The Jigbe performance takes place in secular entertainment. The sacred performance of a ritual that involved the killing of a wild beast has been discarded from the performance. The secular nature of the Jigbe performance has seen it being performed even in Christian ceremonies. The relativistic view advocated for the Jigbe ritual to be considered as drama for the tribe of Bassa-Nges because the participants' cultural context will contribute in determining the meaning given from a sacred to a secular cultural practice that allows a traditional ritual to be considered as a dramatic re-enactment.

There is a continuum of individualism and collectivism present (Drewal,1988) that appears to allow creativity within constraints (Mbaya & Chetty, 2012). Ritual may serve as an expression to make meaning of the individuals' lived experiences within their social context to resist creatively coercion of a dominant culture. A ritual may afford individuals to heal themselves during distress (Lebaka, 2014; Mutwa, 1996:27) and construct an identity that can be relevant to their dynamic cultural context (Menegbe, 2011).

2.4 Cultural rituals as dramatic re-enactment within drama therapy

Based on the previous section, performing a ritual can heal individuals within their cultural context (Lebaka, 2014, Marshall, 2002) and to make meaning of their lives (Mbaya & Chetty, 2012). Ritual may be used in drama therapy due to its ability in healing the individual (Jones, 1996:275). Using rituals can allow drama therapy to be accessed by different cultures in the South African landscape and may allow drama therapy to be relevant for CBsAW. Based on the literature discussed, failure to address the challenge of access and relevance may result in therapeutic interventions retaining the status quo of hegemonic Western-bias and only being accessed by a relatively small number of people. Emunah (2016) argues that it is critical for a drama therapist to possess cultural competence so as to navigate a growing multicultural society. Her elucidation is relevant within the South African context: a multicultural country that has 11 official languages.

As a drama therapist, I need to be reflexive within the context that I find myself in and to negotiate how to offer my services. I need also to dispel the notion that being a drama therapist is value-free. This is confirmed by Nebe (2016) who argues for critical reflexive practice in drama therapy to counter the prevailing injustices in South Africa, as a result of conolisation and Apartheid legacy. There is a need for activism to address the inequality in accessing mental health as a result of Western-bias. Activism may entail offering relevant mental health that considers the culture of the individual as a resource. Activism might entail providing a drama therapy approach that is relevant for CBsAV within a South African context. The Western cultural bias within the field of drama therapy propelled Makanya (2014) to ask whether drama therapy is for South Africa because health involves a different process for CBsAW. Makanya's question prompts how a drama therapist creatively

negotiate the needs of being part of the field of drama therapy context and still being relevant to the South African context.

Possibly, using traditional *umgidi* as a dramatic re-enactment may promote wellbeing relevant to an individual's cultural context. A Zulu informant shared with Berglund, anthropologist, (1976:154), "The dancing of the child is the same as *ukugiya*… Then the child shows that she has felt the power and knows its use". A child's ability *ukugiya* and to participate in *umgidi,* advocated for the child to be able to know how to use its power. It could be argued that play allowed for this particular child to understand the symbolic power of culture within its context and how to use it so as to have a healthy quality of life.

Jones (1996:276) makes the connection between dramatic re-enactment and ritual as the premise for drama therapy. However, he does point out that one should go about achieving this in a way that is culturally considerate of the context and implications for practice within drama therapy. He argues that drama therapists should not be of the view that they are shamans to avoid confusing the clients about the role of a drama therapist. Rather, ritual as a cultural practice should be regarded as dramatic ritual that is informed by play for clients.

Makanya's (2014) appears to counter Jones' stance. She discusses definitions of health that exist within drama therapy and definition of health within an AW. She asks if a drama therapist has to be trained as an *inyanga* (similar role as a shaman) in order to work in a South African context with CBsAW who place great significance in a holistic approach, entailing body-mind-spiritual continuum for fostering wellbeing. Spirituality within an AW entails the belief of *amadlozi* and *uNkulukulu.* You cannot separate many CBsAW from their spirituality (Mbiti, 1989:2). However, once a drama therapist is expected to become an

iyanga in order to summon *amadlozi*- can one still consider ritual to be dramatic? Also, who should determine if summoning *amadlozi* cannot be regarded as a dramatic re-enactment.

To alleviate the obstacle of differences in cultural meaning and limitations of drama therapy, Pendzik (1988:82) suggested that shamanism can be regarded as a premise for transpersonal orientated drama therapy. This orientation may be able to address the spiritual needs of the individual. As a result, her approach would allow access to other worldviews that draw from different kind of selfhood based on the individual's cultural context and value system. Casson (2016:129) elucidates that shamanic practices within drama therapy are adjusted in a dramatic form so as not to confuse the role of the drama therapist for the client. This stance allows for the drama therapist to acknowledge the individual's cultural context and value system.

However, the adjustment needs to be done mindfully so that it does not offend the individual. The dramatisation of ritual should not be appropriated so as to maintain the status quo of the all-knowing expert who can change names of spiritual concepts. For example, the term, *Shades* to mean *amadlozi*, coined by Berglund (1976), is offensive. Berglund, an American anthropologist, studied the Zulu culture. Lindkvist (1998), a drama therapist from the United Kingdom and the co-founder of Sesame approach, also used *Shades* for *amadlozi* in her writings of drama therapy. As a result, many of her graduates (eg. Hougham, 2006:4) also use the term, *Shades*. Selepe (1979:7) elucidated the agony resulting from changing a name in order to assimilate other cultures into a Euro-Americocetric view. He wrote:

> Look what they have done to my name…
> the wonderful name of my great-great-grandmothers…

My name is so simple

and yet so meaningful…

he gives me a name to answer his whim

I conducted interviews with *izinyanga* and I gave them my preliminary report of their interviews, afterwards. I also used the term, *Shades*, for *amadlozi.* The feedback from the interviewed *izinyanga* revealed that '*Shades*' has a negative connotation. In turn, they felt that the appropriation was mocking their culture. There is nothing 'shady' about *amadlozi.* In fact, the training in becoming *inyanga* entails the removal of *isithunzi* (shade). *Isithunzi* prevents *idlozi* to provide health and protection (Nkabinde, 2008:56). It is for this reason that I have refrained from trying to develop English words for indigenous cultural concepts, as this study should primarily focus on the individual's needs and cultural context within the field of drama therapy above any other agenda, including my own. This can be achieved by engaging in mutual dialogue with the custodians of indigenous knowledge. I also gave *izinyanga* some of my drafts to receive their feedback back in achieving the proposed mutual dialogue.

Transforming ritual practices from other cultures needs to be done in an ethical manner. A drama therapist, Ngong (2016), proposes a theatrical manipulation of *Esie* healing performance by transcending the binary of sacred and secular ritual in order to achieve a community-based approach for the field of drama therapy in Cameroon. *Esie* healing ritual is practised by the Beiti tribe of Cameroon and uses theatrical and dramatic mediums in achieving healing. Ngong examines four theatrical concepts that are part of the *Esie* healing performance: actors, audience, text and spatial setting. He concludes that drama as an art form posed strict limitations because participants are restricted in the binary of actor and spectator, whereas theatre advocates hybrid practices that can involve an individual being

able to be both a spectator and actor (spec-actor) in the ritual participation. *Esie* healing performance as a ritual includes the participation of the entire community in order to achieve wellbeing. Ngong suggests that he may have to consider the *Esie* healing performance to offer accessible services as drama therapist within the Cameroon context. This is what I hope to achieve by using *umgidi wokulingisa* within drama therapy to provide an accessible therapeutic space for CBsAW.

2.5 Conclusion

This chapter has discussed the critical role of culture as a resource for fostering wellbeing (The Lancet Commissions, 2014). Culture guides an individual in how to achieve wellbeing (Cross, 2003). The Western cultural bias that tends to inform many therapeutic interventions become inappropriate for CBsAW (Wolff, 2014). When individuals feel that they are culture is being marginalised, many may turn to rituals to negotiate their identity. Ritual may allow healing for individuals during times of distress (Marshall, 2002; Lebaka, 2014). Drama therapy may use rituals from other cultures as dramatic re-enactment (Jones, 1996: 272-284). Using a ritual that has cultural relevance may allow drama therapy to be accessible (Ngong, 2016) for CBsAW within South Africa.

CHAPTER 3: PRAXIS OF *UMGIDI WOKULINGISA* WITHIN DRAMA THERAPY

In this chapter, I will be discussing the praxis of *umgidi wokulingisa* within drama therapy. The practice of praxis entails a dialectic process of integrating existing theory and interviews conducted with *izinyanga.* Praxis allows for the voices of *izinyanga* to be part of the knowledge production so as to achieve social justice by engaging in mutual dialogue. Mead's (1934) theory of symbolic interactionism is employed to assist conceptualising the practice of *umgidi* as a significant symbol for CBsAW within their cultural context. Bulhan's (1979, 1985) theory of cultural in-betweenity will be drawn upon as it explains what happens when a significant symbol of CBsAW is marginalised in a Western cultural biased society. The theory of Developmental Transformations (DvT) (Johnson, 2009), which is an approach within drama therapy will be achieved by using *umgidi* as a significant symbol to provide an accessible therapeutic space for CBsAW.

3.1 Praxis and critical reflexivity in knowledge production

I have raised concerns in the literature review about a Western cultural bias in knowledge production that tends to perpetuate hegemony (Chekovore et al., 2012; Makanya, 2014; Nebe, 2016). Hegemonic knowledge production may participate in striping individuals of their culture in an attempt to assimilate them in a Euro-Americocentric view (Holdstock, 2000). There is an ethical duty to offer therapeutic interventions by listening to all involved participants to facilitate social justice for accessibility. Social justice involves upholding the principles of equity, equality and respecting for human dignity in order to achieve accessibility (Jost & Kay, 2010: 1122). Taylor (2013) argues that promoting social justice in Africa tends to fail because many interventions neglect to consider the significance of the individual's cultural context. As a result, many interventions are not accessed by individuals

and perceived as being irrelevant. Taylor (2013:23-4) argues, further, that intervention premised on the principle of social justice should be based on a pluralistic approach to ensure accessibility. This may be achieved by listening to all involved voices in an attempt of avoiding marginalization.

Praxis is the process of integrating reflection and action to achieve social transformation through critical awareness (Freire, 1993). Praxis may become a useful process for liberation to oppose oppressive knowledge production in the relationship between theory and practice (Ramsey & Miller, 2003:21). The relationship between theory and practice involves engaging in mutual dialogue to produce knowledge. The production of knowledge becomes a complex process in which members of a community negotiate culture within their context as conscious human beings. Each member is regarded as an active agent who contributes in their community by participating (Boal, 1995, Mkhize, 2004). Participation assists in opposing hegemonic social constructs that makes praxis to be a seed of liberation that entails a cycle of Action-Reflection-Action (McLaren, 2004).

Praxis as a seed of liberation entails conscious individuals being critically reflexive of socially constructed hegemony that attempts to confine them within a particular way of life, culture (Thomas & Thomas, 1928). The practice of critical reflexivity allows individuals to scrutinise assumptions that may inform their actions in dealing with situations and this can lead to increased awareness of alternatives (Cunlife, 2004:407).

A pluralistic approach allows for knowledge production that is accessible to more people. Dikeledi Martha Tsilo Dabula who is an *inyanga* states,

> Yes, a person cannot live alone because *umuntu ngumuntu ngabantu*. You need others. Even knowledge you need to get it from others. The more you gain

> knowledge like you coming here because you want to know more from different people. You went to Daveyton and you came here so that you can put things together. You can say others tell me this and you tell me this and you put their thoughts together to make knowledge.

Dikeledi Martha Tsilo Dabula's comments highlight the need to engage in mutual dialogue in order to produce knowledge. Mutual dialogue is premised on the principle of *ubuntu-umuntu ngumuntu ngabantu* (I am because you are, therefore, we are). *Ubuntu* is governed by participation that requires listening to other voices. Individuals become a critical reflexive being who can produce knowledge that is relevant to their cultural context through dialogue. Dialogue in knowledge production assists in advocating accessibility that has alternatives as opposed to hegemony.

According to Mkhize (2004), dialogism is the ontology and epistemology of *ubuntu* for individuals who hold an AW. CBsAW will internalise the voices of their community to acquire and create knowledge. A dialogical self is also reflected in *inyanga* due to *izinyanga* having two names. After training, an individual will also take on the name of *idlozi* who gave *umbizo* (the calling) for the individual to become *inyanga.* It is for this reason that *inyanga* has two names: their birth names and *idlozi's* name. The dialogical self is able to integrate past knowledge from *idlozi* in the 'here and now' which leads to praxis and critical reflexivity in the creation of knowledge pertaining to culture (Edward et al., 2009:5). The current social context becomes accessible to many CBsAW as a result of a dialogical process. Accessibility contributes to foster a sense of social justice. Social justice advocates accessibility for people with different cultures to participate in negotiating culture because it attends to diverse needs (Taylor, 2011). It is from the premise of social justice that I have chosen to use praxis and critical reflexivity to formulate a theoretical framework for this study.

It appears that there is a need for critical reflexivity and praxis in knowledge production (Freire, 1993). Praxis advocates for liberation that may inform critical reflexivity (Mikhize, 2004). The integration of praxis and critical reflexivity fosters mutual dialogue that can allow many voices to participate in knowledge production. Mutual dialogue becomes a catalyst for social transformation in the production of knowledge to formulate and apply relevant theories (Freire, 1993) that are accessible to individuals. This serves as a point of departure for critical reflexivity and praxis *umgidi* to achieve accessibility premised on social justice.

3.2 *Umgidi* as a significant symbol for CBsAW

There is a need for social transformation to be achieved in order for individuals to experience liberation (Freire, 1993). Liberation can be achieved by engaging in mutual dialogue through critical awareness (Boal, 1995). It is imperative that mutual dialogue also includes significant symbols (Mead, 1934) of expression that the individuals employ within their social context. The social context determines what is perceived as significant symbols for engaging in mutual dialogue. Based on this premise, I have chosen Mead's (1934) theory of symbolic interactionism in the practice of *umgidi* by CBsAW to assist in engaging in praxis and critical reflexivity. Symbolic interactionism has been chosen as a theory because it represents and describes how an individual engages in dialogue to create reality by using significant symbols from their social context (Griffin, 2006:60). Mead's theory is able to locate the self and other within their social context.

Before I discuss *umgidi* as a significant symbol for CBsAW, I would like to provide a brief context of the interviews with *izinyanga.* The aim of conducting interviews with *izinyanga* was to discern the purpose of practising *umgidi* in relation to themes of belonging and being human, in particular. The interviews were divided into two parts. The first part of the

interview entailed *izinyanga* teaching me about *umgidi.* In the second part of the interview, I asked *izinyanga* to draw a symbol to represent concepts of *umgidi,* belonging and being human.

Turning now to the purpose of this section, Mead (1934:134) argues that the self is a reflexive being. Reflexive beings can see themselves as others see them within their social context. There is a triadic relationship consisting of the self, other and social context. Through reflexivity a human being becomes self-conscious. A self-conscious human being will use, reflexively, significant symbols that are developed during the play and game stages in childhood (Jennings, 2011:23-4).

According to Mead, during the play stage, the self would learn significant symbols by taking the attitude of a particular other. A selective process is engaged to determine whether a symbol is significant or insignificant. A significant symbol is shared between the self and other within their social context. Significant symbols lead into parallelism. Parallelism refers to the way the self uses a significant symbol shared with the other to achieve cooperation.

According to Mead (1934, 117-125), during the game stage, the self will learn to take on the attitude of others in their community by using significant symbols. The same selective process will be utilised to expand on the vocabulary of significant symbols that was acquired during the play stage. The game stage facilitates the process of the self being able to cooperate with others in their social context. In turn, the self becomes conscious of how to function in various organised groups.

The game stage leads in the self being able to develop a generalised other. The generalised other is the collective attitude of the self's community. The development of a generalised

other facilitates the process of fostering a sense of belonging for the self in their community (Mead, 1934:152-163). The self is able to employ significant symbols that have a shared meaning with others within their social context.

Based on the play and game stages, the self becomes a social process. The self can be divided into two parts: 'I' and 'Me' (Mead, 1934: 173-8). 'I' is the immediate response of the self to others in their social context, while 'Me' represents the internalisation of the genaralised other by adopting the collective attitude. Thus, 'I' and 'Me' are processes of a social self who can be regarded as an acting organism because they learn how to take, reflexively, the role of others in achieving self-consciousness so as to comprehend how others will perceive and interpret their actions. Taking on the roles of others by using significant symbols fosters a sense of belonging and being an active participant in our social contexts.

Symbolic interactionism is applicable to a dialogical self (Mkhize, 2004) who holds an AW. Learning to take the role of others achieves self-consciousness. Self-consciousness is the principle of *ubuntu*- I am because you are, therefore, we are. *Ubuntu* may be regarded as a triadic relationship that entails self, other and social context.

A significant symbol can be regarded as *umgidi* for many CBsAW in a South African context. I will discuss how *umgidi* as a significant symbol that operates within an AW. Thandeka Mononoga/Madumela Ngcobo states that the performance of *umgidi* aims to engage in dialogue with *amadlozi* (living-dead) as a particular other, she states:

> I would add on that you need to draw on certain knowledge and extract knowledge. In a way, I could say that you want certain things. When you reawaken (*ukuvusa)*

> *amadlozi*, you are working. You can't just say that I am going to do this because it won't be serious and they won't come.

Thandeka Mononoga/Madumela Ngcobo learns to take on the role of *amadlozi* by *ukuvusa amadlozi* (reawakening the living-dead). *Ukuvusa amadlozi* is a process of extracting certain knowledge that she wants to acquire. The self is fully invested in the process of *ukuvusa amadlozi* so as to get the attention of *amadlozi.* Being fully invested appears to be able to summon *amadlozi* in becoming a reality to a conscious CB. As a result, *amadlozi* corporate with the self so that the self can extract the knowledge that she needs.

Umgidi also becomes a significant symbol in taking the collective attitude of others. Individuals are able to develop a generalised other that allows them to feel a sense of belonging in their community. This appears to be the case in Katleho Tsilo/Moyane Nkosi's statement:

> "Dancing brings peace within the self. It enlightens my soul. Each and every minute, I take off my shoes the person within comes into life. Dancing that we do: connects us to the heavens; it connects us with the earth. It awakens everything on earth (Reading a facebook post)". Like everything. When we stamp, we take off our shoes so that our feet may be able to touch the ground. So it connects us to each and everything on earth. We stamp the whole time… When we stamp in our training, *ukugiya* can reawaken *idlozi* within you. *Idlozi* can reawaken because the moment I kneel and take the soil which enables me to be able to tell you everything about your life. It connects us to rivers and everything. *Ukugiya* can cleanse a person. The minute I stamp, I can grab a person to join me and that person can be healed like everything in his life.

Ukugiya is part of *umgidi* a significant symbol that allows CBsAW to connect with others and everything in their social context. The connection to others and everything leads into being able to take on the collective attitude of a community. *Ukugiya* allows Katleho Tsilo/

Moyane Nkosi's to belong to his environment because it connects him to the river and everything. A holistic ontology and epistemology is achieved in the act of *ukugiya. Ukigiya* can also provide healing for the individual and cleansing. *Ukugiya* can also have the same effect to a person around the individual.

Umgidi as a significant symbol allows CBsAW to connect with their beliefs of *amadlozi. Amadlozi* can provide individuals with self-knowledge. The act of *ukugiya* allows many CBsAW to take on the collective attitude of their social context. The process fosters a sense of belonging within a community. There is also healing being experienced in the process that can also affect others. Thus, *umgidi* as significant symbol reveals what is shared in the process that is internalised and inaccessible to the observer (Turner, 1982:13) who does not identify with an AW.

3.3 Psychological defense mechanisms during cultural in-betweenity

Significant symbols of CBsAW may be deemed insignificant by other CBs with a different worldview due to a symbol not being shared with other CBs. A culture will be biased to its way of life. As a result, the other culture will be marginalised in the process. Bulhan's (1979) theory of cultural in-betweenity explains what happens to CBsAW whose culture is marginalised in a Western biased society. CBsAW will use three psychological defenses to deal with marginalisation of their significant symbols.

As discussed earlier in the literature review, CBsAW frequently face challenges in South Africa because their way of life tends to be deemed insignificant in certain Western cultural-biased social context (Gilbert, 2006). Suppressing a significant symbol like *umgidi* can be detrimental to the wellbeing of CBsAW (Mbaya & Chetty, 2012). The detriment is brought

about by the fact that individuals may experience cultural identity loss within their social context that may lead to psychosocial challenges (Gilbert, 2006) that may not allow for an individual to foster wellbeing.

A significant symbol like *umgidi* from an individual's culture may be perceived insignificant. In the interview, Thandeka Mononoga/Madumela Ngcobo acknowledged psychosocial challenges due to not being able to express her significant symbols:

> When I am silenced and I cannot express myself. It builds up the tension. I become very crazy. I need to come here or go home and do something and to let it all out… It is suppressive, very suppressive. You can get depress if you do not express these energies.

Thandeka Mononoga/Madumela Ngcobo indicates the detriment effect that a CBAW may experience such as depression if she is not able to express herself by using significant symbols from her culture. As *inyanga,* she has to suppress how she expresses herself in certain contexts. A CBAW will have to use psychological defenses to achieve wellbeing. Thandeka Mononoga/Madumela Ngcobo went to a certain space that allowed her to express these energies so as to foster a sense of wellbeing.

Choosing certain spaces is informed by the fact that she is not allowed to express herself based on the generalised other operating within a particular social context. Thandeka Mononoga/Madumela Ngcobo elucidates that certain spaces do not accept her due to her way of life, she states

> I had problems getting into res at school because, once, people see beads; they think that I can read their minds. I am going to fly now or to smear blood over the wall. It is a problem. I had to tell them that I am normal. I study. I am human. I am not going to fly like the character in the soapy. It was hard. It was very hard.

Dikeledi Martha Tsilo Dabula identified with Thandeka Mononoga/Madumela Ngcobo, she affirms: "You still live the way you use to live with other people. Sometimes people discriminate against you, but you must know this is who you are and there is no one who is going to change you." Based Thandeka Mononoga/Madumela Ngcobo and Dikeledi Martha Tsilo Dabula, their revelation suggests marginalisation of their culture that may rob them of their human dignity. For example, Thandeka Mononoga/Madumela Ngcobo is perceived as a supernatural character from a soapy. Her culture instigates fear in others from her social context that leads to being perceived as not being human.

The experience of being perceived as not being human perpetuates that her culture does not fit into the dominant culture. The marginalised culture is perceived as being in polarity with the dominant culture. Individuals of the marginalised culture will employ psychological defenses between their indigenous culture and the dominant culture. Bulhan's (1979; 1985) theory of cultural in-betweenity acknowledges the interplay of three psychological defenses within CBsAW whose cultures are being marginalised. The three psychological defenses are revitalisation, capitulation and radicalisation. The individual may employ any of the three psychological defenses so as to deal with psychosocial challenges. The three psychological defenses are all present within an individual whose culture is being marginalised. One psychological defense can be dominant in certain moments and spaces.

The psychological defense of capitulation involves the ability to identify with the dominant Euro-Americocentric view. Individuals will internalise the dominant Euro-Americocentric view and suppress their worldview. Capitulation entails suppressing one's culture in order to belong into the genaralised other. Suppressing may mean losing one's cultural identity.

Katleho Tsilo/Moyane Nkosi explained that losing your cultural identity may mean throwing away your gifts (resources), he stated:

> Some of the people on earth, they throw away their talents in the river. They throw away their gifts. They misuse everything they have in their hands. They throw away their lives, just like that…. I believe that a person. How can I say this? To give a being a title that he is a full person who is educated. They needs to follow their roots and hold on to their gifts and use them appropriately. Because every person has a gift but it depends how the person discovers it. But a person should respect himself, all the time.

An individual ends up throwing away resources from their culture. Individuals are not able to be complete because they are not following their culture. Following one's culture enables the individual to hold on and use their resources, appropriately. Every person has resources from their culture and needs to discover it. Capitulation may alienate individuals by not using resources from their indigenous culture. Individuals are supposed to respect themselves and this would mean going where they belong. According to Katleho Tsilo/Moyane Nkosi, belonging means going back to his culture that is acquired at home,

> I belong to the heavens. I belong to my roots. I belong to a home that has love, compassion and empathy. That is why I drew this (refer to image 3.1). I belong to the heavens. I belong to the stars. I belong to my *amadlozi*. In this part, I belong to a home that follows *umgidi*, has love, nurture and respect.



Figure 3.1: Belonging

Katleho Tsilo/Moyane Nkosi explains that he belongs to his roots that may be regarded as his culture. The knowledge of his culture that is acquired in his home. He is taught to have certain values such as, love, compassion and empathy. The heavens and stars indicate his environment that he also belongs to. He also belongs to *amadlozi* and this forms part of his home. In his home, he is taught that he should follow the practice of *umgidi.*

In response to capitulation, CBsAW may employ the psychological defense of revitalisation. Revitalisation involves accommodating the indigenous culture, so as to address the need of alienation. CBsAW may revitalise their indigenous culture to go back to achieve a sense of belonging. However, revitalisation poses psychosocial challenges for CBsAW living in a Western cultural biased society. Nomncebo Mchunu/Lerato Tsela* acknowledged the psychosocial challenge imposed by revitalisation,

> Yes. I have to belong to them *(amdlozi)*. You know that we have friends who will tell you that once you are done with this; you can carry on with your life. You just have

* pseudonym

> to appease *amadlozi* only. I am referring to having a partner because your partner will want to be intimate with you. I am not those who think that my partner has to appease *amadlozi* by offering money and we can be intimate. With me, it is different; it is impossible. I know this has been an obstacle because most of my prospective partners have left me.

Nomncebo Mchunu/Lerato Tsela's revelation alludes to the pressure of assimilating into the status quo of a Western cultural biased society. Her friends expect her to carry on with her life before she became *inyanga.* Being *inyanga* has also made it difficult for her to have a relationship with her prospective partners. Many of her prospective partners have left her due to her cultural identity that involves belonging to *amadlozi*.

A CBAW has to find way of establishing a balance between capitulation and revitalisation within their social context. Radicalisation is employed as a defense mechanism with the intention for radical social transformation through a dialectic process that integrates capitulation and revitalisation to establish balance between dominant Eurocentric culture and the indigenous culture so that a CBAW can be able to foster a sense of wellbeing. Through radicalisation, social transformation can be achieved that allows for CBsAW to access certain restrictive social context.

A Western cultural biased society tends to marginalise other cultures so as to exert its influence of its way of life. An individual whose culture has been marginalised will use psychological defence mechanisms to react to such demands. There appears to be a need for the psychological defense mechanism of radicalisation to bring about transformation. Transformation can allow CBsAW to be able to access certain restrictive social context without suppressing any aspect of their identities that can be detrimental to their wellbeing.

3.4 The practice of *umgidi wokulingisa* for Developmental transformation (DvT) within drama therapy

Based on the previous section, the social context of a therapeutic space needs to achieve transformation. Developmental transformations (DvT) as an approach within drama therapy can be employed to the process of free and dynamic play (Johnson, 2009) by using *umgidi* as a significant symbol for CBsAW. CBsAW will be able to access the therapeutic space because they will use resources from their cultural context to achieve wellbeing. DvT entails four theoretical concepts: *playspace*, *embodiment*, *encounter* and *transformation*.

The first theoretical concept, *playspace,* is governed by three principles: restraint against harm; discrepant communication and mutual agreement. The three principles aim to achieve ethical practice in providing a therapeutic space that respects the human dignity of the participant. According to Katleho Tsilo/Moyane Nkosi for him as a CBAW, respect means

> humility and being able to listen to others and to do right by other people; and to do right to yourself. Respect is putting your life in order. You should not. The *Sotho* proverb states that you should not defecate in the river. You should not pollute a place you stay in. Respect means humility and to act in an orderly manner.

Based on Katleho Tsilo/Moyane Nkosi meaning of respect, humility and listening to others can uphold human dignity. Respect allows for individuals to put their lives in order by not making a space they use to be chaotic. Three principles of mutual agreement, restraint against harm, and discrepant communication govern the *playspace* to achieve respect for the participants' human dignity.

Firstly, mutual agreement allows for participants in the *playspace*, including the drama therapist; to decide together. Mutual agreement encourages participants to listen to each

other and to engage in mutual dialogue. The mutual agreement makes the drama therapist critically aware that he/she is not a director but an active participant in the *playspace*. It also disrupts and challenges an autocratic drama therapist who may pathologise differences between him/herself and other participants. Humility advocates for the drama therapist to be critically reflexive so that the *playspace* does not violate the participant's way of life and the drama therapist's. Any oppression may be detrimental for the participants' wellbeing because they may feel that they have to suppress certain aspects of themselves.

Secondly, restraint against harm refers to all participants understanding that *umgidi wokulingisa* does not intend on being premised on the fact that a participant has to experience a trance. But rather, a participant will use *umgidi* as a significant symbol through play. Once, a participant gets into a trance. It may pose harm and the drama therapist has to bring the play to an end because the participant's ability to play may be restricted. Restraints against harm, also means that the participants should not pose any harm to other participants and themselves.

Lastly, discrepant communication means that the involved participants are utilising *umgidi* as a significant symbol to represent their reality through play. The play can be regarded as a discrepant lie that represents the truth of the participant's way of life. The *playspace* becomes and adheres to the participants' way of life by 'developing relationships, communication, and expression that concentrates on the constructions of roles' (Schinina, 2004:37) from their cultural context.

In this context, the theoretical concept of *embodiment* relates to *umgidi wokulingisa* as a significant symbol that is embodied by participants who hold an AW. *Umgidi wokulingisa* entails musicking and *ukugiya* to express their desires and experiences. A CBAW's desire

may entail taking on the role of *amadlozi* who represent the collective attitude of the participant's cultural context that is experienced in the traditional *umgidi* in the act of *ukugiya* and musicking.

In the act of *ukugiya,* CBsAW allow for *amadlozi* to take control of the act of *ukugiya.* According to Katleho Tsilo/Moyane Nkosi, during the act of *ukugiya,*

> Everything comes in your body. *Amadlozi,* all come. You don't stamp but they are the ones who stamp because they are pleased with what you are doing…. No, I don't stamp. They are the ones who stamp because we call them to know that I am here. They want *ukugiya*.

Based on Katleho Tsilo/Moyane Nkosi's elucidation, the act of *ukugiya* allows for his body to become the other due to *amadlozi* occupying the body. The body of a CBAW represents his cultural identity. According to Johnson (2009:92), body as other is the adoption of the social roles and identities. The participant's body becomes a persona that constructs the desire and experience the notion of self.

The act of musicking in the traditional *umgidi* expands, further, the notion of self. Katleho Tsilo/Moyane Nkosi states,

> So there is a song for happiness and there is a song for sorrow. If i*dlozi* is yearning *ukugiya* and his/her spirit is not happy in order to be healed in his/her heart and for my heart to be healed: I have to take the drum and beat it. I have to sing songs which remind me of what is happening in my life. If there is something that is happening in this location, I can connect with the situation when I am stamping… The songs I sing also go with the situation that I am experiencing. When I stamp, I connect with every single thing which surrounds me and I am in.

Based on Katleho Tsilo/Moyane Nkosi's comments, musicking expresses the desire of *idlozi* and also his experiences by being reflexive of his social context. The songs represent what is

happening in a CBAW's life. Musicking facilitates for an individual to connect with others within their social context.

The third theoretical concept of DvT is *encounter*. In the *encounter*, there are three factors: self, other and source. The self and other will play with each other by using *umgidi* as a significant symbol. Johnson (2009:91) argues that the source lies in what the self believes in and 'irresovable paradox is a sign of proximity to the Source'. In this particular context, the participant's belief of *amadlozi* may be the source that might cause participants to experience turbulence because a participant's has his/her own way of life. Katleho Tsilo/Moyane Nkosi and Dikeledi Martha Tsilo Dabula elucidate,

> Katleho Tsilo/ Moyane Nkosi: If you stamp, it is not Katleho who is stamping but *idlozi*. *Idlozi* is still holding on that thing.
>
> Dikeledi Martha Tsilo Dabula: That will confuse you because you will be stamping there and something else from the other side will come. *Idlozi* will refuse this so much because it will wonder what you are doing now. You should not adopt other people's things, comeback home. You see, remember home.

Based on Katleho Tsilo/Moyane Nkosi and Dikeledi Martha Tsilo Dabula elucidation, turbulence may be experienced between participants because *idlozi* of each participant has their own home. *Idlozi* will refuse to be changed because change will mean confusion in his/her identity. Turbulence may be experienced between the self and others in relation to their sources because irresovable paradoxes will be played out in the playspace (Johnson, 2009:91).

The irresovable paradoxes bring me to the fourth theoretical concept of DvT, transformation. Transformation does not aim to assimilate the participants into a homogenous group, but rather advocates for each participant to be able to experience

presence in the turbulence and connect with their respective sources (Johnson, 2009:90-1) to foster wellbeing. Wellbeing is achieved as the ability to be connected with one's source and using the source as a resource in the dynamic developmental process of transformation with others. Ill health is being unconscious and detached from your source that may control your life without being self-conscious. Being connected with our respective sources advocates for us to be reflexive of our actions in relation to others. As Katleho Tsilo/ Moyane Nkosi explained how he has been able to achieve transformation by remaining connected with his source, *amadlozi;* and achieve transformation in unfamiliar social context, he states,

> Like I said, Moyane can wake up everywhere anyhow. But I have to inform him that we are in this place. If you want to wake up, these are the things you need to know which means: I inform him about the place and how he needs to conduct himself. But if I do not inform him, he will do as he pleases. He will never follow the rules in that place. But in *ukugiya*, he is the one who decides what he needs to do. But this only happens for a certain time. Once he goes back to the ocean, he realises that he is in his territory because he regards the new environment as his territory. He can awaken anywhere but I need to inform him we are in this place and we act in this way. If I do not tell him, he will do as he pleases.

According to Katleho Tsilo/ Moyane Nkosi's explanation, *idlozi* as a source is carried everywhere he goes. He is able to be self-conscious of his connection with *idlozi* by engaging in dialogue. Being conscious of the connection with his source enables him to be able to be reflexive and achieve transformation. In turn, he is able to achieve wellbeing in his current social context by using his beliefs of *amadlozi*.

DvT is about fostering transformation by using *umgidi* as a significant symbol in the constant dynamic developmental process. Transformation is achieved by being conscious of the

connection with our sources in the presence of others. In addition, each participant achieves wellbeing by using resources from their cultural context in accessing the therapeutic space with others. Irresovable paradoxes result in being present and expressing the desires of each participant's source in the *playspace.*

3.5 Conclusion

In this chapter, I have used praxis as a process of formulating a theoretical framework for this study by using *umgidi wokulingisa* within drama therapy to provide an accessible therapeutic space for CBsAW. *Umgidi* is perceived as a significant symbol because it allows for a CBAW to connect with others and their beliefs. By using *umgidi wokulingisa* as a process of DvT, CBsAW may be able to access the therapeutic space. This chapter has also informed the construction of the session plan that was offered to participants (refer to Appendix F).

CHAPTER 4: METHODOLOGY

In this chapter, I will be discussing pragmatism, the chosen approach for the study. Pragmatism uses both qualitative and quantitative methods. I will also discuss the selection process that was engaged to identify participants. At the end of the chapter, I will discuss ethical considerations for the study pertaining to the occupation of dual roles as researcher and drama therapist.

4.1 Pragmatism research method

The study used mixed methods combining qualitative and quantitative methodologies informed by pragmatism. Pragmatism is concerned with finding the most practical techniques in data collection to answer research question(s) by using the strengths of both qualitative and quantitative methods (Johnson & Onwuegbuzie, 2004:16). The integration of the two methods can enrich the process of knowledge productions and alleviate the limitation inherent in each method (Onwuegbuzie & Leech, 2005:381). Pragmatism does not subscribe to the dichotomy of qualitative and quantitative approaches because the research question(s) should determine the method(s) to be employed. The belief in epistemological purity of method does not necessarily allow one to answer research question(s) adequately (Miles & Huberman, 1984:21). Epistemological purity neglects to consider that research methods serve as tools that facilitate our comprehension of phenomena being studied (Onwuegbuzie & Leech, 2005:377). Therefore, pragmatic research advocates for an integration of qualitative and quantitative methods to dispel the dichotomy of positivist and hermeneutic approaches in finding the most effective methods to answer research questions (Creswell, 1995).

I use both qualitative and quantitative data to achieve this. The qualitative data includes interviews with *izinyanga;* reflection of the participants' experience of *umgidi wokulingisa* from the drama therapy session and my own observations of their experience. The quantitative method data was gathered by asking the two participants who participated in *umgidi wokulingisa* within drama therapy to fill in questionnaires before and after the session. This serves as a tool to delimit confirmation bias. The questionnaires were chosen because they do not require a longer period to analyse. Predominately, the case study has a qualitative approach. Quantitative and qualitative methods contribute in the process of triangulation process of rigour, dependability and trustworthiness of the study (Fossey et al., 2002).

The qualitative section of the study is situated within Interpretative Phenomenology (IP) that is concerned with how an individual experiences and makes sense of a phenomenon (Hefferon & Ollis, 2006:142). I examine participants' detailed, subjective account of their views on the phenomenon of *umgidi wokulingisa* and the meanings they gave to the experience in relation to my observation. As the researcher, I utilise my experience of the phenomenon as well as the participant's to make sense through interpretive activity. I do not bracket my perceptions, but use them to induce meanings (Reiners, 2012:2). In turn, an empathetic hermeneutic questioning is employed to disclose how each participant understood the phenomenon of *umgidi wokulingisa*. During the participants' reflections on their experience of *umgidi wokulingisa,* I would disclose my interpretation of their meanings so as to delimit confirming bias. This allowed me to have an accurate understanding of the phenomenon connected to the participant's cognitive, affective, physical and linguistic processes (Smith & Osborn, 2006:54). The quantitative aspect of the study draws on a

positivist approach and the questionnaires are translated into bar diagrams to display empirical data from the two participants involved in the drama therapy session.

4.2 Selection process

I had anticipated using purposive sampling. Participants would be chosen who shared a common belief that therapy may be perceived as being inaccessible because it may marginalise their culture. The sampling was done with the assistance of Ndlovu Care, a Non-Government Organisation (NGO), to identify and inform potential participants about this study.

Ndlovu care is a NGO that provides primary healthcare for the community of Moutse East. Their focus is primarily on HIV and Aids support and care as many people who utilise their services are affected by and/or infected with HIV. Mizwa, Schweister and Ross (2003:335) argue that reestablishing an identity when one is living with HIV might pose psychosocial challenges that may result in uncertainty to the individual's purpose and future. Living with HIV may pose psychosocial challenges due to stigma and discrimination associated with HIV. The individual's state of wellbeing may be comprised by their HIV status because they may internalise the stigma and discrimination that may lead to a loss of identity (Perk, Flokman & Bostrom, 2001:482). A loss of identity is brought about by not being able to feel a sense of belonging in the desired collective identity (Lyketsos & Treiman, 2001:46). In the current study, HIV was recognised as part of the social context, however, the intervention aimed to foster wellbeing not only in relation to HIV and Aids, but in terms of the participants' sense of general wellbeing because I did not want the group to serve as a way of perpetuating stigma by alienating participants further from their community. The choice was also taken

because the study entailed a short-term intervention. As a result, I tried to be mindful of what the study would be able to achieve under such time constraints.

The community of Moutse East was chosen for two reasons. Firstly, the community consists of many CBsAW who still believe in *amadlozi,* God, and healing through rituals. Secondly, the community of Moutse East lives in a developing area that makes it difficult for community members to access therapy due to a limited number of therapists in the area. This social context therefore, offered an opportunity within which I could explore my two research questions.

Any interested participants- female or male, between the age of 22 and 34 years- were asked to fill out a questionnaire. However, I then had to extend the age range upwards due to challenges of finding participants. I did not consider any participants under the age of 18 because my ethic clearance did not cover for any minors.

The questionnaire entailed five statements that relate to relationships between therapy, culture and access. There are five values attached to each statement, namely: 1= fully disagree; 2= disagree; 3= maybe; 4= agree and 5= fully agree (refer to appendix A). The questionnaires given to the participants did not have the value assignment to avoid influencing participants because I had planned to choose four participants for the three drama therapy sessions. If some respondents had the same score, their questionnaires were to be placed in a hat and randomly selected. The decision to select four participants was informed by Smith and Osborn's (2003:59) suggestion that a novice in the method of IP should have three participants because Interpretative Phenomenological Analysis (IPA) is rigorous and might be overwhelming.

However, having three participants would mean that genders are not equally represented. In turn, the equity of gender was expected to provide insight on points of divergence and convergence brought by gender roles. Although the research question guiding the current study has not stipulated that gender is a key focus, including the potential information regarding gender roles may provide further insights into the participants' cultural context and, particularly whether oppression resulting from *umgidi wokuligisa* may function as a form of social control.

I managed to get six participants from the purposive sampling. The participants were informed by a community member who has worked with Ndlovu Care. None of the six participants arrived for their sessions. Purposive sampling proved to be inefficient largely. However, at the time of conducting the research (4- 8 December 2016), it was a challenge to find participants for the study because many people were on holiday. Initially, I had planned to conduct the research earlier, but the protest at the university affected my schedule. The social worker from the NGO (site supervisor) then assisted in the identification of prospective participants for this research. Snowball sampling was also employed to select participants for the study. In the end, only one male and one female participant came for one session.

4.3 Ethical considerations

Ethics need to be given due consideration particularly when dual roles are occupied in a study because this may potentially cause harm to the participants (Bugard, 2013:72). In this study, I was playing the role of the researcher and drama therapist trainee. Dual roles can be beneficial because, as a drama therapist and researcher, I have control of the research process and can ensure that the best interest of participants is prioritised. However, playing

dual roles can be problematic if one is not critically reflexive. As a drama therapist, I am expected to be flexible and attend to the needs of my participants (Emunah, 2016; Johnson, 2009). Sometimes, I may have to re-think my session plan and follow the participants' lead. As a researcher, I am guided by what I aim to achieve for my study (Fossey et al., 2002). It can be argued that there may be a conflict in the roles of the researcher and drama therapist that may cause harm to participants. Firstly, if the role of the researcher is given more precedence, this may lead to poorer decisions being made (Brownlee, 1996). Secondly, I may misuse my power as a researcher to influence my participants (Gross, 2005) in order to answer my research questions.

I had to put the following ethical considerations in place to make certain that I delimit any harm being caused to my clients. In order to be critically reflexive of the dual roles, I made sure that as I played the role of the drama therapist, I was attending to the participants' needs. I was flexible with the session and allowed the participants to lead me. I also had to decline working with a participant who I was staying with at his house because this could have led to a conflict of interest. During the reflection with the two participants, I would also disclose my induction of the participants' meaning so as to delimit my confirming bias. The participants were given an opportunity to provide some clarity rather than me being the expert regarding the participants' meanings.

Another ethical consideration was informed by the fact that performing *umgidi* may make a participant to go into a trance. If a participant went into a trance I would manage this. The session would come to an end because the principles of the *playspace*: mutual agreement, restraint against harm and discrepant communication would have been compromised (Johnson, 2009:93). This would signify the end of the therapeutic space. I would ask the

other participants to assist me in carrying the participant -to a designated space- to lie down, at the back of the room. I would do breathing technique to allow the participant to be calm. After having been able to calm the participant, I would encourage the participant to slowly sit up. The participant would be offered water to hydrate.

I had two supervisors for my research to make certain that I was critically reflexive of the ethical considerations. The one supervisor was also my research supervisor and a registered music therapist. I would report to her on a daily basis. I also had a site supervisor who I would also report to. Having two supervisors, allowed me to be able to reflect on my experience and also to have guidance on certain choices that may influence the participants. My site supervisor would also be a person who I could refer my participants to if any of them wanted a referral.

I also offered participants counseling after the session, if they needed to process anything further. Offering counseling after the session was aimed at providing support for anything that the participants wanted to process privately because I could not guarantee that the participants of the group would respect the confidentiality and privacy of each other. The consent form did, however, aim to address this through a confidentiality clause. The participants were asked to sign this consent form (refer to Appendix C). All the names of the participants for the session remain confidential and no identifying information is included in the research report. If any future researcher wants to use the data from this study, they may only do so with the consent from the participants. I would inform the participants about such a request to ensure that their confidentiality is protected. My ethical considerations guided the design of consent forms so that participants were free to decide if they agreed to participate and understood what they were giving consent to. I also asked *izinyanga* to sign

consent forms in order to be able to use their interviews for this research report. All data is been kept in my laptop that has a password only known by me.

CHAPTER 5: RESEARCH DATA

In this chapter, I will be providing information about how I collected data. The data presented were collected from one session that took place with two participants. The qualitative data were analysed by employing Interpretative Phenomenological Analysis to discern emerging themes. A process involving induction and deduction assisted to discern themes. Results from the questionnaires filled in, before and after the session, by the two participants will also be presented to constitute the quantitative data.

5.1 Data collection

The following data were collected:

i. Each participant was asked to fill in the same questionnaire before and after the session. I aimed to ascertain if there had been any changes regarding perception of culture and whether drama therapy as a form of therapy could be perceived by the participants as an accessible therapeutic intervention for fostering wellbeing of CBsAW. The participants did not have the first questionnaire when they filled in the second questionnaire. This choice was taken because I did not want the first questionnaire to have an influence on their responses to the second questionnaire.
ii. In the session, the participants' reflection on their symbols was voice recorded. The reflection was conducted in isiZulu because both participants said that they were more comfortable speaking in this language.
iii. I wrote notes and I drew a symbol after the session to reflect on my experience of the therapeutic process with the two participants. The notes were based on my observation and experience of the session
iv. Photographs were taken of the participants' symbols to represent their experience. Photographs of the therapeutic space were also taken. I made certain that no person was in the photographs.

5.2 Data analysis

In this section, I will present both qualitative and quantitative findings. I will explain how the themes emerged and draw on relevant vignettes to support the description of the themes. This will be followed by an explanation of how the themes were grouped further in order to extrapolate superordinate themes. Thereafter, I will present the quantitative results of the questionnaires filled in by the two participants before and after the session.

5.2.1 Participants' profile

Each participant was given a questionnaire (refer to Appendix A) before the session and asked to fill in page 1 and page 2. Page 1 of the questionnaire served to gather data on the participant's profile. I will present the profile of each participant,

	Tefo* P1)	Nomsa*(P2)
Age	35	26
Gender	Male	Female
Ethnic group	Pedi	Zulu
Employed/ unemployed	Unemployed	Unemployed
Religion affiliation	Christian	Zion (Christian)
Have you been to therapy?	No	No
If no, please provide reasons	Because I was never diagnosed with anything that needs therapy. But if anything happened I would really need therapy.	I did not know anything about therapy.

* Pseudonym

The two participants knew each other. There was a nine year age difference between the two participants. At the time of conducting the study, both participants were unemployed. The male participant was from the Pedi culture, while the female participant was from the Zulu culture. Both participants were Christians. Both participants have not had been to any therapy.

5.2.2 Session description



Figure 5.1: Set up

The session started about 45 minutes late, when both participants arrived. At the beginning of the session- check-in, participants were invited to take part in musicking by playing buckets as drums. I had anticipated for the check-in to last about 10 minutes, however, the check-in was explored for the entire session. At the end of the session, each participant was invited to move to the end of the room where participants were invited to draw a symbol to reflect their experience of *umgidi wokulingisa* within drama therapy. The participants were invited to speak back to their symbols. I considered the following question in the reflection:

(i)Can you share the meaning of your symbol and how it represents your experience of *umgidi wokulingisa*?

(ii) Do you think that this process was able to acknowledge and respect your culture?

(iii) Would you consider continuing with drama therapy, and why?

5.3 Qualitative data analysis

Now, I will be explaining how emerging themes were identified. Interpretative Phenomenological Analysis (IPA) was used to analyse the qualitative data regarding the two participants' experience and my own experience as a drama therapist trainee facilitating the session. IPA is a flexible approach (Smith & Osborn, 2003:52). Conventionally, semi- structured interviews are analysed in IPA (Smith, 2004). In this study, I used IPA to analyse participant's reflection and also observation with thick description in order to ascertain the correlation between the participants' reflection and my observation of the session. IPA was undertaken in this manner because one of the research questions aimed to understand the therapeutic space that was provided in the experience of *umgidi wokulingisa* within drama therapy. This entailed an in-depth examination of meanings from the two participants based on their experiences of the phenomenon of *umgidi wokulingisa* within drama and my thick descriptions of the process.

Through the employment of IPA in the transcriptions, I aimed to search for themes that were raised during the discussion in relation to my observation of the process. Themes refer to key concepts that can be conveyed as descriptive labels of the process (Smith, 2004:42). Themes capture participants' thoughts, behaviours and interpersonal relationships. Each participant's reflection was analysed separately to induce and deduce themes that were then applied to the description of the process. The themes were analysed to explore both points of divergence and convergence within the individual and the pair (Smith, 2004). I also assigned some of the themes to my own response (Smith & Osborn, 2003) to comprehend the role of the drama therapist in the process.

The process of discerning themes was done as the transcription document was divided into three columns. The middle column contained the verbatim transcription and thick description. The descriptions were written by memory immediately after conducting the research as the recordings are in an audio format only. The interactions were still vivid in my memory and listening to the audio recording also assisted to remind me of certain things that occurred. In the first column, I wrote my analytic notes about the verbatim and thick descriptions. In turn, themes were then deduced and written in the third column.

5.3.1 Themes

I will be explaining the emergent themes from the transcription document by using relevant vignettes. The emergent themes were: 'experiential repertoire: past and present'; 'choice: familiar and unfamiliar'; 'creative adjustment'; 'regulating access' and 'permeability in being'.

(a) Experiential repertoire: past and present

The theme of experiential repertoire refers to participants' past and present experiences that emerged during the participants' reflections. I will present relevant vignettes from the session to explain this particular theme from the two participants' reflections. In the following vignette, Tefo reflected on his past experience when I asked him about his experience of *umgidi wokulingisa.* An excerpt from his reflection can be seen in a table. Analytic notes are written in the left-hand column and themes have been assigned in the right-hand column. The theme of 'experiential repertoire' is highlighted in yellow. (Other themes in addition to 'experiential repertoire' have also been assigned in this excerpt,

but these will be discussed momentarily. This structure will be followed in explaining other themes):

Notes	Verbatim & description	Themes
Attuning to the phonation of the other>> sensory relationship	DT: Alright. (The DT clears his throat and states) My other question to you is, after performing *umgidi,* in what way, do you think that it was able to respect and celebrate your culture?	Permeability in being
Quickly willing to move out of this subject or memories	P1 immediately replies as a matter of fact: Yes, it did.	Creative adjustment
Shoulders- heaviness being lifted off Culture involves a significant adult within a specific time and time (longest he has spoken)	(He drops his shoulders and looks at the DT.) You know most of the time during school holiday; I use to visit my grandfather who has a farm in Lesuru. We use to go to visit him. The farm was quite because there were not a lot of people. He starts to whisper. I was able to go to the river hence I drew the river (Refer to figure 5.1) . I would be able to catch fishes. (He returns to his normal voice.) So according to me, I would say this reminded me where I come from.	Experiential repertoire
Acknowledgement by echoing	The DT affirms: Where you come from.	
Assertion	P1 nods and asserts: Yes.	
Vulnerability and discomfort	DT inquisitively asks in a calm tone: So when was the last time you went to visit this river?	Regulating access
Wants to get out of this moment Turns into a whisper and body language not willing to be seen by	P1 looks around the room and whispers: He passed away a couple years ago. (P2 looks at	Experiential repertoire Creative adjustment

someone in this position Alpha male can't be vulnerable needs to protect vulnerable others	the DT and looks at P1.) He raises his voice a bit and asserts: About four years.	

Table 5.2: Tefo's reflection



Figure 5.2: Tefo's symbol

Tefo was drawn to several past experiences that occurred during his school holidays. He recalled a past experience of visiting his grandfather who had a farm in Lesuru[1] . He, further, recalled a past experience of a farm that was quiet because there were not a lot of people there. He recalled a past experience in which he used to catch fish. He recalled a past experience of his late grandfather who passed away about four years ago. These past

[1] Changed name of the place in order not to use information that can easily identify the participant

experiences remind him of where he comes from. All the past experiences comprise Tefo's experiential repertoire.

The following vignette illustrates how several past experiences were represented in his symbol:

Notes	Verbatim & Description	Themes
Looking at the experience to gain knowledge Representation constructed by the 'I' from a collective *umgidi* Nature- it is given Gently expressing/ saying the knowledge -Deviating from perceptions/ expectation to become yourself Interconnection with environment -space and time -dropping to give rise to something that has been left on the ground -releasing the bottom	DT gently asks: So how did the experience of *umgid*i make you feel, considering your symbol of nature? (P1 looks at his symbol.) If we look at nature, what does nature mean to you? (P2 and DT are looking at P1's drawing.) P1 gently says: Well nature, especially in summer. For my brain, I feel like calmer. (P1 drops his shoulder and he looks at the DT.) DT gently says: More calm.	Permeability in being Experiential repertoire

Looking for Affirmation, acknowledgment, witnessing to assert oneself Interconnection with the environment Becoming -growth Space and time to express/ say this from the past	(P1 looks at his drawing.) P1 asserts: Mm. When I go outside and I see the green trees, my mind becomes just positive.P1 looks at the DT and smiles. The DT smiles back.	Experiential repertoire Permeability in being

Table 5.2: Tefo's reflection

Tefo shared what value was attached to his symbol based on his past experience in nature. He recalled how nature, especially in summer, makes him to feel calmer. When he goes outside and he sees the green trees, his mind becomes positive. His past experiences were represented in his symbol. The experiential repertoire that Tefo described highlighted past experiences of where he came from.

I also asked him whether he would consider coming back for another drama therapy session. He was asked this question towards the end of his reflection, he shared,

Notes	Verbatim & description	Themes
Acknowledging and renegotiating	DT: I know that I said this was my last question. If I may ask you another question. After this experience, do you think that you might be	

Connection with the past in the present moment: permeable self Silence to express inner thoughts	interested in coming to another drama therapy session? If yes or no; may you please tell me why? P1: So to do another session, I would consider doing it. Because I get connected with things that happened in the past. There appears to be a sparkle in his eyes. He passionately states that: You see that is exciting for me. I can experience different things. My thing is nature. If I can go into nature, I am able to be alright. The DT graciously states: Thank you. There is a moment of silence. P1 states: Ok. (P1 looks away and looks back at the DT.) (5 December 2016:27-8)	Experiential repertoire Regulating access

Table 5.3: Tefo's reflection

Tefo replied that he would consider coming to another drama therapy session. He may consider this because he would be able to connect with his past experience within his present experience of drama therapy. This was exciting for him. He disclosed that the experience of nature had a positive effect on him.

The theme of 'experiential repertoire' also emerged in Nomsa's (P2) reflection. In the beginning of her reflection, I asked her to tell us what she drew and she said the following,

Notes	Verbatim & Description	Themes
Acknowledging the other's presence and contribution Seeing to acquire information	DT: My first question will be the same question that I asked, *ubhuti* (my brother). May you tell us what you drew? (P2 looks at her drawing for a moment and she takes a glance at the DT. She stares at her symbol.)	Creative adjustment Regulating access

Triggers and stimulus representation Provider & interconnections (maternal and fetal connections) Freedom is a sound Intimate connections Transference and projecting on DT	P2 softly states: I drew a flower. When it is warm and you hear this sound. I am sitting under the flower. (P2 points at a human like figure. The figure appears to be sitting on a stone or hill. There is huge flower hanging over it. The flower appears to be providing some shade to the human figure. There are lines around the flower.) You hear that sound. It moves and I also move. It is quiet and I only hear that music. So that is why I drew the flower and I am sitting down. I am outside in a peaceful place and I hear the music that(looks at the DT) you were singing and the drums that we were beating. (P2 is staring at the DT.DT smiles at her.)	Experiential repertoire Permeability in being Experiential repertoire

Table 5.4: Nomsa's reflection

Nomsa softly stated that she drew a flower. She recalled an experience of the warm weather on that particular day. She was outside in a peaceful place and she heard the music that I was making. She also heard 'drums' (the buckets that we used as drums) that we were all beating. The experiences of sitting outside under the flower seemed to represent the sound that was produced in the process of musicking (refer to figure 5.3). There is a possibility that a projective process may have been taking place.



Figure 5.3: Nomsa's symbol

In her reflection, I asked her what the flower symbolised for her so as to ascertain whether it related to past experiences of where she came from, she shared the following:

Notes	Verbatim and description	Themes
Seeing to acquire information Harmonious balance through different tones Connection of sight with internal thoughts Completely relaxed and presence of flow	DT: Maybe what does a flower symbolise for you? P2 takes a glance at her symbol. P2 looks at P1 and turns her focus to the DT. P2 softly asserts: It means peace. (P2 clears her throat and adjusts her legs. There is sound coming from outside. P2 raises her voice and states) You know when you see the flower, it is green and it is yellow, yellow. To me, (brief silence) it brings peace when I see it. It is a beautiful thing. It makes me to feel happy in my thoughts. I feel inner peace. It makes me happy. I feel sleepy but I am also thinking that my soul has to be at peace. I feel so many things. (The DT nods at her. P1 looks around the space.)	regulating access creative adjustment experiential repertoire regulating access

Table 5.5 Nomsa's reflection

Nomsa stated that the flower in her image meant peace. She appeared to be engaging a projective process. For her, a flower brought peace when she saw it and it is a beautiful thing. It makes her to feel happy and peaceful. She appears to feel relaxed induced that her soul has to be at peace. . Her symbol of *umgidi wokuligisa* seemed to represent present experiences.

Peace appeared also to trigger an experience about her culture. I asked her if *umgidi wokulingisa* was able to respect her culture, she shared:

notes	Verbatim and description	Themes
Subjective significance of *umngidi*	DT: Alright. My other question is…(brief silence) Do you think *umgidi* DT points at the drum, that you experienced, was able to respect your culture?	
Relaxed and ability to claim the space in the 'here & now'	P2 states as a matter of fact manner: I think that it was able to do so.	Creative adjustment
Probing	DT stretches his legs and softly asks: In what way?	
Secretive space and time		
Internal harmony	P2 whispers: I think it was able to do so by being able to bring me inner peace.P2 raises her voice and states I felt like I was in a peaceful place. In our culture, they encourage you that you should live with humility.	Experiential repertoire
	DT asserts: Yes. (DT nods.)	
Value attached		

Benefits of culture Visceral reaction Life education to guide one Symbolizes lineage affirms origin Diverse cultures Accessibility of culture within current context Transformed cultural practice as a result of a context? Acknowledging the past	P2 asserts: You should find inner peace and not to dwell on other things. DT: Alright. My other question is what does culture mean to you? P2 interjects and states P2: To me, it teaches me the way I should live on this earth. You should follow it because it is where you come from. Because everyone (P2 takes a glance at P1 and P1 stares her) has their own culture from where they come from. DT asks P2 DT: If I may ask you, do you think that you get an opportunity to practice your own cultures where you are currently living? P2 interjects and asserts P2: Yes, even though I am not fully able to do so. But I have not forgotten it.	Experiential repertoire Experiential repertoire choice Experiential repertoire

Table 5.6: Nomsa's reflection

Nomsa appears to affirm that *umgidi* was able to respect her culture by being able to bring her inner peace. In her culture, she is encouraged to live with humility. She felt that she should find inner peace and not dwell on other things. I asked her what her culture meant to her. For her, it teaches her the way that she should live on this earth. She explained that an individual should follow their culture because it is where they come from. I asked her if she thought that she has an opportunity to practice her culture where she is currently staying. She stated that she was not fully able to do so, but she has not forgotten it. This suggested her experience of her culture.

(b) 'choice: familiar and unfamiliar'

The theme of choice refers to the similarities and differences that emerged for both participants during their reflections between what is considered to be familiar and unfamiliar. Familiarity appeared to allow the participants to continue with certain things. The theme is highlighted in turquoise. I will start off by explaining how this theme emerged in relation to Tefo. Before this vignette Tefo shared that his grandfather had passed on, four years ago. He used to be able to go to the river. It appeared that he may not have been to do so, after the passing of his late grandfather. I asked him to ascertain if he has not been in any river in the last four years, he shared,

notes	Verbatim and description	Themes
attempts to open this door with tenderness	DT: You have not been to this river since then?	

Haven't been in the space but the space is internalised Space for the past in the present context Bringing certain belongings in the current context due to the danger Acknowledging and seeking confirmation Still or no sound is danger Unfamiliar expereince	P1 replies in matter of fact: Yes, I haven't been there since then. (The DT looks at him and gestures with his hands.) The DT asks: Around here, is there a river? P1 indifferently replies: Yes, there are rivers. (He asserts in a lower tone) But the rivers here are dangerous. The DT attunes to P1 tone and asks: So the rivers around here are not as quiet as the ones in Lesuru? P1 replies softly: The water in the rivers is still (he gestures with his right hand) around here. The river, there, flows. You feel safe there. There is a deep part, you can see the bottom where the water runs.	Experiential repertoire choice Permeability in being choice

Table 5.7: Tefo's reflection

Tefo confirms that he has not been in a river flows, apart from Lesuru. I ask him whether there is a river around in this area. He replies that there are rivers around here, but the rivers are dangerous in the vicinity. I compare the rivers between Lesuru and in the vicinity. He replies softly that the water in the rivers is still around here. The river from Lesuru flows. He feels safe there. There are rivers in the vicinity; however, the rivers do not have a

familiar flow and feeling of safety. It appears that there is a choice that gave preference to familiarity to continue with certain experiences.

The theme of choice emerges in Nomsa's reflection. I ask her about the flower that she drew as part of her symbol and gave the meaning of peace. I was wondering whether she was able to experience peace that allowed her to focus on herself where she was currently staying, she shared:

notes	Verbatim and description	Themes
Flow within current context	DT: Alright. If I may I ask do you often get this opportunity that allows you to focus on yourself or maybe you don't get this opportunity in other spaces?	
Lack of flow due to unknown distraction Calm music draws serenity and clarity Choice 'right'	P2 hesitantly replies: Yes, I do. But I often get distracted by other things. I really don't know why. Sometimes when I think. I usually sit down and play calm music so that I can think. This, sometimes, helps to think and to be able to focus on things that are peaceful and right. (P2 folds her arms and looks at P1.)	experiential repertoire choice
Presence of these triggers and stimulus within current context	The DT looks at her and inquisitively asks P2: Maybe around nearby, (DT gestures with his hands in a circle) are the any flowers or not? Is there, maybe, a garden that has flowers? P2 immediately states that: There are trees around here. But I don't attend to them. There are flowers at home. Not the home from here but the home where I come from. There is a garden. There are flowers around our home,	Experiential repertoire choice experiential repertoire Regulating access

Something else but not the primary resources A space and time called home has an abundance of the primary resource Joy of a place called home	wrapped around the house. (P2 stares at the wall.)	

Table 5.8: Nomsa's reflection

Nomsa states that she has been able to get an opportunity to focus herself. However, often, she gets distracted by other things. She acknowledges that she is not aware why this happens. Sometimes, when she thinks, she usually sits down and plays calm music so she could be able to think. Sometimes doing this helps her to be able to think and focus on things that are peaceful and right. The usage of the word right suggested a binary between right and wrong that could be based on her familiarity. What is acceptable appears to be inferred in the choice of what is familiar and unfamiliar. I, further, ask her if there are flowers or a garden nearby because she mentioned that flowers were able to bring her inner peace. Immediately, she replies that there are trees but she does not pay attention to them. She states that there are flowers in her home where she comes from. There are only trees where she is living, currently. The familiar flowers are only available in her old home. Her reflection suggested that paying attention to trees is unfamiliar to her in relation to the home where she comes from.

The theme of choice is influenced by what is familiar and unfamiliar to the participants. There are choices of continuing with certain things such as paying attention to flowers and

going to the river. Each participant appears not t to use that choice, possibly, based on it being unfamiliar to their past experiences.

(c) Regulating access

The theme of regulating accessing refers to participants' willingness to share. The theme is highlighted in yellow and underlined. I will focus on a relevant vignette again. The following vignette took place at the beginning of Tefo's reflection. I asked Tefo to share the meaning of his symbol,

notes	Verbatim and description	Themes
-speaking -time and space for speaking/ express -I (agency) within the group------looking (sawubona) seeing me to express -witnessing and acknowledgement -looking/ seeing - vague	DT: Who would like to speak back to his/ her symbol first? (Immediately, P1 places his drawing in the centre. He looks at the DT.) P1: I will go first. (The DT looks at P1) DT: You would like to go first? (P1 nods. The P2 looks at P1.) P1: Mmm (P1 looks at his drawing.)	Creative adjustment Regulating access

-connection within the disconnection Seeing/ asking to gain knowledge -expressing and deciding what can be seen/ confirmed Recurring mountain Second mountain dug sand (unconscious) Short and straight to the point Time and space Creativity within constraints Dissonance in similarity "There can't be two bulls in one kraal" Disconnection with the same appears to be able to repel against each other	DT: My first question would be to you… (P1 looks at the DT.) Maybe you can tell us what you drew? P1 looks at P2. He looks down at his drawing. (His symbol (refer to Image1) appears to represent nature. There is a red sun above a mountain. The mountain appears to have flowers and grass on it. There is a river flowing out of the river. At the bank, there appears to be long grass and a mountain made out of clay.) P1: I drew nature. His head is hanging over his shoulder. It is difficult to see his face. F: Alright The DT looks at the drawing. P1 abruptly states: P1: Yes. P1 is looking at his symbol. He looks at the DT. He looks up	Permeability in being Regulating access Regulating access

Similarities don't guarantee connections Power dynamics/ looking for approval But who has to provide this approval?		

Table 5.9: Regulating access

I ask Tefo and Nomsa who would like to speak back to their symbol. Tefo placed his symbol in the centre and he volunteered to go, first. Thereafter he looks at his drawing. His non-verbal action appeared to indicate that he was deciding about what he is willing to share. He gives a short answer that he drew nature. His head is hanging over his shoulder and it is difficult to see his face. His body language suggests that he was regulating access in deciding what he is willing to share.

The theme of regulating access also appeared during the process of musicking,

notes	Verbatim and description	Themes
Resistance in relinquishing Fostering agency No vocal sound Female produces a sound	The DT **reluctantly** states that they can do the exercise how they understand the instructions. P1 offers to start. He bangs the about 5 times with staccato. He looks at the DT. The DT asks if he would not like to add a vocal sound to his drumming. P1 tightens his lips and produces the same beat on his drum that sounds like a march. P2 bangs her drum thrice and sighs. The DT beats the drum about four times. Each beat is accompanied by a shout. The DT invites the participants to explore their sounds further and encourages them to listen to each other. P1 stretches his legs and he puts the bucket between his legs. P2 also does the same. P1	choice Creative adjustment Regulating access Creative adjustment

modelling guidelines -settling into the space -taking the lead from participant -looking for a way out -dropping the world off her shoulder>> closing off the expectations	starts beating his drum. P2 also starts to play her drum. The DT starts beating his drum and there is dissonance. The loud sound from outside stops. P1 keeps a constant motif and he tightens his lips. He is looking at the door. He appears to be day dreaming. P2's has her shoulders dropped and she is looking down.	Regulating access

Table 5.11: *Umgidi wokulingisa*

The participants are being invited to create a vocal sound while they are beating their buckets. Tefo tightens his lips and he decides not to share his vocal sound. He decides to share a rhythm by beating his bucket. Tefo continues with his motif. Nomsa drops her shoulder and looks down to focus on herself. Both participants appear to be regulating access by deciding what they are willing to share in the process of musicking. Thus, the theme of regulating access emerges when participants appear to be deciding what they are willing to share.

(d) permeability in being

The theme of permeability refers to interpersonal attunement. The theme is highlighted in blue. The theme emerged in the following vignette. Nomsa, Tefo and I were engaging in

musicking by playing buckets as drums. Each participant was invited to explore their motif in the process of musicking. The vignette is as follows:

notes	Verbatim and description	Themes
sight to confirm experience -attuning to the feeling to understand the participant's experience -solitary confinements	The DT keeps shifting his focus at both participants. The DT attunes to P2 motif. P2 takes a glance at the DT. Thereafter she looks down. The DT attunes to P1's motif. P1 appears not to take note of this.	Permeability in being Regulating access
Producing an expressive sound Guiding through sound		
Collective Attunement to the vocal sound	The DT plays his own motif by listening to the participants' motifs. He starts to sing a phrase, softly. The rhythmic fragmentation is gradually being alleviated but you can hear each person's motif. The DT raises his voices gradually (crescendo) and also his drumming. P1 and P2 accept this offer. They start to beat their drums with some force. This continues for a couple of minutes.	Creative adjustment Permeability in being
Attuning to the guide	The DT lowers his sounds. P1 and P2 continue with this intensity. The DT stops to play. However, P1 and P2 continue with musicking.	Creative adjustment

Negotiation access by working through the fragmentation Attuning to the other to access the collective	The DT starts beating his bucket. There appears to be rhythmic fragmentation with the participants' motifs. The DT attunes to P1'smotif. He also does the same with P2's motif.	Permeability in being

Table 5.12: *Umgidi wokulingisa*

In the above vignette, I focus on each participant. I attune to Nomsa's motif and she glances at me. I attune to Tefo's motif and he appears to ignore my attempt. I start to play my own motif by listening to each participant's motif. There rhythmic fragmentation appears to be alleviated. However, I am still able to hear each participant's rhythm.

There appears to be interpersonal attunement. I raise my voice and drumming. My dynamic appears to enhance the interpersonal attunement because Tefo and Nomsa appear to accept my offer. It seems as if each participant's motif can permeate other participants' motif. My singing appears to be able to permeate the participants' motifs. The participants start to play their buckets with some force to match my volume. This dynamic continues for a few minutes. I choose to lower my voice and gradually, stop. The two participants continue with establishing the interpersonal attunement. I start to beat my bucket with a different motif that causes rhythmic fragmentation with the other participants. The rhythmic fragmentation suggests that the participants' motifs are permeable. I attune to Tefo's motif and proceed to do the same with Nomsa's motif to re-establish interpersonal

attunement with the participants. Being part of the musicking appears to involve permeability in being to achieve interpersonal attunement.

(e) creative adjustment

Creative adjustment as a theme refers to the fostering of agency. The theme of creative adjustment emerges when participants appear to be active agents. The theme is highlighted in grey. In the first vignette, I ask Tefo to make meaning of his experience of drama therapy based on his experience of *umgidi wokulingisa.* Towards the end of his reflection, he shares the following,

notes	Verbatim and description	Themes
Attuning to the silencing and clearing it Contradiction of expressing loss might put a smile on a face	DT: Alright. Maybe my last question is…. (The DT clears his throat.) This is your first time experiencing a drama therapy process. Now for you, what would say drama therapy is if someone would ask you, what is drama therapy for you? (The DT smiles at P1 and P1 smiles back.)	Permeability in being
Flow in experimenting or playing out the past within the present	P1: According to my experience, I would say that it is all about experimenting with things from your past. There are some of those things that trigger memories how you grew up and what happened. Things like that. P1 nods his head.	Creative adjustment

Table 5.13: Tefo's reflection

Tefo said that, according to his experience, drama therapy is about experimenting with things from the past of how one grew up and what happened. In this vignette, Tefo seems to be fostering agency by being able to make his own meaning of drama therapy based on his experience. His meaning includes what is significant for him, according to his experience of *umgidi wokulingisa.*

In another vignette, the theme of creative adjustment emerges in the process of musicking. This vignette involves both Tefo and Nomsa. The vignette is as follows:

notes	Verbatim and description	Themes
Acknowledging the diversity looking for direction where this is going Disruptive appropriation Silent sounds Guiding the dynamics Internalised guide	P1 takes a glance at DT. The DT starts to sing a phrase in a celebratory tone. P2 drops her shoulder and lifts her head. The sound gets, gradually, louder. P2 takes a look at the DT for some time. Then she shifts her focus to P1. DT attunes to P1's motif for a couple of moments. DT tries to come up with a variation of P1's motif. This appears to throw P1 off as he loses his rhythm. He opens his mouth and tightens his lips again. But he comes up with a variation of his initial rhythm. The sound is louder. This goes on for some time. The DT gradually gets softer in his sounds. P1 and P2 also get softer. The DT stops musicking. The participants continue. He spends some time just sitting and witnessing.	Regulating access Permeability in being Creative adjustment Permeability in being Creative adjustment

Advocating agency		

Table 5.14: *Umgidi wokulingisa*

Tefo glances at me. I start to sing in a celebratory tone. Nomsa drops her shoulder and lifts her head. The sound becomes louder. Nomsa takes a look at Tefo and turns her focus to me. I attune to Tefo's motif for a couple of moments. I try to devise a variation of Tefo's motif. My variation is a creative adjustment of Tefo's motif to foster agency. My appropriation of Tefo's motif appears to throw Tefo off and this could have led to the loss of his motif. He opens his mouth, thereafter, he tightens his lips. He creatively adjusts to my appropriation by coming up with his own variation of his motif. His variation suggests the fostering of agency. I lower my sound. The two participants appear to attune to my dynamic. I stop musicking. The two participants appear to foster agency by continuing with musicking. I spend some time just witnessing the two participants. In the vignette, the participants use creative adjustment to foster a sense of agency.

5.2.2 Superordinate Themes

The theme of 'experiential repertoire' encapsulates participants' past and present experiences from their cultural context. The theme of 'choice' seems to inform the differentiation between familiar and unfamiliar. The differentiation appears to be a result of the individual's cultural context. The two themes of 'experiential repertoire' and 'choice' are grouped together to form the superordinate theme of *experiences of a contextual self.*

'Permeability in being' refers to the responses in interpersonal attunement. 'Regulating access' is the participants' willingness to share something in the interpersonal attunement. Creative adjustment is the fostering of agency in achieving interpersonal attunement. The

three themes of 'permeability in being'; 'creative adjustment' and 'regulating access' are grouped together to form a superordinate theme of *creative and flexible self-regulation*.

Table 5.13 represents a summary of the two superordinate themes and the themes that are grouped within each one.

Experiences of a contextual self	*Creative and flexible self-regulation*
• Experiential repertoire: past and present • Choice: familiar and unfamiliar	• Regulating access • Permeability in being • Creative adjustment

Table 5.15: Superordinate themes

5.3 Quantitative data analysis

The two participants' questionnaires constitute the quantitative data. Based on the questionnaires, a bar graph is utilised to determine whether there has been any shift. The value assigned to the statements on questionnaires completed before and after the drama therapy session are compared through descriptive statistical analysis. This analysis is not able to elicit generalisable findings due to the small sample size. However, this data will contribute to the findings from the qualitative analysis and provisional insights that can inform further research. Through providing detailed descriptions of the context, practitioners can also determine whether the findings are applicable to their own contexts (Guba & Lincoln,1989). The results are as follow:

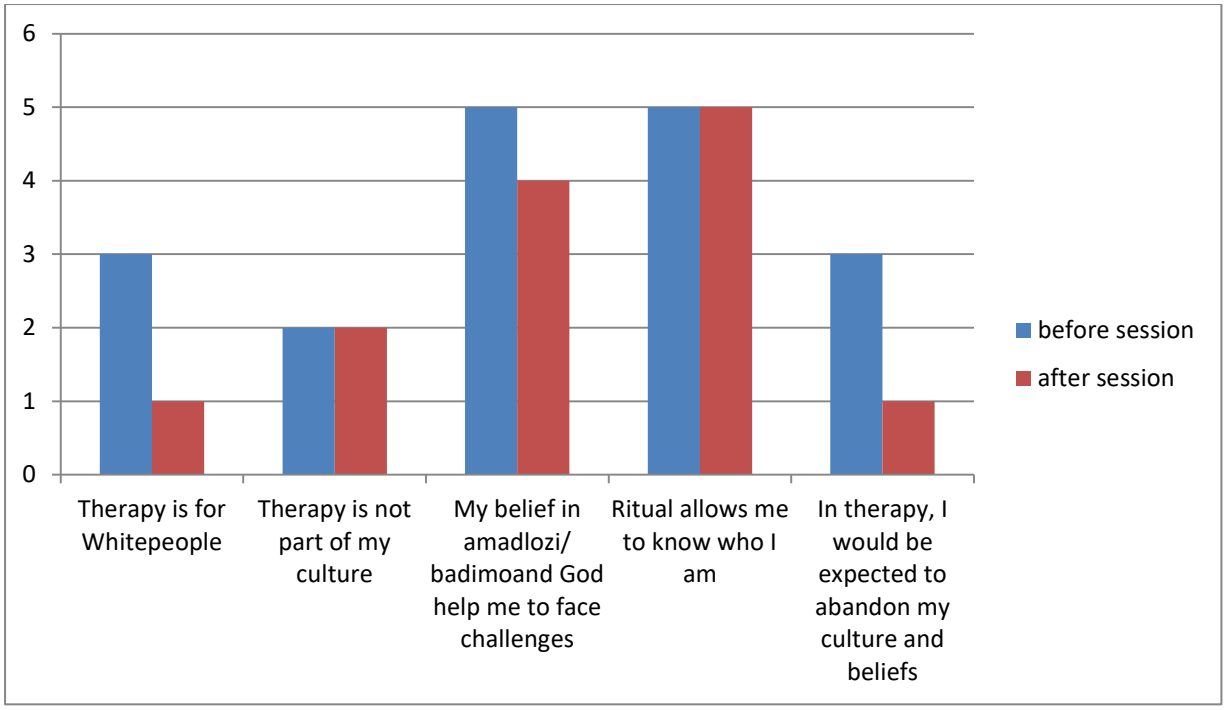


Diagram 5.1: Tefo's questionnaire results

It appeared that Tefo shifted his perception about therapy being for White people after his experience of *umgidi woukilingisa* within drama therapy. Before the session, he thought this could be true. After the session, he fully disagreed with this view. His perception about therapy not being part of his culture did not shift. Before and after the session, he disagreed with this view. His belief in *amadlozi/ badimo* and God helping him to face challenges decreased. Before the session, he fully agreed with this view. After the session, he agreed with this view. His view on rituals allowing him to know who he is- did not shift. He fully agreed with this view before and after the session. His view that he would be expected to abandon his culture and beliefs in therapy shifted. Before the session, he appeared to feel that this could be the case. After the session, he fully disagreed with this view.

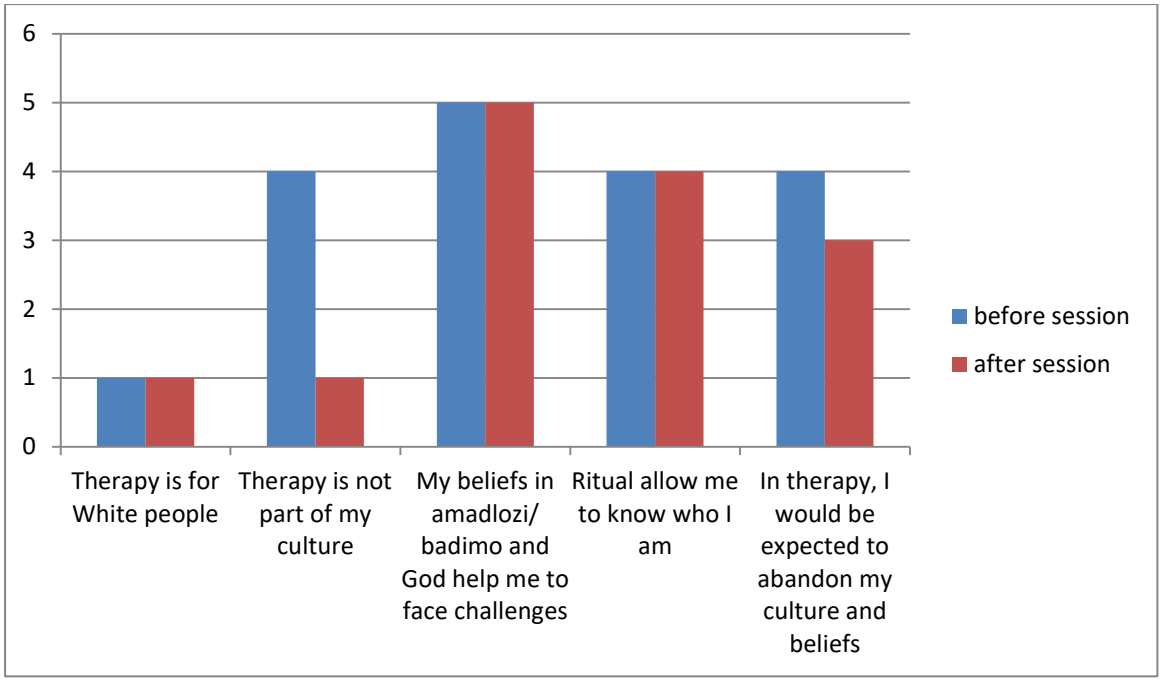


Diagram 5.2: Nomsa's questionnaire results

Nomsa's view about therapy being for White people did not shift. Before and after the session, she fully disagreed with this view. Her perception about therapy not being part of her culture shifted. Before the session, she agreed with this view. After the session, she fully disagreed. Her belief in *amadlozi/badimo* and God helping her to face challenges did not shift. She fully agreed with this view before and after the session. Her perception about ritual allowing her to know who she is- did not shift. She agreed with this view before and after the session. Her view that she would be expected to abandon her culture and beliefs in therapy shifted. Before the session, she agreed with this view. After the session, she shifted her view to "maybe".

CHAPTER 6: DISCUSSION

In this chapter, I will be engaging in a discussion that aims to answer the two research questions. This will be done by discussing the two superordinate themes that were presented in the previous chapter and integrating relevant literature. After the discussion, implications for drama therapy practice will be suggested with regards to *umgidi wokulingisa.*

6.1 Research questions

(i) How can using *umgidi wokulongisa* within drama therapy provide a therapeutic space of fostering wellbeing for cultural beings with an African worldview?

The strategy of abduction is used in qualitative research whereby first-order concepts- namely the ideas, beliefs and activities of participants described through their language- are then grouped into second-order concepts by the researcher. As such a more technical account is 'abducted' from participants' lay accounts (Ormston, Spencer, Barnard & Snape, 2014:6; Smith, 2004: 46). The abducted account, involving the collected data and praxis of *umgidi* developed through interviews with *izinyanga,* is discussed below with reference particularly to the two superordinate themes and in relation to relevant literature.

Creative and flexible self-regulation

The process of musicking that was engaged by the participants suggests the superordinate theme of *creative and flexible self-regulation. Creative and flexible self-regulation* refers to the continuum of individualism and collectivism (Mbaya & Chetty, 2012) present in the process of musicking. The participants appear to have been permeable in the process of musicking by engaging creative adjustment as a way of regulating access. Regulating access

refers to what each participant was willing to share in the process of musicking. Creative adjustment is the fostering of agency. Permeability in being is the interpersonal attunement that exists in the relationship of the participants. *Creative and flexible self-regulation* describes this process.

According to Katleho Tsilo/Moyane Nkosi, an *inyanga,* musicking allows for individuals to determine how to conduct themselves in a new environment, he shares

> Before you can stamp in an environment, you need to find out what happened in that environment because we don't just enter, obliviously. First, we search so that we can find out how the environment is like. We sing songs like "*We greet you amadlozi. The world is confusing me*." Firstly, we greet and thereafter we search because this world is confusing as it comes with temptations.

Before participants can start *ukugiya,* they have to make sense of the environment by regulating access so as to creatively adjust interpersonal attunement. This appears to be the case in the process of musicking. For Nomsa, the experience of *umgidi wokulingisa* within drama therapy was about self-conscious. Self-conscious was achieved by being reflexive because individuals need a an environment whereby they can be able to be aware of their independence (Mead, 1934:29). Nomsa appears to be conscious of the other sounds that were being produced by the other participants during the process of musicking. She was able to focus on herself and to express herself according to values that she identifies with. According to Mead (1934:211), her expression should not be deemed as being selfish or egotistic because she is making her own contribution to a shared experience with other participants.

For Tefo, his motif was constant and he tightened lips in regulating access. However, it seems that I may have been able to permeate his motif by introducing a variation of his

motif. Thereafter, regulating access was achieved by creatively adjusting his initial motif to be present and express his desires in the moment that allowed him to be a participant in the musicking.

Being present made him self-conscious of his motif that contributes to intimate play. This level of intimate play (Johnson, 2009:95) can be achieved by the participant creatively adjusting his regulating access that allows for the other to permeate. Intimate play can facilitate flow and autotelic experience that can be therapeutic for the participant because notion of self can co-exist in the presence with the others. *Creative and flexible self-regulation* allows for participant to engage in mutual agreement (Johnson, 2009:93), during the process of musicking

Experiences of a contextual self

Each participant's symbol appeared to be able to provide insight regarding their experience of *umgidi wokulingisa*. Meanings were revealed through hermeneutic questioning guided by each participant's symbol that represented their experience. I asked Tefo if using *umgidi wokulingisa* within drama therapy was able to respect his culture. This was the aim of the study to consider culture as resource (Booyens, 1991; Cross, 2003; Lindkvist,1998) in providing a therapeutic space for fostering wellbeing of CBsAW.

Recalling his past experience of nature where he comes from appears to enhance his wellbeing. It may be significant for an individual to be able to nurture their roots where they come from so they can achieve personal growth. Katleho Tsilo/Moyane Nkosi's, an *inyanga,* states,

> A tree has roots like every person, right? A tree is watered. A tree is nurtured. Just like a person who is born is nurtured and educated. But it all depends on how the person respects himself. When a person follows lessons that he has been taught by his family, he/she may grow and prosper like a tree. They can be able to follow their roots and do the things they were taught in their family. A person has to build him/herself so that she/he may grow. I believe that a person should respect himself. I believe a person should keep his spirit clean. At the bottom, I drew a person throwing something in the water. I drew this because some people on earth, they throw away their talents in the river. They throw away their gifts. They misuse everything they have in their hands. They throw away their lives, just like that.

When individuals are allowed to practise their culture, they are able to discover resources that they have and achieve personal growth. The experience appears to make Tefo conscious of experiences that foster his wellbeing and personal growth from where he comes from- roots. This was also Lindkvist's (1998:128) assumption in working with CBsAW so that participants can be able to practise their culture within drama therapy. This experience may allow participants to be closer to their cultural identity and achieve personal growth by using resources from their culture.

It appears that Tefo was able to achieve personal growth by being able to open himself up to experiences from his cultural context that have been suppressed in his current social context. He mentioned that he has not been able to go to the river. The experience of *umgidi wokulingisa* within drama therapy appears to make him conscious of his past experience in the 'here and now'. Drama therapy appears to have offered him an enhanced wellbeing. By using *umgidi wokulingisa* to provide a therapeutic space seems to respect Tefo's culture and allow him to be conscious of *experiences of a contextual self*. This is in agreement with Ngong's (2016:36) view to use cultural practices in the fostering of wellbeing in order for individuals to access drama therapy.

It appears *experiences of a contextual self* were perceived as a resource for Nomsa. She stated that in her culture, she is taught that she should find inner peace. Her culture guides how to achieve wellbeing. This is what Nomsa achieved in the process of musicking. This is in agreement with Cross's (2003) assertion that culture can be a resource for mental health.

A dialogical self (Mkhize, 2004) internalise the voices of her community to inform their value system. It appears that an individual's value system may be the process of developing a generalised other. A generalised other is achieved to allow for individuals to be able to function in organised group (Mead, 1934:157). After the process of musicking, Nomsa's appeared to be conscious of her value system from her cultural context in her experience of *umgidi wokulingisa* within drama therapy.

Based on Nomsa and Tefo's reflections, the participants were conscious of their *experiences of a contextual self*. This appeared to be their experience of *umgidi wokulingisa* within drama therapy. The two participants as a dialogical self appeared to be able to connect with experiences from their cultural context and value system for fostering a sense of wellbeing. Nomsa felt inner peace that is important in her culture. Tefo felt positive and it reminded him of where he comes from. This could possibly, enrich their quality of life; based on World Health Organisation's (WHO) definition (1997:7) of a holistic framework that is in relation to an individual's cultural context and value system.

Based on just one session, I am reluctant to state that transformation (Johnson, 2009) was achieved. However, participants appeared to be conscious of experiences from their cultural context and value system that allowed them to foster wellbeing. *Experiences of a contextual self* are suggested as a resource for fostering wellbeing. Possibly, being connected and using *experiences of a contextual self* may have allowed the two participants to gain certain

organic results that are essential to their continued life-process (Mead, 1934:215). *Umgidi wokulingisa* within drama therapy served as a therapeutic space to be conscious of their experiences within their cultural context and value system.

As mentioned, the first research question guiding this study is: how can using *umgidi wokulingisa* within drama therapy provide a therapeutic space for fostering wellbeing of cultural beings with an African worldview? Before I give answers to this question, it is imperative to acknowledge that the two superordinate themes reflect the first session. First sessions, usually, aim to foster a working alliance with participants. The two superordinate themes also appear to suggest the fostering of a possible working alliance with participants. If the participants came for more session, I may have been able, possibly, to have themes that would reflect in-depth accounts on the phenomena of *umgidi wokulingisa* within drama therapy.

I will share my preliminary answer for the first question. Using *umgidi wokulingisa* within drama therapy appeared to provide a therapeutic space for *experiences of a contextual self. Experiences of a contextual self* refers to a participant's cultural context and value system. *Creative and flexible self-regulation* is engaged in interpersonal attunement to achieve a developmental process of musicking by being self-conscious. Participants are provided a therapeutic space that allows for them to use their experiences as resources from their culture to enhance their wellbeing within drama therapy.

(ii) Does this experience shift participants' perspective of the accessibility of drama therapy, and if so, how?

The questionnaires that were filled in before and after the session by each participant may provide some insight for this question. After the session, both participants appeared to disagree that therapy was for White people. After the session, both participants disagreed that therapy was not part of their culture. Nomsa fully disagreed. After the session, both participants appeared to agree that their beliefs in *amadlozi/ badimo* and God helped them to face challenges. Nomsa fully agreed. After the session, both participants agreed that ritual allowed them to know who they are. Tefo fully agreed. After the session, Tefo and Nomsa shared slightly different views on whether they would be expected to abandon their culture and beliefs in therapy. Nomsa appeared to be uncertain, while Tefo fully disagreed.

It appeared that the experience of *umgidi wokulingisa* within drama therapy was able to shift the participants' perspective on the accessibility of drama therapy. Therapy was perceived as a not only for White people but part of CBsAW. There appeared to be a belief that *umgidi wokulingisa* within drama therapy may have allowed participants to know who they are and their culture. Nomsa explained, "To me, it teaches me the way I should live on this earth. You should follow it because it is where you come from. Everyone has their own culture from where they come from." It appeared that by using *umgidi wokulingisa* within drama therapy it shifted the participants' perspectives on the accessibility of drama therapy to respect their cultures.

6.2 Implications for drama therapy practice

For the two participants, the experience of *umgidi wokulingisa* within drama therapy appeared to provide a therapeutic space that allowed for consciousness of their experiences for a CBAW. The participants appeared to recall their experiences that have positive effects on them.

Umgidi wokulingisa uses non-verbal communication that allows participants to express themselves. It could be suggested that the non-verbal expression appeared to be, possibly, beneficial for fostering wellbeing because participants reflected that they were able to be conscious of their experiences from their cultural context and value system. The non-verbal expression may allow a drama therapist who does not speak, fluently, the language of the participants to be able to facilitate the process. As a result, therapeutic interventions may be provided to individuals who do not speak English and/or Afrikaans fluently. This was a limitation that Ahmed and Pillay (2004) raised in accessing therapy. Conducting more research on this topic, may provide drama therapists with insights in dealing with limitation of language and to offer their services to a demographic of individuals who hold an AW.

For now I was able to discern the following about the role of the drama therapist. I played the role of guide who was a reflexive participant in *umgidi wokulingisa* because 'DvT is a relational approach' (Johnson, 2009:96). As a participant my aim was about fostering *creative and flexible self-regulation* in the process of musicking. I will present a vignette from the therapeutic space to explain how I achieved this. The vignette is as follow:

> The DT keeps shifting his focus at both participants. The DT attunes to P2's motif. P2 takes a glance at the DT. Thereafter she looks down. The DT attunes to P1's motif.

> P1 appears not to take note of this. The DT plays his own motif and he starts to sing a phrase, softly. Rhythmic fragmentation is gradually being alleviated but you can hear each participant's motif. The DT raises his voices gradually (crescendo) and also his drumming. P1 and P2 accept this offer. They start to beat their drums with some force. This continues for a couple of minutes. The DT lowers his sound. But P1 and P2 continue with this intensity. The DT stops to play. However, P1 and P2 continue musicking.

I attended to each participant by attuning to their respective motif to engage in the process of faithful rendering (Johnson, 2009:96). I reflected what each participant was expressing. Offering empathetic feedback allowed me to have a sense of what may be expressed by each participant. Empathetic feedback was an effort to facilitate the process of entering and remaining in the therapeutic space to foster interpersonal attunement. Thereafter, I became a participant through creative adjustment by, gradually, raising my voice. Fortunately, the participants accepted my offer. The participants started to raise their voices to achieve *creative and flexible self-regulation*. I moved out of the therapeutic space to allow the participants to continue to explore, further, *creative and flexible self-regulation* in relation to interpersonal attunement. I had to trust that the participants would be conscious of their own internalised guide in the therapeutic space. I played the role of witness so as to affirm their actions. Additional sessions could have assisted in expanding my insights about the role of a drama therapist in the act of *ukugiya*.

CHAPTER 7: RECOMMENDATIONS AND CONCLUSION

In this chapter, I will disclose limitations for this particular research report. Thereafter, I will make recommendations for further research. At the end, I will present the conclusion for the case study.

7.1 Limitations

One limitation of this case study is that the sample size was small, and the two participants involved in the study are unique individuals. Therefore these findings cannot be generalised (Yin, 1984). My intention was to offer four sessions to more participants to be able to discern themes from the participants' subjective accounts. The qualitative nature of the case study also posed some challenges pertaining to trustworthiness due to the participants' subjective accounts (Fossey et al. 2002). I also had to rely on my memory for the description of the process that can be regarded as a subjective account. A mixed method approach was an attempt to delimit bias (Johnson, Onwuegbuzie & Turner, 2007). Mixed methods incorporate the strength of qualitative and quantitative methods. One of the strength of qualitative method is subjectivity to understand the phenomenon of *umgidi wokulingisa* within drama therapy. Without a mixed method case study with a dominant qualitative method, it may be difficult to gain subjective insights from the individual within their own cultural context (Edwards, Dattilio & Bromley, 2004). The case study may only able to provide information relevant to the participants' context.

7.2 Recommendations

Further research is recommended to expand on this exploratory study of *umgidi wokulingisa* within drama therapy, due to the limited number of participants and only one session having taken place. Knowledge about *umgidi wokulingisa* within drama therapy needs to be provided in a community intervention. A community intervention may be valuable in response to the reasons to one of the participants who wrote that she never knew anything about therapy: Nomsa wrote that "I did not know anything about therapy." The other participant seemed to think that a person goes to therapy if one is an acute case: Tefo wrote that "Because I was never diagnosed with anything that needs therapy. But if anything happened I would really need the therapy"

I encountered reluctance from prospective participants to be part of the study based on lack of familiarity in relation to therapy and expectations about meanings about therapy. As a result of the reluctance, I conducted additional interviews with community members but elected not to include these interviews and conversation in this research report due to length constraints. In future, I hope to analyse the interviews to form the basis of another study and share them with any interested researchers.

I may have underestimated the time required in establishing a conducive environment that would allow for me to conduct the research. There appeared to be a need for a community intervention to advocate for the value of drama therapy and raise awareness regarding the manner in which I would be incorporating *umgidi wokulingisa* within drama therapy. The community is developing and certain services are not yet provided to the community, such as drama therapy. Community intervention would be the first step to raise awareness and knowledge on drama therapy. Community intervention would aim to understand the needs

of the community and how to manage the needs by considering resources that exist in the community. The following questions could be addressed in relation to this:

How can *umgidi wokulingisa* be used as a tool of raising awareness about the accessibility of drama therapy in a community intervention?

What is the role of the drama therapist in a community intervention?

What are the limitations of *umgidi wokulingisa* within drama therapy*?*

Does a community intervention of *umgidi wokulingisa* within drama therapy shift the reluctance to participate in the study?

What should drama therapy be called in this context so as to facilitate an openness to explore it?

This research report started to examine some of these issues. I would recommend further larger studies to continue the investigation. Possibly, these studies can provide information on how drama therapy can be an accessible therapeutic intervention for the community.

7.3 Conclusion

This case study aimed to use *umgidi wokulingisa* within drama therapy to provide a therapeutic space for CBsAW. Wellbeing was defined as a balancing act that individuals engage by using resources from their context to deal with psychosocial challenges (Dodge et al., 2012).The resources are used by an individual to attain a healthy quality of life that has a holistic framework in relation to an individual's cultural context and value system (WHO, 1997:7) Culture tends not to be given due consideration as a critical resource (Holdstock,

2010; Theron & Theron, 2010), however, culture guides an individual in how to achieve wellbeing (Baloyi & Makobe-Rabothata, 2014; Cross, 2003; Lindkvist, 1998; Ngong, 2016).

Only one session out of the four that were planned took place with two participants from Moutse East. A mixed methods approach was utilised to gather data to answer two research questions: (i) How can using *umgidi wokulingisa* within drama therapy provide a therapeutic space for fostering wellbeing of CBs with an African view?; and (ii) Does this experience shift participants' perspective of the accessibility of drama therapy, and if so, how? IPA was used to analyse the qualitative data in order to determine 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 gain self-consciousness. By experiencing *umgidi wokulingisa,* the two participants appeared to shift their perspective on the accessibility of drama therapy within their cultures.

However, there appeared to be reluctance to take part in the study brought about by a lack of knowledge on drama therapy and expectations about therapy. I recommend a community intervention to promote knowledge and awareness of *umgidi wokulingisa* within drama therapy to alleviate reluctance to participate. A community intervention will aim to ascertain meanings and expectations about drama and therapy shared by the community. The results may inform how to incorporate the needs and expectation of the community about the potential benefits of *umgidi wokulingisa* within drama therapy.

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