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Research Report: Master's Degree in Dramatherapy

From Inner Impulse to Being Seen:
dreaming a dramatherapy approach to embodying contemporary archetypal expressions of an emerging Self.

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Research title:

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dreaming a dramatherapy approach to embodying contemporary archetypal expressions of an emerging Self.

Abstract

This research investigated the combination of elements of Authentic Movement, mask making and a witnessed ritual as a process to explore the concept of an emerging sense of Self within the frame of an applied dramatherapeutic intervention. This was done through personal interactions with archetypal expressions. This research as an investigation into an emerging sense of Self, not only places focus on the intrapsychic process of the client, but also looks towards the way in which the Self is expressed in relationship. It further investigated how we can find ways of involving a process of communal witnessing in the therapeutic space as a moment of external confirmation for the purpose of better integration of the interpersonal transformation that one might experience. The rationale to conduct this research and look towards the potential for the designed- and experienced process for future application in dramatherapy contexts, lies in my belief that therapeutic spaces that can hold both processes of internal transformation. I also believe that external communal confirmations are needed in order to facilitate emerging expressions of Self within the concept of wholeness as a measure of health.

Keywords: dramatherapy, authentic movement, masks, ritual, Self, emergence

Plagiarism declaration

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Foreword

> The usual hero adventure begins with someone from whom something has been taken, or who feels something is lacking in the normal experiences available or permitted to the members of his society. This person then takes off on a series of adventures beyond the ordinary, either to recover what has been lost or to discover some life-giving elixir (Campbell, 1989: 123 in Jennings & Holmwood, 2016).

The adventure of this research began with a movement towards maturation – a maturation into womanhood. The process of maturation, according to psychoanalysts Emma Jung and Marie Louise von Franz, is a human developmental moment when "the various aspects of totality enter the field of consciousness, thus leading to a widening of the continually changing horizon of awareness" (Jung and Von Franz, 1998: 98 in Meredith, 2005: 15). Jung and von Franz continue that this movement towards growth offers the potential for "often a numinous experience of inner psychic wholeness" (Jung and Von Franz, 1998: 98 in Meredith, 2005: 15). This research began with the emerging question of what expression of womanhood I need to step into, outside of what felt like the socially expected norm of womanhood as perceived in my social context. It began with a moment of asking, here at the crossroads of this expression of my becoming, what road to take and how I could take it in a way that I could honour my own authenticity. The call to adventure was clear, the life-giving elixir in sight and emerging in my dreams, but it felt as if there was no community to facilitate this process – no communal space where this question could be discussed amongst the elders; no village to leave or return to carrying the boon of success (Murdock, 1990) as a moment of the confirmation of my journey and my new expression of becoming. This hero(ine)-journey, too, began with a feeling of something that was lacking in the everyday experiences and ways of expression available to me and to many members of my community, and thus inspired my investigation, as a training dramatherapist, to seek something that could fill this need.

***

> Attentively noticing the world, we find ourselves particularly attuned to certain issues, problems, situations. As though singled out by our temperament, history, wounds, passions, particular aspects of the world soul calls us to them. The path of individuation is in part a fine-tuning to the ways in which we are called and obligated. Both its meandering and its insistent directions reflect the ways in which the world has entered us, insinuating themselves in our histories and stories (Watkins, 2004: 15).

I frame this research as a story, and myself as the storyteller: a training dramatherapist, and maturing woman as initiate. Mythologist, storyteller, and rites-of-passage facilitator Dr Martin Shaw describes that to *live* is an initiatory experience in its entirety (Shaw, 2011). He writes that, over the years, it became clear to him "that many of the ingredients of initiation could still be had; there were still wild, lonely places and ancient stories. The problem was, what was there to return to? Where was the community?" (Shaw, 2011: 56).
The internally emerging question of what it means to me to be a woman and how my authentic feminine wished to spontaneously express itself was the driving question for conducting this research. I found myself in the midst of what felt like a very old question: in the space of me approaching mature womanhood, what does my own expression of the feminine look like, and how does it function in this androcentric society (Murdock, 1990)? In the book *Coming Home to Myself: Reflections for Nurturing a Woman's Body and Soul* (2001), Jungian analysts Marion Woodman and Jill Mellick write on the concept of the 'conscious feminine' as it exists as an emergent internal experience, and offer the following reflection:

> "The feminine
> has slower rhythms,
> meanders,
> moves in spirals,
> turns back on herself,
> finds what is meaningful to her,
> and plays" (Woodman & Mellick, 2001: 147).

What is meaningful to her? What is meaningful to me? The question emerged of how I can allow this knowledge to emerge without the expectations of what I feel I'm supposed to find

meaningful as per the custom of my society. I was drawn to how, as a training dramatherapist, I could utilise the quality of 'meandering' as a practice of therapeutic movement towards finding my answer. This question felt important and poignant, and notably, I felt that I had to explore it within myself first as the first stage of this research before considering offering something thematically similar to other clients.
This research was therefore first conducted on myself to look towards its creation and development, and potential for future research and application in a dramatherapy context. It felt that this question needed a quest – a departing from the village, a perilous chthonic journey into the underworld of my being, and a return home – ever changed and welcomed by those who had made the journey before me. I did not have this village. I felt that whatever process I developed and researched, would have a fundamental missing piece when I would go back to the reality from which the question emerged. How could the experience of transformation live on in a space where the village I had around me could not understand, or even know of, what had happened?

I do acknowledge that many cultures still observe rites of passage and ritual initiations when a member of the community approaches a new expression of maturation, but Western secularisation has removed many of the acts of communal confirmation rituals from many cultures and communities. Although these rituals may not overtly exist in some societies and cultures anymore, the impulse that instigated their creation still internally emerges and seeks external expression and witnessing (Winer, 2007).
This communal confirmation is an integral step in the integration process of a psychological initiatory moment and is crucial in the unique journeys that one must take to find and claim one's own life-giving elixirs, and to return to the village, which Shaw describes as equally import as what happens during the process itself (Shaw, 2011).

Acknowledgements

A deep and heartfelt gratitude to the women of my community and to all the women I've ever known and will know in the future – for teaching me to sing, to dance, to be – in safety and in soul-stirring joy.

An acknowledgement and special thanks to my supervisor and teacher Welma de Beer – whose guidance, wisdom, and care allowed a great sense of exploration and adventure and enabled this research process, and me, to flourish in its creativity.

To my mentor, teacher, and colleague Sian Palmer – who witnessed (and continues to witness) me in my movement and growth – who continues to teach me the power of the moving, breathing body and the wisdom of the dance.

And to my fiancé, my partner and companion Pirow – whose unending support for my passion gives me the courage to continue on the journey of discovery in its deepest authenticity and unfaltering wonder in the mystery of it all.

Thank you.

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Chapter 1

1.1 Aims, objectives and research questions

Through this research I aimed to undergo to design and experience a dramatherapy process of engaging with my internal and external expectations and assumptions of what 'the feminine' should look like. I looked towards creating a space and a process that would allow an emergence of archetypal interactions to act as informants into the nature of the psyche during a movement towards maturation into new expressions of identity, and what that might mean to someone experiencing this kind of life transition. In my case, as stepping into the role of experiencing the process, I looked towards what expressions of the feminine were present within my psyche; what these expressions looked like, what they wanted to communicate, how they functioned, and how they related to the context in which they exist and emerged from. I aimed to find out to what extent the combination of elements of Authentic Movement, mask making, and a witnessed ritual as framed within a dramatherapy process, could be used to explore contemporary emerging archetypes of the feminine. In this instance of this case it was to move towards a quality of authentic emergence from a previous point of acting on external expectation of what the feminine should look and how it should behave.

The objective of this research report is to look towards an approach that could ultimately describe and a process that could be used to frame emergences of contemporary archetypal expressions as guiding an emerging sense of Self.
I aimed to investigate, from a dramatherapeutic perspective, the combination of elements of Authentic Movement, mask making and a witnessed ritual. The guiding questions that framed this research investigation were conducted from the research paradigm of an Arts Based Enquiry and a psychoanalytic driven frame through Thematic Analysis to explore the questions of:

1. In what ways, and to what effect, can elements of Authentic Movement be combined with mask making and a witnessed ritual be applied in a dramatherapeutic frame to express, explore and integrate contemporary expressions of archetypes?

2. Could this process be applied to support the psychological integration of the expressions of an emerging sense of Self within a dramatherapeutic frame?

To answer the first question, I offer a rich description of my personal experience from engaging with the various steps of the process. The reflections from the process are from the multiple roles of experiencing the process and training dramatherapist, as well as descriptions from the position of researcher. This section will illustrate the ways in which the process facilitated the means in which the combination of elements of Authentic Movement, mask making and the witnessed ritual were able to facilitate the exploration of a quality of emergence while interacting with these contemporary expressions of archetypes, and how the process was successful in guiding an integrating process of an expression of maturation.

To answer the second question, I look towards a thematic analysis of the in-process reflections made by myself in the position of experiencing the process, in comparison to in-process reflections of the participants that were present at the witnessed ritual. These sets of analysis illustrate the quality of the themes that emerged throughout the process. It furthermore depicts the difference in weighting between when the themes were experienced in isolation by the client and how the themes were then experienced by the invited witnessing community. Through the analysis of the themes, I consider the concept of 'wholeness' as an expression of health, and whether the process was able to offer this sense of integration into wholeness while engaging with the expressions of my personal exploration of maturation. This is to look towards its potential clinical significance and potential for future research and application into dramatherapy spaces in different contexts.

This research process describes a singular case and is subjective due to the qualitative nature of an Arts-based enquiry. It is also a personal experience of a process, so will not ever be replicable as it stands in other contexts. The purpose of this research is to look towards the future potential for this study for further research through conducting other case studies to account for its reliability and potential validity. This is as it is applied in its differing way of different contexts while holding the core goal of the process as being able to hold individual cases of maturation. It is my belief that by actively investigating and creating therapeutic spaces that can hold contemporary transformations in ways that align with practices that have

remained consistently meaningful as modes of expression and reflection, we can access and utilise knowledge in ways that are both holistic and critical.

1.2. Background and rationale

The rationale to conduct this research and look towards the potential for the designed process for future application in dramatherapy contexts lies in my belief that therapeutic spaces that can hold both processes of internal transformation and external communal confirmations are needed in order to facilitate emerging expressions of Self within the concept of wholeness as a measure of health.

This research investigated the combination of elements of Authentic Movement, mask making and a witnessed ritual as a process to explore the concept of an emerging sense of Self within the frame of an applied dramatherapeutic intervention. This was done through personal interactions with archetypal expressions. This research as an investigation into an emerging sense of Self, not only places focus on the intrapsychic process of the client, but also looks towards the way in which the Self is expressed in relationship. It further investigated how we can find ways of involving a process of communal witnessing in the therapeutic space as a moment of external confirmation for the purpose of better integration of the interpersonal transformation that one might experience. For the purpose of this research I frame the term 'interpersonal transformation' within the scope of an internal journey or process that an individual experiences for the purpose of greater psychological health. Shaw explains, through the framing of a psychological transformation as a journey into the Self and its return to the environment in which it exists, that not enough emphasis is placed on the acknowledgment of the importance of the return-journey. This reintegration of the individual back into the community in this new-found expression and exploration is essential to fostering a sense of internal wholeness for the individual client (Shaw, 2011).

This following section describes the nature of internally initiated movements towards maturation that can be framed as potentially psychologically transformative. By looking at the transformation of the 'wounded self-concept' and the role that including a community as witnesses of the process can have, I will illustrate the importance of therapeutic spaces that can engage with such internal transformations. Furthermore, I will describe the importance of

also including a contextual awareness of the social environment of a client when engaging in such a therapeutic context.

1.2.1. The wounded self-concept and the absence of the embracing village

Jungian psychoanalyst Robert Winer (2007) states that when confronted with life changes, the psyche undergoes an internal journey towards transformation which, when not correctly held or facilitated, can become repressed and exert unconscious influence on our behaviours and psyches. Winer states that we have historically looked towards, and lost, save for some cultures and communities, the external communal confirmation of internal psychological shifts of identity expression, leaving individuals to either undergo initiations by themselves or to suffer in the repression of them at these times of confusing psychological change. When experiencing these markers of initiation (Winer, 2007), dramatherapist Stephen Snow (2009) illustrates that these processes of psychological change are instigated with an individual's 'wounded self-concept'. According to Snow, the wounded self-concept exists as an aspect of the psyche that can no longer healthily function within the environment from which it was constructed, and upon its realisation therefore begins the process of engaging with the wounded aspect of the self-concept, with the goal of moving it towards psychological change and health. Wolfe (2005, 2006 in Dowd, 2016) writes that the 'wounded self' is a product from early childhood experiences that were harmful to the psyche. In its internalisation, the wounded self continues to play out in a state of dissonance from the authentic Self. Snow expands on this concept in his model 'Ritual/Theatre/Therapy' (Snow in Johnson & Emunah, 2009) to also include the internal, external and integrated perceptions of the wounded self, based on social relating, and suggests that the wounded self is the aspect of the psyche that can no longer freely express itself due to harmful internalised perceptions from external influence.

More holistic dramatherapy practices can be facilitated when the dramatherapist is informed of the broader social context in which these wounded self-concepts exist and from where in the psyche unconscious material unfolds. Stressing the importance of including an awareness of the positioning of the Self within the world and within their specific systemic environmental and social contexts when engaging with the psyche in therapeutic spaces,

Maiello writes that “links are established between internal and external reality, in an ongoing ‘weaving’ process that gives meaning to the self and the world, and to the self in the world” (Maiello, 2000: 6 in Bloom 2006: 143). The practice of Feminist Therapy also supports this movement towards including contextual information of a client, stating that what a lot of psychotherapeutic frameworks might consider as pathology, is rather caused by the psychological stress due to the dissonance between an individual’s authentic expression of Self and the societal pressures in which it must learn to function (Miller, Enns, Espin & Brown in Corey, 2014).

It is my belief that, by utilising processes that includes both internal and communal awareness of expression by working with the wounded self-concept and considering its environmental context, we can more readily facilitate processes that integrate towards a greater sense of internal wholeness. A Jungian perspective of personal psychological health and well-being rests on the foundation that health means wholeness. Wholeness refers to the successful and healthy integration of the archetypal components of the personal unconscious (Snow in Johnson & Emunah, 2009). When not aware of our personal archetypal expressions and our relationships to them, they can overthrow the rational mind and act from within us with an autonomous imperative, making us unconsciously react to situations when we are in the grip of their compulsions (Hook, Watts & Cockcroft, 2002). I suggest that by utilising practices that access contemporary authentic expressions of archetypes from within a client’s unconscious, they can move towards more authentic expressions of an emerging sense of Self, as opposed to trying to fit into an identity that feels socially prescribed, and from this move towards a greater sense of psychological health.

If we consider a psychological intervention as mirroring the state of a journey, then it is important to place emphasis on all the stages that the adventurer moves through towards its point of completion and wholeness. In Shaw’s description that not enough emphasis is placed on the return-journey to the context from which the adventurer came from, I look towards a designed process that moves through a sequence of embodied practice, symbolic projection and communal witnessing as facilitating the process of maturation as instigated by the unconscious to make the new expression conscious. Shaw continues that when experiencing the numinosity of a chthonic journey into the personal unconscious, the body experiences the shift first and that the cognitive mind takes a while to catch up, which is why it is important for the community to witness the initiate on their return, so as to act as physical reminders of

the process that occurred and to externalise into physical reality a process of 'being seen' in this new expression and confirmation of this expression of Self. Shaw writes that "the eyes support grand gestures, and wild dances of the community throw a final cloak over the shivering initiate, their rightful garment, the one they suffered for. Although what they encountered lies out there on the empty plains and far from the hearth, the community understands its impact" (Shaw, 2011: 56).

As this research looked towards the creation- and experience of a process that could frame the holding of an internal self-concept, an expressed self-concept, and have that sense of emergence be held by a confirming community, in its first application I will conduct the process with my own emerging sense of Self. This stands as an ethical decision to look towards its useful aspects, potential pitfalls, and potential for further research before being applied in cases with other clients within a dramatherapeutic context. This relates to my belief of the roles and responsibilities of the dramatherapist to critically understand, both in a theoretical and embodied capacity, how the processes they facilitate could be experienced by their clients. The purpose of this is to be able to better guide the client in their processes of internal transformation.

1.3. Theoretical orientation

The following section will offer an overview of psychodynamic theory and the definitions of methods and concepts that was drawn on throughout this research project. In its contemporary application, I also consider the theories of drama and movement therapists that look towards applying psychodynamic theory in conjunction with systemic and contextual awareness of considering a client as situated within the environments in which they live and develop.

This research investigated the potential to access a state of emergence within the Self as framed within the field of dramatherapy. The aim was to describe a process that would enable one to move towards more authentic expressions of the Self through interacting with archetypes as they relate to the maturing expression of Self. This research is framed within the discipline of dramatherapy and through this study's emphasis on the utilising of symbolic and archetypal information as an informant into the nature of the psyche, this research primarily draws on the Jungian approach to psychotherapy as its theoretical orientation. The

Jungian approach to psychotherapy, whether through psychoanalysis or a life lived reflectively, consists of a slow process of a growing self-awareness. Through this process, several complexities and ambiguities that are expressed unconsciously through internal psychological conflicts become conscious and are again integrated in a process of reconciliation through engaging with symbols and archetypes (Tuby in Pearson, 1996).

1.3.1. The three levels of the psyche: consciousness, the personal unconscious, the collective unconscious

Carl Gustav Jung postulated that the psyche, as a term used to describe the mind as consisting of cognition, emotion, and conscious and unconscious behaviours, is made up of three levels: consciousness, the personal unconscious, and the collective unconscious. As a study of psychotherapeutic application within the scope of dramatherapy, I am interested in utilising methods to access emergent unconscious material for the purpose of reintegration into the consciousness of the psyche. Jung defined consciousness as the range of experiences, sensations, memories and emotions that we are aware of (Hook, Watts, & Cockcroft, 2002) and that the personal unconscious is the intuitive aspect of the mind. The unconscious is intimately connected with the emotions and the physical body, and expresses itself through images, dreams, symbols, archetypes and myth as accessed from the collective unconscious. While it is in the personal unconscious where old hurts and painful memories live, the deep mind of the unconscious is also the location for great inner resources and the map needed to navigate the journey towards psychological health (Hook, Watts, & Cockcroft, 2002). Spurred by his own psychic experiences and by material represented by his clients, Jung came to the conclusion that below the personal unconscious exists a layer of human experiences which is common to all – timeless and universal, expressing itself through myths, fairy tales and religious material (Hook, Watts, & Cockcroft, 2002). Jung stated that regardless of where one is in the world at whichever period in time, there are basic human interactions and behaviours that are universally common, which Jung describes as the 'collective unconscious' (Hook, Watts, & Cockcroft, 2002). It is in the collective unconscious that symbols, metaphors, and archetypes interact with our personal unconscious within the psyche. This research utilises these elements that interact with our personal unconscious that can be brought into consciousness where they may be acknowledged, made sense of and, ultimately, reintegrated into the psyche, through various therapeutic tools (which will further

be elaborated on). In the case of this research and in contexts of psychotherapeutic interventions, the emergences from the personal unconscious through access to the collective unconscious can act as useful informants into the internal landscape of the psyche and ways of engaging with it.

1.3.2. Ego, persona and shadow

This research study engages with the drawing of unconscious material into consciousness for the purpose of integration. It further seeks to begin the process of dismantling the safeguarding structures of the persona and ego that inhibit a client's self-concept and sense of health. The functions of the *ego* and *persona*, and potential for *shadow* material to surface throughout a process that accesses unconscious material, must be carefully considered. This must be done regarding what the client feels is safe for them and what they feel ready to allow emergence and exploration.

Drama and movement therapist Kharis Dekker describes that the conscious expression of the ego is like the 'outside I', or the aspect of the Self that is externalised and presented to others. Smail writes that "it is the awareness from which we present ourselves, relate and respond to other people and the environment in which we live" (Dekker, 1998 in Pearson, Smail, & Watts, 2013). In other words, it is what is recollected and remembered through the workings of the ego, which serves to psychologically protect the conscious aspect of the psyche. The ego is at the centre of our consciousness and serves to regulate the personal- and the archetypal shadow elements of the Self (Hook, Watts, & Cockcroft, 2002).

Also regulated by the ego is the persona, which is the acceptable social mask of an individual that is presented to the external world in an expression of what an individual feels they should be. The persona acts alongside the ego as a means of protecting itself by rejecting parts of the unconscious, which form the shadow aspects of the Self (Chalguist, 2007). Through this study, the aim is to move beyond the guise of the persona to look towards fostering a capacity for safe and authentic expression of the internal emergence of the Self.

The shadow is comprised of psychic material that is repressed by the ego and is considered to be unacceptable within the social norms in which an individual exists. By definition, that which lies in the shadow of the unconscious is unknowable and exerts unconscious behaviours onto the individual until it is brought into consciousness where it can then be worked with and re-integrated into conscious awareness.

This research is largely concerned with the persona in relation to its social construction and expression when investigating identity expression and explorations. This research looks towards accessing moments of moving beyond the persona to safely work through emerging elements of shadow in order to access authentic emergences of archetypes as informants of expressions of the Self. The means through which I considered ways of accessing these archetypes as described by Jung and utilised by dramatherapy practices, are through amplification, dreams and active imagination.

1.3.3. Engaging and accessing symbols and archetypes

This research utilises the accessing of symbolic and archetypal material in the personal unconscious in order to engage with finding ways of accessing an emerging sense of Self. Jung described that there are a variety of powerful symbolic structures in the personal unconscious that have the potential to instigate transformative qualities within an individual in both his or her self-concept and also in how they relate to their surrounding world (Snow, 2009). A symbol, as defined by writer and poet D.H. Lawrence, is "a complex of emotional experience… and the power of the symbol is to arouse the deep emotional self, and the dynamic self, beyond comprehension" (Lawrence, 1995: 49 in Meredith, 2005: 12). Engaging with symbolic structures can act as informants into the nature of the psyche and that "there is an impact that resonates with the spaciousness of the inner life" (Lawrence, 1995: 49 in Meredith, 2005: 12). In this research study, symbols were primarily engaged with during the Authentic Movement sessions and during the mask-making process as ways to deepen and amplify the exploration of the archetypes that emerged throughout the Authentic Movement sessions.

Jung stated that experiences of archetypes in the unconscious are innate and common to all. This is due to their access from the collective unconscious, but it must also be noted that our personal histories and the structure of the personal human psyche influence how they manifest in our personal and cultural experiences (Chalguist, 2007). Jung (1958) as cited in Snow (in Johnson & Emunah, 2009: 119) writes that:

> Archetypes were, and still are, living psychic forces that demand to be taken seriously, and they have a strange way of making sure of their effect. Always they were the bringer of protection and salvation, and their violation has as its consequences the 'perils of the soul'... Moreover, they are the infallible causes of

> neurotic and even psychotic disorders, behaving exactly like neglected or maltreated organs or organic functional systems.

In the scope of this research, I utilise the accessing of archetypal material as informants into the internal landscape of the client in their exploration into an emerging sense of Self. The idea is to engage with the archetypes in their emergence and amplification to move the client towards a greater sense of health and awareness of their internal world.

Dramatherapist Stephen Snow (2009) described that once an archetype imposes itself onto the unconscious, it instigates a course that may be described as a rite of passage. The process of psychotherapy as a space of internal investigation into the depths of the unconscious is described by Jungians as an experience of initiation and psychological death and rebirth. In his book *The Hero with a Thousand Faces*, mythologist Joseph Campbell describes (1949) an intrapsychic archetypal journey that can be seen reflected in most epic narrative structures, and that, he states, is also true within the psychological psyche of realising and navigating spaces of initiation. The cycle of 'The Hero's Journey' primarily involves the archetypal and symbolic hero in a process of entering the unknown (the unconscious), deeply changing (experiencing death through navigating through shadow and other archetypal elements), and returning to his point of departure as a changed being (integrated rebirth) (Campbell, 1949). Just making brief contact with this archetypal reality may have a healing effect (Snow, 2009 in Johnson & Emunah, 2009) but must be cautiously navigated in the therapeutic space. The realisation and conscientisation of an archetype may have a deconstructing effect to the realisation of the ego, which, by its nature, can be therapeutic when held carefully in a contained and safe environment. Thus, new archetypes may be discovered and healthily integrated in a reconstruction of the Self. Jung would use symbols and archetypes in this therapeutic engagement with clients and would engage with dreams, amplification and active imagination as a way of contextualising and working with them. Although the origins and exact nature of archetypes are unknown and unknowable, their effects can be experienced (Snow in Johnson & Emunah, 2009).

This research is primarily concerned with utilising methods and tools to access these symbols and archetypes from the unconscious to act as informants into the nature of the psyche in a process of maturation. According to Hook, Watts, and Cockcroft (2002) Jung utilised various therapeutic tools when engaging with symbolic and archetypal material with his clients. These tools, which are also used in dramatherapy contexts, are useful in exploring and engaging with the nature of the emergent symbolic and/or archetypal material to get a

glimpse into the nature of the psyche of the client. Examples of these methods, which are also utilised in this study, are dreams, amplification and active imagination.

Jung conceptualised 'dreams' as the psychic seat of wisdom that is as much concerned with portraying and manifesting the unconscious direction in which we are going, as with the experiences from which we have come. Through analysis of a series of dreams, Jung would highlight recurring themes and symbols that appeared from his client's unconscious (Hook, Watts, & Cockcroft, 2002). In instances of dream analysis, Jung would treat the dream as a narrative journey or drama and would ask questions to frame an archetypal and narrative picture of the internal world of his client with which to then engage further. Amplification would be used as a means of elaborating a symbol – of embodying it or imagining it in a facilitated amplified way so that a client may investigate the meaningful context and their personal associations with that particular symbol. Active Imagination would be advancing on amplification by keeping an image or symbol in one's conscious awareness, and through a few very open-ended facilitation prompts, to see where that image or symbol wants to progress by enabling the use of its own agency, so as to discover its particular nuances and unconscious origins and communications (Chalguist, 2007). Using these techniques, Jung would guide his patients towards accessing their own emerging archetypal wisdom and the symbols that arise along with them, as navigators on a map of both the personal- and collective unconscious (Hook, Watts, & Cockcroft, 2002). In this research, the tools of amplification and active imagination were used as ways of engaging with the archetype within the context of their emergence so that the client can draw on the information from them regarding the nature and nuances of their experiences of exploring the Self and its maturation in identity expression.

1.3.4. The Self and wholeness

This study aims to create a potential dramatherapy method that could guide a client that is experiencing a new expression of identity, to a greater sense of psychological health. A Jungian perspective of personal psychological health and well-being rests on the foundation that health means wholeness. Wholeness refers to the successful and healthy integration of the archetypal components of the personal unconscious (Snow in Johnson & Emunah, 2009). Jung stated that when the ego is free from the impediment of inner or outer hostile forces, it is then free to shift and move towards what he describes as the paradoxical totality of the Self as

the driving centre of both consciousness and the personal unconscious. This 'moving' of the psyche is what Jung described as the natural goal and state of life, where a reconciliation of seemingly irreconcilable opposites occur to foster a state of wholeness within the individual (Tuby in Pearson, 1996). The Self is the archetype of wholeness and the psychic totality of an individual, as well as the regulating centre of how we experience the collective unconscious as the generator of numinous and meaningful symbols that push the unconscious into a state of potential and movement (Hook, Watts, & Cockcroft, 2002).

The process of individuation is in its essence a moving towards the archetype of the Self – the expression of one's essential being, which in turn is always moving towards and seeking a state of individuation and wholeness. "Like any archetype, the essential nature of the Self is unknowable, but it manifests in dreams, myths, legends, fairy tales, art and music" (Meredith, 2005: 15). The purpose of this research is to utilise emergent symbols and archetypes during times of shifting identity expression in order to move towards authentic expressions of Self beyond the persona of what society expects and fosters. Though these symbols, metaphors and archetypes have universal reference, how the individual responds to them will be dependent on the individual's personal history and cultural associations (Hougham, 2009). I therefore postulate that, by utilising a variety of methods to engage with these archetypes, we can allow a client's personal story to emerge in a way that offers meaning to them. This may then be integrated and confirmed by a community as having a space to express their stories in the context from which it originated.

1.3.5. A focus on community and context

When considering how an individual could relate to the symbol that awakens unconscious processes, I reiterate that our personal histories inform the way by which we perceive and interpret the world around us. Therefore – even though we may use universal symbols to assist in the navigation – when we work with story and symbol in a therapeutic context that engages with the individual psyches of others, we must realise that there is no clear-cut understanding of the manner in which particular symbols or themes function in their surfacing or manifest forms, or how the client individually relates to them (Hougham, 2009). This research emphasises the importance of acknowledging the contextual- and systemic environments that clients must navigate. With the additional inclusion of this contextual

awareness, the unconscious processes that awaken and move the psyche towards a state of wholeness can offer a broader context of integration through social inclusion and -witnessing. This research was conducted in a South African context, and according to South African dramatherapist Warren Nebe, the contextual history and environment of South Africa leads us to consider our methods and intentions within therapeutic engagement in how we consider ourselves and how we view and approach clients. Nebe writes that, "in order for healing spaces and processes to become transformative, our social and cultural relationships and, by implication, systems and structures have to change" (Nebe in Jennings & Holmwood, 2016: 350).

To be a reflexive practitioner in a mental healthcare profession asks us what it means to be a living and engaging human being in our contemporary context and, in consideration of the challenges in the shifting world that we all face, how we can foster resilience and resource without compromising our humanity, while still allowing our practices to shift and change in accordance to the needs and priorities of the client (Nebe in Jennings & Holmwood, 2016).

To begin thinking of how this research can stand as a practice concerned with the processes of the personal psyche, but also include and incorporate the acknowledgement of systemic contexts, I look towards the principles of systemic- and contextual practices that function on the knowledge that individuals form part of a whole, are influenced by it and that the whole is made up of individuals who influence it in return in a feedback relationship between the intrapsychic and the social collective (Meyburgh, 2016).

When considering working as a therapist in a context such as South Africa, with its history and lived experience of historical and contemporary oppression, discrimination and violence over people and land, one must acknowledge- and know of the histories and stories of trauma and painful experience that our clients carry and have carried for generations. In this, I believe that we can also look towards the wisdom of a philosophy of engaging with the collective and the notion of collective pain and trauma to look for answers and information on dealing with difficulties of the human condition within the framing of the Self as part of, and informed by, one's community and external societal expectations of behaviour.

1.4. Literature review: Dramatherapy and its application

This study aimed to create a process that could be applied in a dramatherapy context. The role of the individual dramatherapist is important when considering their philosophy of

practice. This literature review therefore aims to offer an overview of the principles, philosophies and practices of dramatherapy from which this researched process was designed and tested. This research is concerned with developing a process by using a specific combination of dramatherapy methods and so therefore offers an overview of these methods and how they have been applied. It furthermore illustrates with regards to embodied practices in engaging with the psyche, communal inclusion in working with an individual client, and the dramatherapeutic- and other expressive art-therapy methods that were utilised.

Dramatherapy is a branch of creative arts-therapy that has many philosophies, methods and means of practicing. In the scope of my understanding in terms of clinical practice, theoretical preferences, and for the purpose of this research, I consider dramatherapy as an application of both psychotherapeutic and anthropological theory.
As a training dramatherapist, I mostly draw on the philosophical principle of the Sesame approach to drama and movement therapy, which describes the origin of dramatherapy as a reaction to comfort the grief that a severed connection to collective making of meaning and healing – to song and dance, myths and stories, and rites and rituals – has caused in the psyche of contemporary Western society (Stevens in Pearson, 1996). The Sesame approach to dramatherapy primarily uses the psychoanalytic theory of Carl Gustav Jung, based on his recognition of the psyche's emotive inner forces within the personal unconscious that requires symbolic and mythological forms of engagement as a means to emerge and ultimately be successfully reintegrated back into consciousness. The aim is to enable clients, through the conscious and critical use of the medium of drama, story and movement, to make contact with themselves and the relational world around them, despite the circumstances of their age, condition or physical ability (Dekker in Pearson, 1996).
Dramatherapy pioneer Dr Sue Jennings describes dramatherapy as having both a psychoanalytic and anthropological foundation from which it draws its practices, methods and theories. Jennings contextualises dramatherapy as a space for personal and relational connection, ritual and fostering a communication to internally emergent values that mankind has found consistently meaningful for thousands of years. Dramatherapy functions on the assumption that access to this knowledge through ritual, myth and conscious movement is healing, resourcing and transformative within its capacity to ground the Self within the belonging within a greater whole (Jennings, Cattanach, Chesner & Meldrum, 1994).
The essential underpinning of what dramatherapy is, according to Sesame drama and movement therapist Mary Smail, is that it works in an emerging paradigm of consciousness

through imaginal intelligence; it honours that which is perceived as broken; it aims to transform suffering by giving it context within the structure of story so that image and meaning can emerge; it tends towards healing more than a cure; and it unseats pathology and shame by instilling connection – first with the self and then relationally (Smail in Jennings & Holmwood, 2016: 187). It is my belief that taking part in a dramatherapy intervention is akin to a 'call to adventure' (Campbell, 1949) in which both the therapist and client undergo a mutually transformative experience of exploring what it means to function as a human within a society (Casement, 2014). It is by its very nature systemic in that it grounds its practice in methods that remain meaningful within cultural practice, ways of relating, and ways of making sense of experience.

Snow (2009) states that dramatherapy can utilise experimental combinations in liminal spaces that are rooted in the healing traditions of ritual performance and shamanism. Through its non-verbal and expressive elements, which act as a container for engaging with themes that are common across the human experience, the Sesame approach to dramatherapy can assist in multi-modal means of engaging with clients therapeutically, while still being sensitive to the various cultures and systemic contexts from which clients come. The structure of a dramatherapy session is held in such a way that it fosters a sense of safety for the client in a space where the unknown of the unconscious may freely be explored, and to open up to the possibility of spontaneous play and expression of moments that have no other practical meaning beyond what is derived from in the present moment (Pearson, 1996).

In its application, dramatherapy does not aim to trap any symbolic or mythic encounters that it uses as its therapeutic vessel through the therapist's interpretations. Instead, it aims to create a link within the client between their physical, mental and emotional aspects of themselves in order to open ways through embodied imagination so that clients may explore these underdeveloped or shrouded aspects of the unconscious. In other words, to foster a relational bridge between the unconscious and conscious through creative potential, by practicing expression through symbolic form to move toward the goal of integration of polarities and a sense of personal wholeness and a more integrated psychological state (Pearson, 1996).

1.4.1 Dramatherapy in systemic and contextual application

As this research is an investigation into the designing and testing of a process that engage with an individual psyche in light of contextual- and systemic inclusion and awareness for the purpose of future application in a dramatherapy context, this research explores how dramatherapy has been used in processes that describe an interaction with the psyche in a developmental progression from experiencing internal impulses that develop towards external expression. It furthermore explores dramatherapy that utilises the inclusion of communal stories and interactions to look towards broader societal health for communal contexts and environments.

1.4.1.1. Dramatherapy and developmental models: The internal self as a responding system

For the purpose of this research, I refer to the 'responding system' as the internal processes of the psyche that engages- and expresses with the surrounding environment in its development and growth.

Dramatherapist Dr Sue Jennings' emphasis on neurodevelopmental play describes the importance of considering an individual's capacity to engage with physical responses to their environment (embodiment), the ability to project meaning onto external objects (projection), and to assume a variety of roles as appropriate in differing contexts (role). Her belief is that, when an individual is undergoing a type of psychological transformation as indicated by development or the intervening of trauma-induced behaviour, we can return to our primary developmental movements to assess the level of systemic dissonance (Jennings, et al, 1994).

In line with Jennings' Embodiment, Projection, Role (EPR) model, trauma psychologist Peter Levine stresses the need for bottom-up approaches in therapeutic engagement when working through historical and contemporary traumas (Levine in Hougham & Jones, 2017) – the ability for an individual to return to the body to rebuild a sense of containment and resource within the self is integral to a holistic way of approaching how traumatic life events influence the internal system (van der Kolk, 2014).

Dramatherapist Aleka Loutsis also functions on this belief, and created the Five-Key Developmental Gestures Model, which takes clients through a movement sequence that is akin to the first movement sequences of a developing new born – yielding, pushing, reaching, grabbing and pulling – so as to re-situate the body as a site of resource that can experience both safety and agency (Loutsis in Hougham & Jones, 2017).

This designed process that was tested in this research therefore considers the developmental progression as described by Jennings (1994), Levine (in Hougham & Jones, 2017), and Loutsis (in Hougham & Jones, 2017) to move first from embodied practice, then to symbolic

projection, and finally to including community in a moment of full expression and externalisation for a process of witnessing and confirmation.

1.4.1.2. Dramatherapy and relationship: Belonging and being seen

Some dramatherapists are moving towards including an awareness of contextual and social environments of the client to offer a more holistic therapeutic intervention after the initial therapeutic practice of working with the individual psyche. Dramatherapist Stephen Snow draws his inspiration from how collective forms of ritual-drama has the capacity to function as community therapy and a source of collective healing in many cultures (Snow in Johnson & Emunah, 2009). Similarly, other dramatherapists such as Amani Mussa use ritual to bridge experiences between generations and events (Mussa in Jennings & Holmwood, 2016), which functions on the belief that ritual, by its very core, is an event that everyone in some way can make meaning from and find a sense of belonging within relational meanings made. System's theory postulates that ritual is a tool that bridges across the systems of internal emergence, external expression, and the reception and responding within a collective context and can be used to foster cohesion within a system between all the various components (Meyburgh, 2016).

In the need to address not only an individual's pain but also an entire community to which the pain belongs, dramatherapist Armand Volkas designed the 'Healing the Wounds of History' model as a way of guiding groups of clients on a journey to access buried memories and emotions associated with the phenomenon of both contemporary collective and transgenerational trauma (Volkas in Johnson & Emunah, 2009). Volkas (2009) and Weller (2015) describe transgenerational trauma as a state in which an individual psychologically experiences the trauma that their ancestors have had to endure, and emerges as a burden of unexpressed grief that exerts unconscious influence until acknowledged and worked through. It functions on the assumption that trauma is collective and systemic and is shared by a group of people. Volkas states that "the impact of collective trauma is carried in our psyches in the form of images, stories, senses, memories, spoken and unspoken messages transmitted by parents, teachers and the media. Ultimately this process evolves into a collective narrative. "This narrative is absorbed unconsciously through a process akin to osmosis and has an impact on the culture and national identity of the individual and the group" (Volkas in Johnson & Emunah, 2009: 147).

By including a final moment in which the client is able to express their process in front of an invited community in a witnessed ritual, the healing impact of the process might extend to also represent the stories of the community from which the unconscious material emerged.

1.4.2. *Important dramatherapeutic principles utilised in designing the researched process*

Looking towards the research as an engagement with the developmental progression of moving from internal impulses towards external expression and communal witnessing, I mainly refer to these following dramatherapy principles with regards to their theoretical description and their suggested application and significance in the design of the research process. I draw on the concepts of embodiment, symbolic projection, rituals and therapeutic witnessing.

1.4.2.1. Embodiment

Authentic Movement practitioner and dance therapist Katya Bloom describes 'embodiment' as a "balance and integration of the different aspects of the self – sensory, emotional and mental – within the containing confines of the bodily structure, bounded by the skin and responsive to internal and external stimuli" (Bloom, 2006: 5), and therefore a source to experience our psyches in a critical, experiential, and contextual way. Returning to the knowledge of the body as a tool to engage with the psyche and ground our internal experiences within external reality to make sense of them, is crucial in developing a therapeutic method that truly encompasses the embodied Self as it responds to its external environment. Dramatherapist Dr Phil Jones describes embodiment or dramatising the body as one of the core principles of dramatherapy, which involves a process through which a client is able to explore their body as a physical resource, and access varying perspectives of how to express and explore various questions, emotions and ways of relating (Jones in Jennings & Holmwood, 2016). Authentic Movement practitioner Daphne Lowell describes the wisdom that is accessible through engaging with process of embodied work: "the physical act of allowing the body to initiate movement or stillness leads to physical release, recuperation and reorganisation. It is found in the dynamics of the psyche, triggered by the movement or stillness; memories and habits of mind are revisited and often reformed over time from new perspectives" (Lowell in Pallaro, 2007: 297).

For the purpose of this research, I draw on elements of the movement practice of Authentic Movement as a means of engaging with the internal system of the psyche. Authentic Movement is a process in which a client turns inwards and, within the relationship of a witnessing facilitator, allows spontaneous movements to emerge and develop. Wallock (1977) writes that "you follow it where it wants to take you, no matter how disorderly or how unrelated it seems" and that following this inner sensation, according to Whitehouse (1963 in Pallaro, 2007), is akin to Jung's concept of active imagination, but in movement. Active imagination is the engaging with an image or symbol in one's conscious awareness and, through open-ended facilitation, to allow that image or symbol to progress automatically, by its own agency, so as to discover its particular nuances and unconscious origins (Chalguist, 2007). Fordham (1985) suggests that, when we allow such direct expression of the unconscious through embodied gesture and movement, it initiates a process of internal deconstruction and reconstruction, which is then integrated through the expression of the movement. Jungian analyst Marion Woodman describes that free dance and movement "constellates the unconscious in precisely the same way as does a dream" (Woodman, 1982 in Pearson, 1996: 78) and dance therapist Hayes describes that the act of engaging with free movement is like "letting the unconscious psyche pass through their bodies, and that archetypes emerge in movement metaphors" (Hayes, 2011). The internal emergence of movement in an Authentic Movement session brings forth a conscious awareness to the movement process, which allows deeper levels of the unconscious to emerge into consciousness (Pallaro, 2007) and will foster the sense of a relationship with the Self before moving into relationship with another.

1.4.2.2. Symbolic projection

Having engaged with the internal impulses of the psyche through embodied practice, I look towards the concept of symbolic projection as a means of engaging with the communication and external expression of the internal impulse. Jones writes that symbolic or dramatic projection is a means by which clients can project their inner questions, stories, emotions, conflicts or aspects of Self onto external objects so as to aid the client in safely gaining perspective on their situation from a distanced perspective (Jones in Jennings & Holmwood, 2016).

In a dramatherapy setting, and for the purpose of this research, moving into the mask-making process as externalising and amplifying the archetypes that emerge through the Authentic Movement aspect of the process, the mask would function as both a distancing technique and as an amplification of the archetypal quality. Through the use of masks, stories of these archetypes may begin to unfold within our own mythic narrative (Linden in Johnson & Emunah, 2009), which may then be engaged with- and expanded further through expression into social reality.

The transitioning from embodiment into projection can be described as similar to Winnicott's notion of the transitional object, which "is both ritualised and creative: it has to stay the same, and it is named; but it also changes and becomes a 'mask' to hide behind" (Dokter in Jennings & Holmwood, 2016: 116). Margaret Mead describes that masks as a man-made expression illustrate the basic psychological unity of the human mind (Mead, 1946 in Massanari, 2000). As derived from human experience, masks have the capacity to unite internal emergences and external expression, form a bridge between past, present and future, and enables the wearer the ambiguity of simultaneously embodying what they are, and what they are not – portraying a face that is akin to theirs, their neighbours, their ancestors and those that dwell within myth (Mead, 1946 in Massanari, 2000).

1.4.2.3. Rituals

Psychologist Francis Weller writes that "it is in the sacred space of ritual that we are most able to acknowledge the weight of the grief we carry. We have, in modern culture, little understanding of the ways ritual works or how it can move us into a space capable of fully releasing our long-held sorrows" (Weller, 2015:75).

When we consider therapeutic movement as a tool to engage with contemporary ritual and rites of passage, we can look to mythologist, storyteller and rites-of-passage facilitator Martin Shaw (2011) who describes that we are faced with a time where we need to be reaching forward as much as we are reaching back, and that rituals and rites of passage are a primary way of doing this. The final stage to this suggested process would be for the client to invite their community to witness them in the moment of mastery of the expressed archetypes (Snow in Johnson & Emunah, 2006) in movement and with the masks. Not only does it connect one to the internal emerging Self, but it also connects to lineage, community and land. The act of creating or taking part in ritual acknowledges something as intangible as emotion or inner unconscious transformations and initiations, and makes it tangible through

gesture, symbol and physical movement just long enough for it to become real and, therefore, to become a part of the Self. In turn, this makes any unconscious or fixated material that the client brings forth easier to make sense of (Woodman & Dickson, 1996). Weller writes that "over generations, a call-and-response between the individual, the community, and the land evolved that centred on ritual as the primary technology for maintenance of the living world" (Weller, 2015: 76). Rites of passage and ritualistic modes of being offers the psyche a chance to fully accept and immerse itself into the experience of transformation from one projection of the self into another (Hougham & Jones, 2017).

1.4.2.4. Witnessing

Another core principle of dramatherapeutic practice is the act of therapeutic witnessing. According to Jones (2016), therapeutic witnessing is a process in which the process which the client engages with is seen as confirmed through the presence of the dramatherapist or other members within the dramatherapy group. This ties into one of the core principles of Authentic Movement. Lowell writes that a "shared core belief is that there can be a unique and useful power in the relationship between a mover and a witness. A bond is formed between mover and witness that people often describe as being meaningful in itself, apart from whatever insight the specific content of the session might bring. Also, although the mover and witness each have their own experiences, they influence each other. This influence can be very subtle or even unconscious, but in any case, it can be experienced as significant" (Lowell in Pallaro, 2007: 298). According to Authentic Movement practitioner Bragante, the role of a supportive witness is crucial in the completion of Authentic Movement or any deep embodied process. She states that it "allows one to re-emerge calmly from the movement experience with time to connect with one's physical sensations, the feelings and the images that have arisen. This stage is rather like retaining the memory of a dream on waking, so that its fragments can be connected together in the light of awareness" (Bragante, 2006: 65). The act of witnessing ties into the importance of the witnessing and confirming community to aid in the reintegration of the client into their everyday realities after engaging with unconscious processes. Martin Shaw writes that "a man who has a vision is not able to use the power of it until after he has performed the vision on earth for the people to see" (Shaw, 2011: 56) and that "with the rupture of initiation comes the opening of compassion, awareness" which the witnessing community is able to hold.

1.5. Introducing the research

This section concludes the theoretical orientation and literature review in line with the aims and objectives and guiding questions of this research to offer an introduction to the research process and briefly describes methodology from which this research was conducted.

This research project designed and investigated a potential dramatherapy process that, through the combination of elements of Authentic Movement, mask making and a witnessed ritual, would facilitate a process that enables a client to move beyond the persona as dictated by social expectations towards authentically emerging expressions of the Self. The research explored personal interactions with emergent archetypes as informants into the nature of the psyche. It further looked towards additional acknowledgement and inclusion of social contexts of clients to foster greater integration of internal processes of psychological transformation. The archetypes that would inform this authentic emergent sense of Self were accessed through embodied practice, were engaged with from within their contextual environments through mask making as a method of amplification, and were explored in their potential for wholeness and integration through their expression in front of an invited community during a witnessed ritual.

1.5.1. From inner impulse to being seen

> "Human beings are tribal/collective in nature and have a need to feel good about the tribe to which they belong" (Volkas in Johnson & Emunah, 2009: 146).

In the case of this research, and myself in the position of experiencing this process, this movement towards maturation and the archetypes that presented themselves emerged from an impulse to be seen. We live, grow and function within the contextual realities of our families, communities, friends, colleagues, and national and global societies – rippling from the inside out, we are a multitude of internal processes, desires, questions, stories and hurts that interact and influence one another upon contact. We *ripple outwards* through our daily being in interaction with others and our surrounding environments – from an inner impulse, to being seen. We use this feedback, in turn, to change and alter how we perceive and carry ourselves as we move forward. When a system receives us in our authentic expressions of ourselves,

we are able to access a compassionate experience or concept of ourselves. When a social system does not receive us in that authentic expression, our experiences of being in community can be saturated with feelings of shame and isolation (Schneider, 2007).

Psychoanalyst Carl Gustav Jung postulated that we have an essential Self at the core of our being. As Jungian analyst Margaret Eileen Meredith describes, "the term Self in analytic psychology refers to the totality of the psyche, which includes consciousness and the unconscious, as well as the phenomenon underlying the individuation process specific to each person" (Meredith, 2005: 15). As if dropped like a pebble into a pool of our being, which ripples out to meet our environments, growing with experience and expanding with time, this movement from the internal essential Self towards an external expression is reflected in our earliest movements within human development; from small to big, from low to high, from inner to outer. In our lives we feel sensations, impulses, drives, and we follow them towards a point of externalisation, communication, towards growth, towards being seen (Loutsis in Hougham & Jones, 2017). As these ripples expand and grow, we look towards how our expressions are received; we look towards our sense of belonging within the collective, and the system in which we find ourselves, to receive us and guide us through life and the experiences it holds. In this 'internal system' of the psyche, the presence of archetypes function as intelligent sets of information that, according to Meredith, take part in a constellating process of the internal system for the person who encounters them, affecting the various internal elements of the psyche, and may offer valuable insight into the nature of our being and how to respond to it (Meredith, 2005). Therefore, within the scope of this research, I position archetypes as the 'life-giving elixir' that leaves the participants changed as a result of the insight that was gained during the encounter.

1.5.2 Archetypes as the live-giving elixir

Psychoanalytic theory postulates that archetypes, as emerging concentrated symbolic representations of universal human behaviour, can be engaged with and can provide useful information and insight on how the psyche is engaging in a systemic capacity: why they emerge, how they emerge and relate to the psyche, how they interact with one another and the environment, how they function collectively, and how they act and function within relationship to the cultural context from which they emerge (Hooks, Watts & Cockcroft,

2002). Through this systemic type of engagement, valuable insight can be accessed about the nature of the client's psyche and how it functions in relation to its surrounding social context. Neumann suggests that archetypes are the "structural elements of the psyche… upon whose functioning the well-being of the individual depends, and whose injury has disastrous consequences" (Neumann in Snow in Johnson & Emunah, 2009: 126). Jung considered an archetype to be "a living idea that constantly produces new interpretations through which that idea unfolds" (Meredith, 2005: 104). Meredith continues that the concept of this 'living idea' has the capacity to constellate the various internal motifs, patterns and symbols that emerge from within the unconscious through the numinous quality through which they are accessed (Meredith, 2005). As this research was conducted through a psychodynamic frame, the concept of archetypes can describe "all psychic manifestations of a biological, psychobiological, or ideational character, provided they were more or less universal and typical" (Meredith, 2005: 105). I've looked towards the accessing and engaging through personal interactions with archetypal material as the primary informants into considering the nature of the psyche and an emerging sense of Self. Deardorff writes that when engaging with archetypes within their contemporary expressions, the mythic narrative in which they are contextualised becomes praxis and "each encounter leaves us a bit more sure of our relation and location in the living world" (Deardorff in Shaw, 2011: xiii). I frame the word 'contemporary' in my search for contemporary archetypal expressions not as detracting from the numinous quality that psychoanalytic journeys into archetypal encounters may have. For the purpose of this research, I frame it rather as a point of departure to describe the context in which these archetypes emerge within personal and contemporary expression. This is to substantiate the decision to emphasise the need for systemic and contextual engagement of the emerging Self in therapy. Through this, I place emphasis on the importance of acknowledging the current stories and environments that archetypal expressions now need to navigate, and how we can continue to utilise them to aid us in making sense of our current situations and world-stories, which are rapidly changing and ever in flux. Changing from era to era, month to month, day to day, even moment to moment, I am interested in how we can access personal expressions of archetypes *now* and what the archetype looks like *now*. In considering moments of psychological change, I'm interested in exploring which quality of the numinous we can experience now, without expectation or judgement of what has been experienced by others before or what we might hope for the next day. I'm interested in how these archetypal qualities can guide us into a better understanding of ourselves and our contextual environments by becoming aware of socially imposed personas, and by moving

into creating space for authentic concepts of Self to spontaneously emerge. This research looks towards how we can utilise these archetypes to guide us towards greater psychological health and the creation of wholeness while exploring how this can be held within the context of dramatherapeutic practice.

1.6. In conclusion of chapter 1: Dreaming a dramatherapy approach

This research frames the phrase ‘dreaming a dramatherapy approach’ as this research is primary related to the emergence of unconscious material and the accessing of a numinous, dream-like state in order to facilitate psychological transformation and integration. ‘Dreaming’ towards and honouring, through the methodology of an arts-based enquiry, non-conventional methods of research to understand and illuminate the human experience (Leavy, 2019). Through the research I place emphasis on the psychoanalytic and psychodynamic foundations of emergent unconscious material as producers of knowledge, considering, for example, Sigmund Freud and Carl Gustav Jung and their fundamental work with dreams and studies of the unconscious to gain insight into the internal world of their clients and the functioning of the psyche (Leavy, 2019).

Using the concept of ‘dreaming’ throughout this research, I frame this research project as a qualitative study and, in the acknowledgement of its subjectivity, position myself as a training dramatherapist and researcher and state the way in which I perceive the kind of dramatherapist that I am training to become. In this, I honour my lived experience and the potential biases that may be present in my suggested modes of enquiry and the suggestions that I may offer. Dramatherapist Alida Gersie (Gersie in Jennings, et al, 1994) writes of the importance of the personal artist within the dramatherapist. I therefore include, along with my dramatherapy training, my additional training as a visual artist, an Expressive Movement Facilitator, and a training Family and Systems Constellations practitioner. I am, therefore, interested in how dramatherapy as an integrated approach of archetypal exploration, movement-based enquiry, and visual grounding can be utilised as a tool to engage with the perception and expression of an internal systemic reality of an individual, how it expresses itself externally, and how it functions in relationship within the social and systemic contexts that it must navigate.

Chapter 2

This section framed the research under the paradigm of an arts-based enquiry and the research design that framed the step by step process through which data was gathered and analysed. Patricia Leavy writes that within the methodology of an arts-based enquiry we can consider what differentiates creative arts therapies, such as dramatherapy, from other forms of psychotherapy. According to Leavy, creative arts therapies' core philosophy as instigators of health and well-being "is their ability to expand the limits of language and give voice to that which cannot be communicated or completely known through words or logic" (Leavy, 2019: 68). This research utilised the arts-based practices of elements of Authentic Movement, mask making and a witnessed ritual within the methodology of an arts-based enquiry.

2.1. Method: Arts-based enquiry

Allen (2012) suggests that appropriate and effective methods of enquiry and intervention for arts-based therapists should be born out of direct engagement with what connects us to our deepest selves. She continues that, through combining art and academic writing and thought, *"*there is a partnership created between the thinking and feeling aspects of self, nourished by careful attention to sensation and intuition*"* (Allen, 2012: 13). Through arts-based enquiry, there opens a space where one can look to the unconscious as a valid resource for knowledge generation that speaks to our contemporary psyches within a contemporary world. Allen suggests that until arts-based therapists draw knowledge from their own unconscious images and processes, we would be missing out on critical theory and knowledge that reflects and could, in turn, inform the contemporary world and society that we find ourselves in. She continues her belief in this type of knowledge production by stating that, when working with unconscious material, information and knowledge can escape "like gas from a retort*"* (Allen, 2012: 14). This can then be contextualised within the scope of academic writing.
This research therefore stands as a testing of a process from the perspective of myself as both the researcher and as testing the experience of the process, to look towards its potential for future research investigations and therapeutic application in a dramatherapy context. The following section will describe the research design in relation to various steps in its generation, analysis and reporting processes from within the research paradigm of an arts-based enquiry.

2.2. Research design

This research was conducted over the period of three months and consisted of two movement sessions, a mask making process, and a witnessed ritual in front of an invited community. The two movement sessions, drawing on elements of Authentic Movement practice with the goal of allowing archetypes or characters to emerge, were each divided into three 20-minute segments. The segments were structured that I, as the mover would move with my eyes closed while being witnessed by a drama and movement therapist. After I had completed my movement, the drama and movement therapist would move in response whilst I witnessed in turn. Once completed I had chance to write in reflection before engaging in verbal feedback. This is then repeated two more times. This is also repeated in the second movement session on a different day. This second movement session included the opportunity to physically draw the outline of the 'faces' of the archetypes that emerged through the movement process. The witnessed ritual was conducted with the completed created masks in front of an invited community. There were opportunities for writing reflections between the three movement segments and a verbal reflection was held at the end of the witnessed ritual process.

2.2.1. Participant choice

As previously stated, this research was first conducted on myself as researcher in the position of the client so as to carefully monitor the process, so that the design and model may be tested and altered, where needed, in order to support further research before being offered to others.

The participants that witness the final stage of the designed process were the invited community, which was decided specific to the client's questions in line with the therapeutic process.

2.2.2. Data generation and selection

For the purpose of this research, I differentiated between *in-process reflections* and *out-of-process reflections* to distinguish between the data collected in various stages and their subsequent methods of analysis.

The *in-process reflections* will include all reflections made by myself as researcher in the position of experiencing the process, as well as the witnesses of the ritual from the moments directly following a movement session or during the witnessed ritual. This also includes the verbal discussion between myself the mover and the witness, a drama and movement

therapist, in the two sets of movement practice. The *in-process reflections* make up the data that was used in the thematic analysis process to identify the most prominent psychological themes that emerged from both the client and the witness perspective. This was to look towards the potential psychological significance of interacting with the archetypes during the process, as well as the effect that the presence of the community and confirming witnesses had on the process of the client.

The *out-of-process reflections* will include the notes made by myself in the position of researcher and training dramatherapist, considering the progression of the process, the notes that alter and change the designed process structure as necessary as the process unfolds, the physical description of the movement sessions, and a description of the created masks from an objective position in the role of training dramatherapist, as well as the verbal feedback from the participants after the witnessed ritual. The *out-of-process reflections* will be used to support the themes as analysed from the *in-process reflections* and to substantiate the possible application of the process in its final concluded form for others.

List of data generators:

- Journal containing In-process notes (see Appendix A) and out-of-process notes
- Authentic Movement sessions verbal feedback (see Appendix A)
- Authentic Movement sessions video recorded and described (see chapter 3)
- Masks created by researcher in the position of client (see chapter 3)
- Witnessed Ritual in-process reflections from invited community (See Appendix B)
- Witnessed Ritual out-of-process verbal feedback on the experience (See Appendix C)

Ethics clearance was obtained to generate data from these following sources. The ethics clearance protocol number for this research project is WSOA191114 for studies involving non-medical human involvement.

2.2.3. Data analysis: Thematic analysis

The main form of analysis of the collected data was through the method of a thematic analysis, which is a research process designed to thematise meaning from a series of data sets – to look towards what the data describes and what themes in the form of patterns emerge from the data so as to look towards their particular relevance in the context of the research and the significance of the findings (Braum & Clarke, 2006). Braum and Clarke write that

"through its theoretical freedom, thematic analysis provides a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex account of data" (Braum & Clarke, 2006: 78) and enables the researcher to look at emergent patterns through a variety of data sets and methods. Through the process of analysis, "thematic analysis can be a method that works both to reflect reality and to unpick or unravel the surface of 'reality'" (Braum & Clarke, 2006: 79) and therefore would be a useful tool for this research as framed within a psychodynamic field of enquiry and analysis that seeks to observe and describe, but also looks towards the emergence of unconscious processing as it manifests into conscious awareness and what the significance of this process could be. It is also important to note that, based on the research question and the theoretical background from which the research is conducted, "the range of different possible thematic analyses will further be highlighted in relation to a number of decisions regarding it as a method" (Braum & Clarke, 2006: 79). This is why it is important for the researcher to establish a clear theoretical background through which the research and analysis is being conducted.

The table below states the various stages required to conduct a thematic analysis and describes how it was applied in the context of this research.

Stage of Thematic Analysis	*As applied in this research*
"Familiarizing yourself with your data Transcribing data, reading and re-reading the data, noting down initial ideas" (Braun & Clarke, 2006: 87).	The data, as collected and sorted into in-process reflections and out-of-process reflections, were categorised into data sets, and all verbal feedback was transcribed.
"Generating initial codes Coding interesting features of the data in a systemic fashion across the entire data set, collating data relevant to each code" (Braun & Clarke, 2006: 87).	The coding process was done with the in-process reflections and was coded as objectively as possible – describing what was being referred to as opposed to the potential underlying meaning. This process was challenging as most of the in-process reflections framed as writing from

	automatic impulses was very metaphorical, but careful consideration was taken to code as descriptively as possible.
"Searching for themes Collating codes into potential themes, gathering all data relevant to each potential theme" (Braun & Clarke, 2006: 87).	The emergent themes were identified through a process of considering the framing question, the archetypes that emerged through the Authentic Movement process, the in-process reflections, and the subjective report from myself as researcher in the position of client, experiencing the process in an embodied way.
"Reviewing themes Checking if the themes work in relation to the coded extracts (level 1) and the entire data set (level 2), generating a thematic 'map' of the analysis" (Braun & Clarke, 2006: 87).	The potential themes were considered again in relation to all coded data, the archetypes, and pre-existing literature on the dualistic nature of archetypes and theories of psychoanalysis.
"Defining and naming themes Ongoing analysis to refine the specifics of each theme, and the overall story the analysis tells, generating clear definitions and names for each theme" (Braun & Clarke, 2006: 87).	The themes were named as dualistic in their nature, for each presenting archetype in relation to their emergence and the context in which they function, as well as considering the context of the client and what the emergence of the archetypes was communicating about her inner life. The dualistic themes were considered in their weighting based on frequency of the codes mentioned.
"Producing the report	The themes are presented in their weighting and patterns of emergence in comparison

The final opportunity for analysis. Selection of vivid, compelling extract examples, final analysis of selected extracts, relating back of the analysis to the research question and literature, producing scholarly report of the analysis" (Braun & Clarke, 2006: 87).	with the other themes to conclude towards the finding of the research project and to look towards answering the guiding research questions as described in chapter 1.

2.2.4. Reporting process

The reporting process for this research report is divided into two stages:
Stage 1, as seen in chapter 3, was the designing of the process and notes on its application as an extended case study through a rich description. The step-by-step process is designed based on literature on the various elements of the process and drawn from developmental models that describe systemic engagement of the psyche, so as to answer research question 1.

Stage 2, as directly following stage 1 in chapter 3, is the description of the emergent archetype as per the findings from the in-process reflections, analysed into relevant psychological themes and compared in weighting with graphs and diagrams between the client and witness reflections to note the significance of the presence of a witnessing community. Both the bar graphs and circle diagrams were created by feeding the data into an Microsoft excel application for visual representation. The themes and emergent patterns of the weighting of the themes are then further analysed in substantiation with the out-of-process reflections on the quality of the progression of movement from the movement sessions, the reflections on the designed process from chapter 3, and the verbal reflections from the witnessed ritual to conclude with the significance of the study and to look towards its potential future application and springboard for future research, so as to answer question 2.

2.2.5. Ethical concerns and considerations

This research stands as the first step into considering the design and application of this process. Though measures have been taken through the data collection and analysis to be as objectively descriptive as possible in its representation and reporting, the subjectivity present in the application of the research paradigm of an arts-based enquiry cannot be discounted and must be acknowledged. Therefore, I stress the position of this research as an investigation

into the *design* of a process and conclude with its *potential* significance and clearly state that further research on this experience must be conducted in other cases before it can stand as a reviewed process ready for application with other clients in a dramatherapy setting. As I am first testing this designed process on myself, I have made sure to be in continuous psychological support during this research project. Pro-bono psychological support has also been made available to those that have been invited to witness the ritual performance should it be needed due to its potential evocative nature, as stated in the participants information sheet that all witnesses received on the day of the witnessed ritual (Appendix E).

Chapter 3

This chapter describes the experience of engaging with the designed process in both a rich description and thematic analysis of the experience of engaging with the method to answer the research questions that were described at the beginning of chapter 1. This section has been divided into the two stages of the research process: its experience, and its analysis.
Stage 1 answers the first research question through a rich description of engaging with and experiencing the process to look towards whether the combination of movement practices, drawing on elements of Authentic Movement, mask making and a witnessed ritual in the frame of a dramatherapy context was successful in expressing, exploring and integrating personal archetypal expressions of an emerging sense of Self and an experience of maturation of identity.
Stage 2 answers the second research question through a thematic analysis of the in-process reflections of myself in the position of experiencing the process, and the in-process reflections of the participants of the witnessed ritual to look towards its psychological significance and potential for future application.

3.1. The designed process: From Inner Impulse to Being Seen

I titled this designed dramatherapy process 'From Inner Impulse to Being Seen' as a way of looking into accessing emerging internal impulses that could grow into an authentic expression, be witnessed and seen by a confirming community, and whether this process could support an emerging sense of Self through its experience and integration. The designed and described process offers a suggested integrated dramatherapy intervention that includes dramatherapeutic and other expressive art practices to engage with, and contain a process of personal transformation through the frame of belonging within a whole, and understanding the client's archetypal expressions as existing within their surrounding social context.
I would stress that a key tool to this process is the body. Dramatherapist Ditty Dokter states that "the body plays an important part in the way we establish relationships, from our earliest to subsequent ones throughout our different life stages" (Dokter in Jennings & Holmwood, 2016: 122). My suggested designed process to engage with the psyche through dramatherapy functions on three stages of the embodied system which, for the purpose of this research, I refer to as: the Internal System through movement practices, the Expressed System through

mask making, and the Receiving and Responding System through a witnessed ritual. According to Volkas, dramatherapy and other expressive arts therapies have the capacity to contain deep wells of emotions, and grief and traumas can be safely engaged with through the medium's ability to safely situate the client as observer of their stories through aesthetic distance (Volkas in Johnson & Emunah, 2009). By exploring the narrative in which personal expressions of archetypes function as an aspect of a client's story, there is a moment of simultaneous amplifying of the archetypal information, and a distancing from the everyday narrative of a client's life. The sequence of the process would therefore contain within it a relational systemic engagement (Schneider, 2007). First working internally with the personal relationship of the emerging archetypes within a client considering their maturation of emerging identity expression. This is followed by how those archetypes as within the Self are expressed and communicated externally while being externally distanced. Finally, to investigate how they are received and responded to by the collective to offer holistic integration of what was experienced as a moment of systemic expression.

For the purpose of this research I have broken this process into stages, as seen in the table below. This is because this research was conducted from my three roles as researcher, training dramatherapist and individual stepping into experiencing this process. I first describe the designed process in its step-by-step format and then describe the process as I experienced it and reflected on it as researcher and training dramatherapist. This is to answer research question 1 and illustrate how this process was able to facilitate an exploration and integration of personal interactions with archetypes while engaging with an emerging sense of Self in a moment of moving towards maturation.

3.2. Process description

This table describes the separate stages into conducting this process as it is described after personal experience of its sequence:

Stage of process	Description of stage

Stage 1: *Choosing the client*	This process is designed for a client that has a specific question relating to the nature of an aspect of their personal emerging Self as it relates to the world around them, and that wish to explore what spontaneous emergences of this identity expression are present within their psyche. This will be done through personal interaction with archetypes as guides towards the Self.
Stage 2: *The guiding question*	The guiding question is related to the identity expression that will be engaged with and is verbally stated or written down before the first movement process. The question enables the client and dramatherapist to carefully guide the process in a way that is conducive to the request of the client and to ensure that the process is led by the client and what they feel safe to explore.
Stage 3: *Movement session one*	The first movement process occurs once the first question has been asked. The session is divided into 3 sections: one 20-minute section for each round. In each round the client moves first, then the therapist moves in response to what they experienced through the witnessing process. After the movement, there is a chance for the mover to write in reflection or to journal. After both have moved, a verbal feedback may happen between the client and therapist as a chance for the process to be verbally expressed. This is repeated three times to identify three aspects of the identity expression.
Stage 4: *Movement session two*	Movement session 2 occurs on a separate day to the first set. This session has an additional guiding aim of investigating what each of the three personal archetypal expressions look like, so as to get a sense of what it is that the archetypes wish to communicate and express through their emerging presence. Structure is repeated as per movement session 1, with an additional opportunity for the client to visually create the first impression of the faces of each archetype through visual drawing and to write in reflection or journal the process.

Stage 5: *The second question*	The second question guides the mask-making process, the creation of the ritual and the community that will be invited to witness the process. The question seeks to answer what needs to be said and seen through the ritual, and what the potential purpose for the emergence of the archetypal expressions may be.
Stage 6: *Mask-making process*	The mask-making process can utilise a variety of artistic methods as per the client's choice – the mask should be sturdy enough to wear and move in. The aim of the mask-making process is to physically depict the aspect of the personal archetype that the client feels comfortable with expressing at that stage in the process.
Stage 7: *Choosing the community*	Caution must be taken in this process and must be well-guided by the dramatherapist in deciding what will be therapeutically beneficial to the client at that stage in the choice of witnessing community or representing community that will be present at the ritual.
Stage 8: *Creating the ritual and preparing*	Referring to the second guiding question, the client has the opportunity to create a ritual that will be embodied/ performed in front of a witnessing community based on what feels comfortable and safe for them at that stage in the process. The dramatherapist can guide the client as to fulfilling the basic structure of a ritual in their process of creating it.
Stage 9: *Performing the ritual*	The dramatherapist, client and the client's invited community are present at the witnessed ritual. The dramatherapist takes careful consideration to support the client in the process and is also in support of members of the community, should additional added emotional support be needed.
Stage 10:	With the facilitation of the dramatherapist, a moment of closure and 'seeing' is constructed where the witnessing community may offer

Closing and reflecting	reflections back to the client of what was experienced and seen during the ritual. One-on-one dramatherapy with the client should also be continued after the process to ensure a safe integration back into the everyday life of the client once the process is completed, and to monitor how it continues to emerge and unfold in the psyche of the client.

3.3. Stage 1 of research:

3.3.1. Case description of researcher in the position of the client: The tested process

This following section will describe the application of the above-mentioned processes. I will refer to its theoretical grounding and reflections from myself as experiencing the process, and reflections on its application and necessary shifting from the position of dramatherapist and researcher. This section answers the first research question of:

1. In what ways, and to what effect, can the combination of approaches of elements of Authentic Movement, mask making and a witnessed ritual within a dramatherapeutic frame be applied as a process to express, explore and integrate contemporary expressions of archetypes?

Through its rich description, this stage of the research describes how the process was successful in its combination of movement practice, mask making and a witnessed ritual to find a means of expressing archetypes as they spontaneously emerged regarding a guiding question of maturation and identity expression. Furthermore, it looks at how they were successfully explored through embodied practice and the amplification of the mask-making process, and how they were integrated with the support of an external witnessing by a supportive community.

3.3.2. Seeking the faces of the feminine

I refer to mythologist Joseph Campbell's quote at the beginning of chapter 1 of this research, describing the journey that must be taken by the hero, with the goal of having to adventure towards and find the 'life-giving elixir' that will change the reality of their circumstances. Campbell describes that each journey begins with a 'call to adventure', a moment that changes the reality of the adventurer when the comforts of their home are in danger or are no longer available to them (Campbell, 1949). So, too, did this process begin with a calling moment, which I knew had to be answered. Meredith writes that "the symbol may call, but the individual ego can ignore, reject or disparage the call – to its own impoverishment" (Meredith, 2005: 15). I also refer back to dramatherapist Stephen Snow's concept of the wounded self-concept (Snow in Johnson & Emunah, 2009) that I would argue acts as a type of call to adventure or an instigator for psychological change in which the client can start exploring its origins in a psychotherapeutic context. Eileen continues that "when a symbol is alive for a person, it emanates a numinosity which is hard to ignore. It attracts one's attention because it generates an energy approaching desire, even longing, in the person for whom it manifests" (Meredith, 2005: 15). Here I reflect on the symbol that acted as a call to adventure in my case, emerging in the form of a dream of loss:

> *"Last night I dreamt that my father died. I was as old as I am now and all the women from my past were there – not wanting to speak to me about it, but all knowing what had happened.*
> *They knew the path that I would walk from building to building each day, and on that path, they would lay down bunches of yellow flowers – on the floor, on my desk, on my car, to console me in secret.*
> *All I wanted to do was talk to them about it – to say what needed to be said and hear resonances of their own sorrows in return, but there was only silence."*
>
> *(Entry from journal)*

The call was clear and the questions lingering, posing onto myself, seeking to find the life-giving elixir that could answer what *my* personal expressions of the feminine were. I was standing on the threshold of a new expression of maturation into womanhood, and if I wasn't happy with the image of womanhood that I had internalised as suggested by my dream of a world of women saturated with silence, how could I move beyond that and find an authentic

expression that would offer me a greater sense of health and internal wholeness in its emergence? This then led to the first question, with which I went into the first round of movement sessions that drew on elements of Authentic Movement. Lowell writes that engaging in an Authentic Movement session functions on the fundamental belief that the body carries within it a vast array of information that, when accessed, can guide one into better insights of one's internal world. She writes that "this belief in bodily life wisdom is evident in some sessions more than others. Sometimes it remains implicit, as a reason to engage in the practice. Sometimes people make this belief explicit; they might consciously ask a question or seek help with a personal problem as they enter the space, much as one might consult an oracle" (Lowell in Pallaro, 2007: 297). In this movement instance, I found a question to be helpful as guiding the process and not leaving it for an open experience (which would have its own merit as part of a different process or in a different case with a different client). I believe that a question as a guiding tool for this process was useful in that it brought into consciousness my unconscious need for insight into the perceived problem. It furthermore acted as a moment of verbally acknowledging that there was an element of dissonance in my experienced internal world.

The question I asked was what the expressions of my personal feminine were, with the goal to allow three personal archetypal expressions to spontaneously emerge. Jungian analyst Robert Winer (2007) wrote that when we experience archetypes in full, embodied ways, they act as intelligent sets of information and not only as socially fixed ideas. Through accessing these archetypes in an embodied way, one is able to move beyond the assumption of their fixed representations and assumed ways of experiencing them, towards more authentic engaging in how they function within the context of the individual psyche. With the question set, the first movement session – as moved by myself, and the presence of a drama and movement therapist within the role of witness – was divided into three rounds so as to allow time and space for three differing personal archetypal emergences in light of the question that was asked. The session was structured so that I would move, then the witness would move in response to her internal experience. I would then write freely for a few minutes, which would be followed by a verbal reflection between the two of us. To ensure that the newly emerging archetype didn't influence the emergence of the previous archetype or the archetype to follow, I placed a representing symbol elsewhere in the room to demarcate its expression and presence. In this instance, I placed a cushion as a representative of the archetype away from my moving space in the room. The writing after each archetype was as follows:

Archetype 1	Archetype 2	Archetype 3
Stuck. STUCK. STUCK. In the muck and mud. The muck and mud. She knows this terrain, she's been there before. She grew up there, so did her mother, and her mother's mother. All in the dark, all in the muck and mud. She isn't old, but she's not quite young either – her belly swells and cracks at the memory of birth that she has given before. Blood on the floor, blood in the mud and soil surrounding her. Old blood – fresh blood. The blood of all the women that have given birth before on this land. Like her grandmother, her mother, like she herself has. Yet, she feels stuck in this. Alone, and at times afraid of this isolation – she's supposed to 'just know', isn't she? Just know how to do it… it's supposed to be 'in her blood', but her blood is everywhere on the floor, no longer in her body. She feels OK, as she feels, feels her	She is dedicated, questioning, repetitive – doing what is expected of her… or maybe not? She's very quiet – not sharing much. Secretive secular. Doing things that she does not yet know the meaning of, but doing them because it feels right. Because it is what she feels she has to do. Learning, asking questions to the water and soil and air, listening along the way. Changing and altering as she goes along. She seems young and naïve, but knowing, deeply knowing. There is a whisper of something other, and she must answer. She felt very frustrated – doing and doing without knowing if it will ever make an impact or not…	What a cheeky minx she is… beautiful and fully embodied – she takes pride in knowing her body, how it breathes and how it moves… what it's capable of. She also finds shame in knowing her body, in knowing how it breathes and how it moves… what it's capable of. Her feet carry her, shameful with each step she takes. Her hands don't know unless she knows the body. Shame and pride, selfish, only for her. Not having to follow any rules; not having to answer to anyone but herself.

way around the soil that she knows so well. It has been her turn before, and it will be her turn again before she hands it over to the ones who come next. Muck and blood in the mud.		

After the first of three rounds of movement, I reflected that the experience was 'shocking' to me – I had experienced movement sessions such as this before, but the potency of the question asked and what emerged offered what felt like three very distinct expressions of my internal feminine image in a way that was useful to the question I asked. The original plan was to then go into a mask-making process before going into movement session 2, but I reflected on my apprehension and resistance before the second set of movement:

> *"I'm feeling nervous about this one – it's as if, while still only whispers, they were still private, safe, carefully contained within my inner world. The questions of now asking them to show themselves seems slightly dangerous, as if they have the potential of showing me a face that I am afraid to see. Asking them to say what they want to say, as if I'm afraid to hear what words they might speak, might shout."*
>
> *(entry from journal)*

I continued to write, from the perspective of training dramatherapist, that this fear that I experienced as stepping into the process could be indicative of how another client might feel at that moment in the application of this process. I therefore decided to shift the designed plan to first allow a second exploration of the personal archetypes with another movement session, as I felt that I was not yet ready for the mask making. I restructured the goal of Authentic Movement session 2's goal to be to further explore these three personal archetypes in three separate rounds to allow their 'faces' and what they wish to communicate to emerge, which is what guided the second question and the second set of movements.

The framing goal for the second Authentic Movement session was to engage with the expressed system – how the archetypal expressions from the first Authentic Movement session functioned in relation to the way they express themselves; what they looked like and

what they wanted to say as moving towards the preparation for the mask-making process and the witnessed ritual that would follow.

Dramatherapist James Roose-Evans writes that "a ritual is a journey of the heart, which should lead us into an inner realm of the psyche – the 'ground of our being' – and if we perform such rituals with passion and devotion, they will enhance our desire and strengthen our capacity to live" (Roose-Evans in Pearson, 1996: 106). The second guiding question from this point should be to seek to answer what journey of the heart of the client is ready to externalise and show to the community. Not only will this aid in the future process of designing the ritual, but it also helps ground unconscious material from the psyche into consciousness to look towards what is ready to be expressed before moving into the mask-making process. In the position of participant and developing researcher I reflected:

> *"My guiding questions – which I feel have become extremely important in this process – has jumped up at me again. I have brooded over this… what kind of ritual – what should be incorporated, how will I make them see? These questions aren't the real ones. I needed to return to the original ones, and again I was humbled by the simplicity and clarity that they offered.*
>
> *What needs to be seen?*
> *What needs to be said?*
> *What needs to be heard?"*
>
> *(entry from journal)*

The purpose of the mask making was twofold – the first was to amplify the emerged personal archetype for myself to distil the quality that is ready to be expressed, and secondly, in paradox, is to distance myself from the raw nature of the personal archetype (Jones in Jennings & Grainger, 2016). It must be noted that Jung wrote that:

> No archetype can be reduced to a simple formula. It is a vessel which we can never empty, and never fill. It has a potential existence only, and when it takes shape in matter it is no longer what is was. It persists throughout the ages and required interpreting ever anew. The archetypes are the imperishable elements of the unconscious, but they change their shape continually (Meredith, 2005: 71).

The decision of giving shape to these archetypes is again to narrow it down to the question, and also to offer a client enough emotional distance to safely express only what they feel ready to express. As seen in the images of the masks below, the markings are still very minimal, which I suspect is due to the engagement of myself, only being ready for minimal expressing in front of others; which felt safe and what felt important at that moment on my own terms.

Archetype 1: Mask of the One who is Bound



Archetype 2: Mask of the One who Builds



Archetype 3: Mask of the One who is Barren



The second guiding question, and the process of mask making, also assist in the decision surrounding the creation of the ritual and the community that needs to be invited to witness the process. There are varying factors that makes this a more challenging step in the overall process, but it could prove therapeutically significant in its various expressions. To move towards the witnessing system, a community needs to be invited that can confirm a client's ritual of showing and returning. I would here like to offer the potential for a community to be represented through other people or symbolic objects if a client is not yet ready for a moment in front of people, which can be worked with in continuous therapeutic sessions. In my case, I have been spending the past few years on a personal process of questioning the definition of 'community'. For a very long time, I felt that I did not properly belong within the community to which I was born, so I've been on a journey of gathering and finding the community that is resourcing for me – a community that could serve as witnesses to my process of development and growth. For the purpose of this process, I offer that a community is a person or group of people, living or deceased, that offer a sense of resource and belonging to the client (Schneider, 2007). I would suggest that additional processes be held here as a means of locating this sense of internal community before deciding on those who will witness. In my case, the community that had to witness was clear – my question was about womanhood and my expressions of womanhood, and what felt safe was to invite the women in my community to witness me in this expression. The process would've been very different if I also opened it up to the men within my community, or the woman who form part of the community that I felt rejected by as I was growing up, which could be a different process in itself based on context and client needs.

Once having decided on who needs to see whatever it is that needs to be expressed, I moved into a process of designing the ritual. The creation of the ritual is the moment in which a client claims the agency to construct the representation of their journey in a way that is meaningful and resourcing to them. With the guidance of the dramatherapist and the second guiding question, a client can decide what needs to be seen, how it needs to be seen, and the way in which the process will be constructed in a way that is safe for them to explore how the personal archetypes function within the space of the witnessed system in the context of their process and their story. What I believe is useful for the framing of the quality of the ritual is following the process as described by Authentic Movement practitioner and dance movement therapist Novak. Novak describes rituals as distinguished from everyday activities in a manner that has a mutual understanding of meaning that those participating in the ritual have.

She describes that the meaning is dependent on the context in which the ritual is performed, and that there is space for ambiguity and complexity of meaning through the expression of the ritual (Novak, 1998:294 in Pallaro, 2007). The structure of the ritual, as described by anthropologist Van Gennep (1908), consists of a separation, transition and incorporation (Van Gennep in Pearson, 1997).

What guided me as the client in the creation of the ritual was returning to my original 'call' and questioning. I reflected on what set me out on the journey in the first place and how it had grown in my being:

> *"I think back to the dream I had and fall back into that realm of possibility – something had happened that had changed me and all these women were witness to it, but couldn't say anything in return… why? But what if I ask...? What if I first tell them how much their witnessing of 'me' has impacted my being? How I am going through something very specific and that in this moment I am requesting a very clear and overt moment of holding?*
>
> *What if I simply move in the way that I have and ask them to witness? To silently reflect? This, times 3, and in the end to have an open moment of voice? Bridging the internal with the external – a welcoming home into the village?"*
>
> *(entry from journal)*

The guiding goals of what needed to be seen and said and who needed to see the ritual was useful in the preparation of the space and the preparation of the soul for the performing act of the ritual.

The primary goal for the preparation of the ritual is to foster an internal sense of 'place' and 'positioning' where these personal archetypes in their physical expressions can be witnessed and confirmed in what the client needs to communicate. According to dramatherapist Marianna Vogt (2017), the creation of 'place' within a therapeutic setting is how we can transform the 'space' into a separate and secure place. Vogt states that making 'place' enables us to make sense of the senseless. Vogt writes that "sometimes, some people need a 'place' that has been endowed with meaning by generations of people on (or from) which to make sense of their own narratives and beliefs. The person who is attracted to such 'places' inevitably endows them again with personal meaning and connection, continuing the cycle. Myths, like these old important 'places', are the bedrock on which new stories can be told and lived out" (Vogt in Hougham, 2017: 214). I prepared the 'place' of the ritual by

demarcating a circle for myself to move in, which I would only step into in the position of archetype, and outside would stand as an authentic representative for myself. It was in this 'place' that the mythic narrative of my being had a safe, demarcated area to express itself and find new emergent expressions of being. The closure of the ritual is also very important, as it allows the mover a chance to settle back into reality and serves as the moment of a communal confirmation from the invited community (Shaw, 2011). This moment, in the case of my process, was different to how I would suggest it for in application with other clients. As this research and the process and the final verbal feedback was framed as a moment for further enquiry into the potential significance of the study and the process of communal witnessing, I engaged with this moment in the role of researcher and not only as participant. However, the majority of verbal confirmation from the witnesses of how they enjoyed the experience of the process, along with the fact that I was able to read their personal reflections during data analysis, felt as though the closing reflections were also beneficial to me in both my role as participant and as researcher.

For future application, I would suggest creating a moment in which the witnesses may offer a gesture or a few words from their experience so as to confirm the witnessing process within physical reality. Through this, the witnesses, even though also experiencing their own internal process through engaging with the process, can fulfil the role of confirming community through a demarcated moment of acknowledging that the client has been 'seen' in their process and in their question and expression of their personal archetypes. The moment after the ritual, I wrote and reflected:

> *"A moment of silence, a moment of peace, for all those that have come before and all those that are still to follow. A moment of silence and of deep gratitude for the faces I dance with – for their lives that have come forward – that I felt I was completely enveloped in – in a sea of their words, emotions, stories, losses, and joys; but who, somehow, I have also only ever tasted a droplet of. The work is done, but it is not yet done. I danced them, and they danced me. How similar they were to before, but also how different… I feel energised, humbled, and content by the mystery of it all. I feel grateful and safely contained in the women that have held me. Those faces of love, the nods of understanding. A moment of a blessing. For me. For you. For us all."*
>
> *(entry from journal)*

Shaw writes that "the initiate's return to modernity is often a return to bafflement or disinterest in the experience from others" (Shaw, 2011: 56). Therefore, I believe that the presence of the community and their acknowledgement of the process was key in my integration of the process and feeling that I landed back very softly from the experience, which has not always been the case for me when returning from weekend immersions or workshops of psychological engaging. The morning after I reflected:

> *"Last night I wept. Deeply – an old cry that I haven't felt in a long time, although I know that it is always there. I could see myself – like a mirror in front of me in the flesh of another. I was woman. I was wife. I was mother who has borne, yet not borne. I was sister, daughter, lover, hag. I was all of that, but nothing at all. In the holding of the stories of all the others, I could truly feel my own. And really feel it and that it was safe to do so.*
> *I felt that I could cry every cry that every woman has ever cried – and I could laugh every laugh that every woman has ever laughed. The morning after the witnessed ritual and I feel that I can really rest now – I feel as if I have rested. Energised and moved. I feel ready to let go of the process and allow these 3 women that I have walked with to go on their way, dancing where they may and I dancing a waltz with them or two every now and then when the light is just right and the tears begin to fall again. I leave with a question to ask myself at moments of future enquiry of myself… who's face am I wearing? Who is dancing with me right now?"*
>
> *(entry from journal)*

3.3.3. Concluding the process:

In answering the first research question, I frame that this process was designed to hold and guide a movement towards maturation and an emerging sense of Self. I state that the ways in which the process can facilitate an experience in which presented archetypes can be expressed, explored and integrated was successful. The stage of the movement process which is framed by a guiding question of the new expression of the Self in relation to its movement towards maturation, enabled a facilitated initial interaction with guiding archetypes. This initial interaction was internal, safe and was successful in accessing free expression from the personal unconscious. The act of mask making offered a simultaneous ownership and

amplification as to the quality of the archetype, and a distancing through its symbolic representation and creation. The fact that the creative experience of mask making was open to my own expression, enabled the process to be led by myself in creating whatever felt ready and safe for me to express externally at that moment. This could be further worked on and developed over time. The ritual that was witnessed by invited members of my community offered a space where these archetypes could be witnessed in their expression of maturation. This moment could resemble a quality of an initiate returning to a village, enabling a greater sense of integration through its social- and contextual inclusion. I would state that, in testing this process, that it was successful in creating a frame in which archetypal material could be engaged with in an exploration of an emerging sense of Self.

In exploring the limitations of the experience of this process, I would present the following points:

- In the acknowledgement of its subjectivity and bias, I, as experiencing the process, am very comfortable with the various methods described above and have found them historically useful as per my own personal past experience to guide internal processes and reflections. This might not be the case for other clients and might need altering in application with other clients to prepare them sufficiently for each stage.

- Upon personal reflection, I felt that the process was stretched over too long a time-period and could potentially be done over a shorter period of time, such as in a workshop format, or sessions that follow on each other in consecutive weeks.

- Throughout the process, I was diligent in journaling and reflecting on the emergent archetypes outside of the designated moments of engaging with the process. I feel that this contributed to the feelings of deeper engagement and integration. Additional processing time with the dramatherapist may be needed in which the client has time for additional reflection outside of the specific stages of the process.

In concluding stage 1 of the research I draw on my final reflections on each archetype that I interacted with:

"From the One who is Bound I have walked down the lines of my ancestors – the blood that got me here – the soil from which I grow and to which calls deep responsibility and consequence.

From the One who Builds I hold a sense of wonder and curiosity – a needing to know and not being satisfied with half answers. She teaches me to dance on the edge, learn, grow, respect the laws as they came before. Bread is older, but bread must also still be made.

From the One who is Barren I hold that my power can never truly belong to another. For I am woman – I carry my womb with fire with passion with blood."

(entry from journal)

It is my belief that this process was successful in holding a process in which I could express, explore, and integrate archetypal material that guided me through a movement towards maturation. In my consideration of whether this process could be applied in contexts with other clients, stage 2 of the research offers a thematic analysis of the reflective material to look towards the potential significance of this study and to provide the starting point for further research and future application.

3.4. Stage 2 of research:

3.4.1. Thematic analysis of the in-process reflections

The next section of this chapter describes stage 2 of the research process to look towards the method's psychological significance and answers the second research question of:

2. Could this process be applied to support the psychological integration of the expressions of an emerging sense of Self within a dramatherapeutic frame?

In analysis of the data, I look towards framing the three archetypes that emerged through the progression of the quality of movement from each archetype's three Authentic Movement sessions. I look towards the concept of 'exploring' and the effect of the 'emerged personal archetypes' through highlighting the prominent psychological themes that each archetype presented and how these themes could be utilised in exploration of 'the emerging sense of Self'.

This research investigated the potential for this designed dramatherapy intervention to access personal experiences of archetypes that would support the movement towards an *emerging* sense of Self. The concept of 'emergentism' in relation to systems theory describes how the action within a complex system ripples out and creates a moment of future potential or 'emergence', which in itself is a process of becoming. Emergentism and emergence theory stem from the interaction of complex systems – the phenomenon that results from the interaction between various elements within a system. Combray writes that "Emergent phenomena …have been shown to most likely occur at the edge of order and chaos and are seen as the site for coming into being of life, the psyche and the mind" (Combray in Leeming, Madden & Marlan, 2010: 279). He continues that "prime ancestors are typically envisioned as *emerging* from earth or water, or of the world itself emerges from the waters of chaos" (Combray in Leeming, Madden & Marlan, 2010: 278). If we consider the concept of 'emergence' as a movement towards accessing a quality of future potential and the product of psychological health or a sense of creating wholeness, the research stands as emphasising the importance of a systemic consideration of the psyche within the context in which it finds itself. This is to offer not only the quality of the mind as a site for exploration, but to also

look towards the potential resource of re-engaging in an authentic expression of Self in the system that the personal archetype emerged from.

In the collation of the data into descriptive codes of what was written in the reflections, I also note the frequency of all the codes so as to visually depict the emotional quality and weighting of each of the themes and to better portray the nuances present within the dualistic nature of the archetypes that were presenting themselves.
For each bar graph, I note the codes that were mentioned more than once, as well as their frequency of mentions in the data set. Underneath each bar graph is a list of codes that had only singular mentions. Each code was then categorised into one of the dualistic themes that was present and noted in its weighted percentage in the circle diagrams. This was done for both my reflections as experiencing the process and the witness reflections to look towards the consistency and difference of the representation of the themes across both.
The oppositional theme sets that will be described were framed through the utilisation of the research paradigm of an arts-based enquiry and identified through an analysis of the quality of the existing literature on the archetypes that emerged, the subjective report of the embodied experience from myself as researcher in the position of client, and the analysis of the codes and their frequency as they were depicted in the data sets of the written in-process reflections.

The first three sections of stage 2 discuss the findings of the process of the progression of quality of movement as well as the thematic analysis of the in-process reflections. The final section discusses the psychological significance of the process based on the findings and looks toward the process' potential further application in a dramatherapy context.

3.4.2. The Three Archetypes:

In the asking of a question about the maturation of an identity expression, the described process of 'From Inner Impulse to Being Seen' offered an opportunity for the expression of an investigation into the personal identity of the personal experience of the feminine in a way that fostered a space of integration of paradoxes in a state of emergence. This was done through the combination of embodied practice, amplification through the creations of masks, and the process involved in the creating and performing of a ritual to be witnessed by a

community as an act of confirmation. Integration, according to Jung, is when a process of holding paradox is undergone with awareness and is in authentic connection with deepest images and patterns of behaviours common to all humanity. When Jung describes individuation, he essentially means that the great events experienced in the transformative space of the unconscious, and the symbols and archetypes that appear, become humanised and therefore fully integrated within the individual (Hook, Watts, and Cockcroft, 2002). It is a lifelong process in which an individual aims to become their own, true selves with a feeling and sense of wholeness as opposed to perfection. He described that the individuation that occurs in the first half of life is placing the Self within a place of surrounding culture, and that the individuation of the second half is when the ego turns inwards and confronts the internal archetypes so as to move to the ultimate archetype of Self (Chalguist, 2007).

Each of these three sections will describe the archetype in its personal emergence and the findings of how it was engaged with during the process. Each section will begin with a description of the 'mythic dwelling' of each archetype that was engaged with, which consists of the imagery that surrounded the context of its emergence. This research then describes the progression of the quality of movement as experienced across the three Authentic Movement sessions – first referring to the internal system of locating the inner impulse of the emergent personal archetype, then the expressed system in allowing the faces of the archetype to emerge, and finally into the witnessing system, describing the quality of movement during the witnessed ritual. This provides an overview of the experience of engaging with the progression of the archetypes and how the themes were engaged with during the embodied practice.

The oppositional themes that emerged are then framed with reference to how they were located, and to describe their functioning in relation to the personal archetype. This research then looks toward the codes and the frequency of their mentioning from the my in-process reflections and discuss their representation in the bar graph. This is repeated for the participants' in-process reflections from the witnessed ritual. The weight of the oppositional themes into circle diagrams is then depicted through comparison of the client's reflections and the witness reflections to look towards the potential significance of the witnessing process in relation to the emotional weighting of the themes as they are experienced alone, and how they are experienced within a communal setting framed by ritual as a space of identity confirmation.

Through the analysis this research illustrates that the process was successful in fostering a sense of integration of the prominent opposing themes. For the purpose of this research and to express the duality of the oppositional themes that each archetype presented, I differentiate between the resourcing theme and the opposing theme to offer clarity in their differentiation and description.

3.4.3. Archetype 1: The one who is Bound

3.4.3.1. Mythic dwelling of the one who is Bound

> The One who is Bound lives in sand and solitude – in blood and in mud, fertile to the extent that you would swear that the gods themselves blessed it. It smells of earth in there. In the cave. In the dark. Old earth. Wet earth. Shackled by her own desires to perform the rites of the womb – the rites that extend all the way back to the first mother and the first babe. She's done it before, her body knows what to do – but she is afraid still. Each time is different, each time, sacrificing a piece of herself to extend outwards into a new expression of life.
>
> She sends out into world – arms outstretched, she pulls them back home – back to the swelling womb, back to the centre of the heart.

3.4.3.2. Description of the emergent oppositional themes: Burden versus Blessing

Based on the emerging patterns from the data and the primary experience of this personal archetype, the oppositional themes that were most prominent was the experience of motherhood as either *burden* or *blessing*. The naming of the One who is Bound is two-fold. On the one perspective the word 'bound' can mean entrapped or shackled to something and, thereby, a remover of freedom. On the other hand, the word 'bound' can mean a sense of commitment or a fulfilling of responsibility, or to feel secure within an experience. In her book *Of Women Born: Motherhood as Experience and as Institute*, writer and poet Adrienne Rich offers an historical and contemporary account of the political, anthropological, social and psychological experiences of motherhood. Rich writes that there is still a strong expectation and imposed image of 'the perfect mother' to whom the experience of motherhood exists as a 'sacred calling' (Rich, 1986). She describes how this image came to exist and how it affects the psyche of women living in contemporary societies who are faced with the imposing experience of motherhood. This archetype played into the narrative of

what felt like asking the question about birthing, the correlating danger, the potential bliss, the experience of a martyring of self for the sake of another, and what that means within the context of biological birthing and institutionalised motherhood.

3.4.3.3. Progression of the quality of movement

Movement session 1: Locating the impulse
Very slow movements – waves and pulses. Moving lower to the earth, jagged and with heavier breath the lower the movements become. Ease when standing but being constantly drawn lower and backwards. Cradling and smooth movements when completely on the ground.

Movement session 2: Emerging faces
Movements around the womb – extending from the womb. Circular and slow movements, moving between connecting hand to the ground and hand to the sky – moving between reaching inward towards the body and extending out into space. Soft and gentle movements when down on the ground, reaching out, but staying put, and pulling back in. Gathering the space around and listening.

Movement session 3: Witnessed ritual
Waves of movements – moving back and forward on the earth. Deep breathing and listening to the earth, working with the earth and deep breathing. Moving between inward movements and extending into space – hands closing a circle made by arms. Humming and swaying on the earth with arms stretched out. Resting and lying down on the earth.

3.4.3.4. Codes and frequency of mentions from my in-process reflections

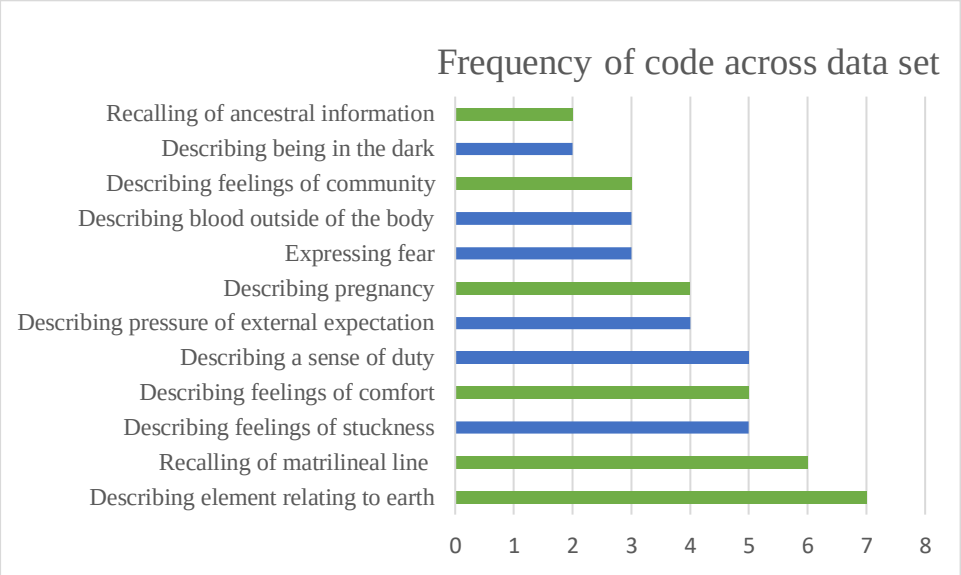


fig.1

Singular mentioning of codes: describing choice and physical fatigue

The reflection on the idea of motherhood as a *blessing* as the resourcing theme had 28/51 coded mentions throughout the data set as suggested by the colour green on figure 1, and at a percentage of 54.8% as depicted in figure 3. Codes suggesting the idea of the theme of *blessing* were allocated as such when depicting a quality of feeling resourced, comfortable, loving and content. As exemplified below:

Data extract:	Coded for:	Analysed as:
"Old blood – fresh blood. The blood of all the women that have given birth before on this land"	Recalling of a matrilineal line Describing pregnancy	Resourced
"Softly, softly, we sing together"	Describing feelings of togetherness	Resourced Content Loving
"It is the greatest love of all"	Describing pregnancy	Resourced Content Loving

The reflection on the idea of motherhood as a *burden* as the opposing theme had 23/51 coded mentions throughout the data set as suggested by the colour blue on figure 1, and at a

percentage of 45.1% as depicted in figure 3. Codes suggesting the idea of the theme of *burden* were allocated as such when depicting a quality of feeling fearful or entrapped, or when describing the experience as fulfilling a duty, fear, isolation, or an external societal expectation. As exemplified below:

Data extract:	Coded for:	Analysed as:
"They've been through it before, why didn't they tell me it would be so hard? So tired"	Describing external expectation Describing physical fatigue	External societal expectation
"to which calls deep responsibility and consequence"	Describing a sense of duty	Duty
"her blood is everywhere on the floor, no longer in her body"	Describing blood outside of the body	Fear

3.4.3.5. Codes from witness in-process reflections

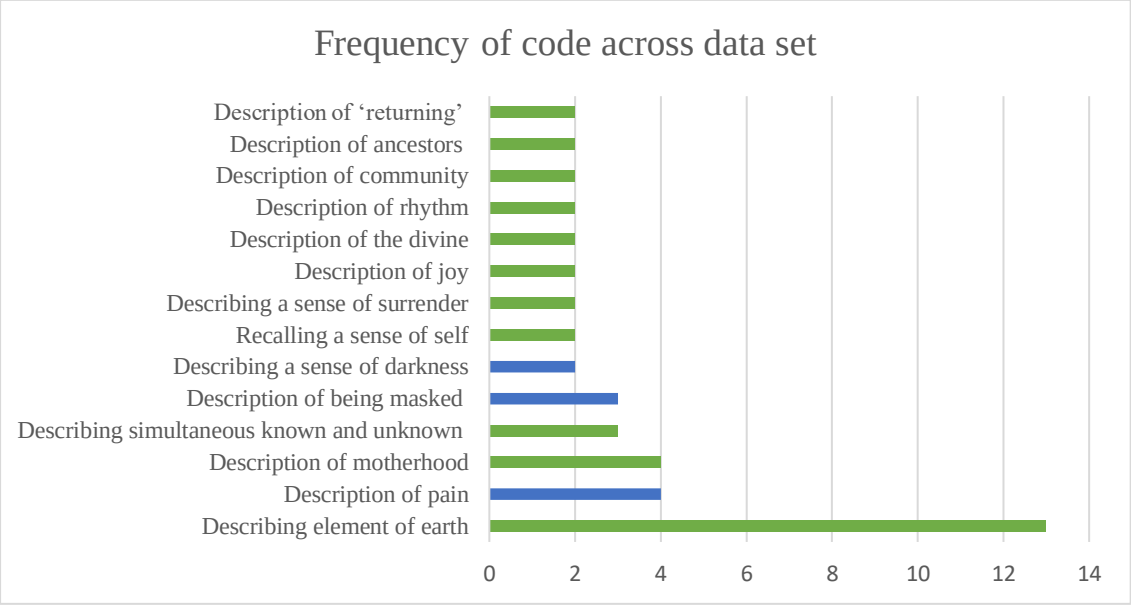


fig. 2

Singular mentioning of codes: courage, fear, boundaries, surrender, grief, violence, strength, breath, intuition, agency, synchronous experience

The reflection on the idea of motherhood as a *blessing* as a resourcing theme from the participants of the witnessed ritual had 43/56 coded mentions throughout the data set as suggested by the colour green on figure 2 and at a percentage of 76.8% as depicted in figure 4. Codes suggesting the idea of the theme of *blessing* were allocated as with the client's in-process reflections when depicting a quality of feeling resourced, comfortable, loving and content. Analysis of codes as exemplified below:

The reflection on the idea of motherhood as a *burden* as an opposing theme had 13/56 coded mentions throughout the data set as suggested by the colour green on figure 2 and at a percentage of 23.2% as depicted in figure 4. Codes suggesting the idea of the theme of *burden* were allocated as such when the client's in-process reflections were depicting a quality of feeling fearful or entrapped, or when describing the experience as fulfilling a duty or an external societal expectation.

3.4.3.6. Thematic analysis – My reflections versus Witness reflections

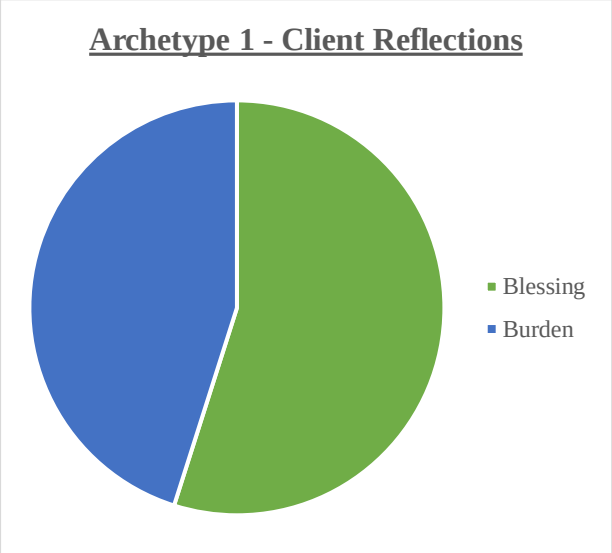


Fig. 3

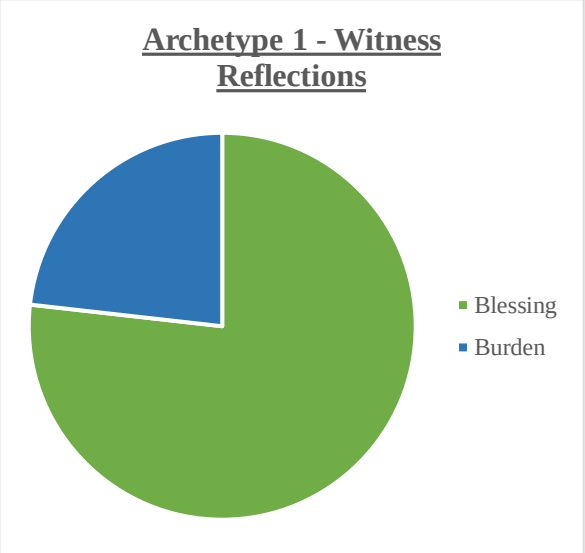


Fig. 4

Comparing the two data sets, we notice how the prominence in both sets leans towards the theme of 'blessing', as opposed to 'burden', although there is still sufficient representation of the theme of 'burden' in both, and more so in my reflections.

The percentage difference between the theme of *burden* of 45.1% for the client and 23.2% for the witness at a total of 21.9%% difference, and the percentage difference for the theme of *blessing* of 54.9% for myself and 76.8% for the witness at a total of 21.9% difference,

suggests a higher experience of the personal archetype in the light of the theme of *blessing* when in a space of community, as opposed to when experienced in isolation.
This is also highlighted in the quality of progression of movement – the reflections from the first movement as mostly representing the theme of burden, the second the theme of blessing, and the final movement in the space of the witnessed ritual as the union of both burden and blessing.

3.4.4. Archetype 2: The one who Builds

3.4.4.1. Mythic dwelling of the one who Builds

> The One who Builds sneaks off from her daily duties, her daily studies. She climbs through and over the shrubs and trees to reach the place where she knows the river, and the river knows her. A small stretch of riverbed – sheltered from other eyes by the guarding trees and stones. There she moves, draws in the sand, plants seeds and listens… makes a fire, breathes the air, drops water, and listens… drawing in the sand and listening… gathering the soot, and listens… Waiting (hoping) for something to change – for something to emerge.

3.4.4.2. Description of the emergent oppositional themes: Creation versus Stagnation

Based on the emerging patterns from the data and the primary experience of this personal archetype, the oppositional themes that were most prominent was *creation* versus *stagnation*. The naming of the one who Builds emerged and still acts as a curiosity. It felt as if she contained the capacity of physical creation and making, but it also felt as if she embodied the bridge between the two other archetypal expressions – the one who is Bound and the one who is Barren. According to psychoanalyst Dr Clarissa Pinkola Estés, creativity is one of the most valuable assets of being human, writing that "creativity is a shapechanger. One moment it takes this form, the next that. It is a dazzling spirit who appears to us all, yet is hard to describe for no one agrees on what they saw in that brilliant flash" (Estés, 1992: 298). The concept of *creation* versus *stagnation* is also related to psychoanalyst Erik Erikson's description of the fourth psychosocial stage of development[1], 'Industry versus Inferiority',

[1] Erik Erikson's psychosocial stages of development describe the adapting ego in social structures as the primary drive for human development, setting a series of goals that one must achieve at each stage to successfully progress to the next (Hook, Watts, & Cockcroft, 2002).

which is the point when a developing child between the ages of 6 and 11 is predominantly engaged with learning in forms of systematic instruction and the using of various tools (Hook, Watts, & Cockcroft, 2002). If the child does not succeed at this task due to latency in development or trauma experienced at that time, feelings of incompetence, low self-esteem and inferiority might begin to foster. This archetype felt like an exploration of the extent, durability, and ever-shifting nature of creative action and how to manage those moments of creative fluctuations between the *feeling* that creativity enables and the *feelings* that creative stagnation fosters.

3.4.4.3. Progression of the quality of movement

Movement session 1: Locating the impulse
Waving and quick whooshing movements of arms. A lot of audible breath, but very light. Movement reaching upwards and sweeping when closer to the earth. Kneading of hands in the space surrounding. Arms in circular movements – patterned between waving and swaying and whooshing backwards and forwards into space.

Movement session 2: Emerging faces
Movement with hands – very decisive moving from one edge of the carpet to another, touching the earth when getting to destination and moving back to point of origin. Movements are jagged. Hands pick feet up to move. Patting of the body and shrugging of shoulders, rolling of hands and shaking of whole body, pulling of face. Sweeping movements on the earth. Calmer and slower movements when on the earth. Patterned behaviour of a gesture with hands. Winding movements and tilting of head to listen.

Movement session 3: Witnessed ritual
Loud breathing and raking of earth with fingers. Tapping of earth and audible blowing after performing pattern on the earth. Standing up, movements careful and slow, reaching upwards with arms as if pulling and moving lower to the ground and then speeding up with audible breath. Swishing and waving movements with audible sighs. Slower movements unto stasis – slow and jagged patterned movements speeding up until swishing again. Moving down to the earth, bowing head down to touch to the ground. Humming.

3.4.4.4. Codes from my in-process reflections

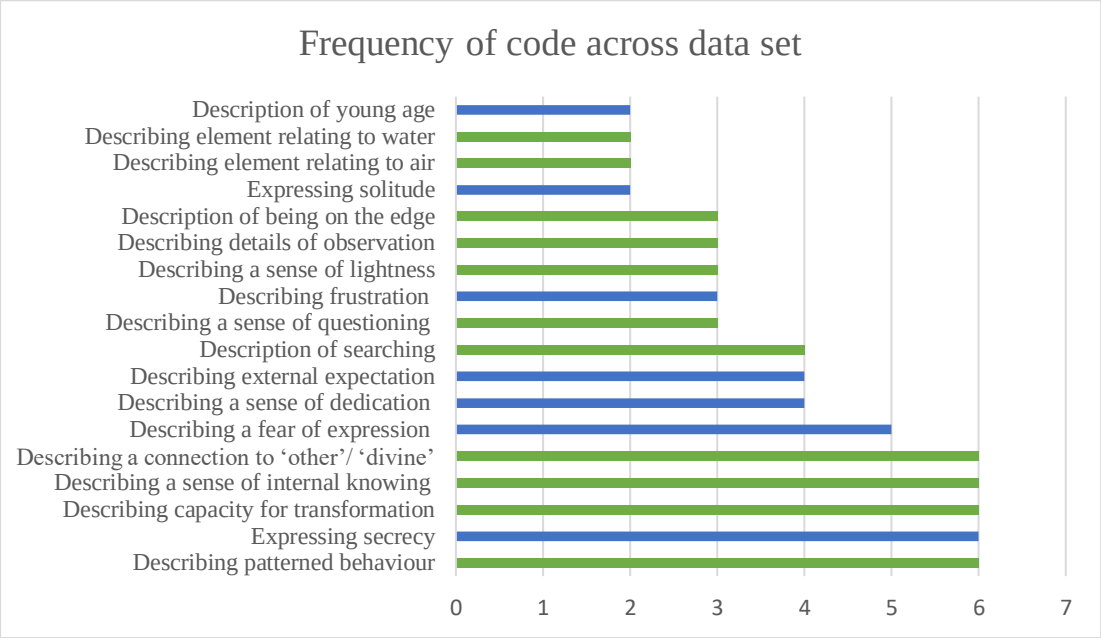


fig. 5

Singular mentioning of codes: describing rebelling against expectation, describing element relating to earth, recalling of external stimuli (synchronistic experience), mentioning of 'doula', describing joy of expression

The reflection on the theme *creation* as a resourcing theme had 49/75 coded mentions throughout the data set as suggested by the colour green on figure 5 and at a percentage of 65.3% as depicted in figure 7. Codes suggesting the idea of the theme of *creation* were allocated as such when depicting a quality of feeling resourced, reassured, creative, expressive, intuitive, methodological, and connected to a divine source. As exemplified below:

Data extract:	Coded for:	Analysed as:
"take from the outskirts and make something from it. I can create, make, adapt"	Describing capacity for transformation	Resourced Creative Methodological
"I show up. I'm here. I show up. I'm present"	Describing sense of dedication	Reassured Resourced

“there is a whisper of something other, and she must answer”	Describing a connection to ‘other’	Connection to a divine source Intuition

The reflection on the theme of *stagnation* as an opposing theme had 26/75 coded mentions throughout the data set as suggested by the colour blue on figure 5 and at a percentage of 34.7% as depicted in figure 7. Codes suggesting the idea of the theme of *stagnation* were allocated as such when depicting a quality of feeling fearful of expression or entrapped, or when describing the experience as fulfilling a duty or an external societal expectation. As exemplified below:

Data extract:	Coded for:	Analysed as:
“where is your mouth – it’s dangerous to speak – those like you that have spoken before have paid the price”	Describing fear of expression	Fearful of expression Societal expectation
“respect the laws as they came before”	Describing external expectation	Social expectation
“I want to sing, but that still seems too frightening for now”	Describing fear of expression	Fearful of expression

3.4.4.5. Codes from witness in-process reflections

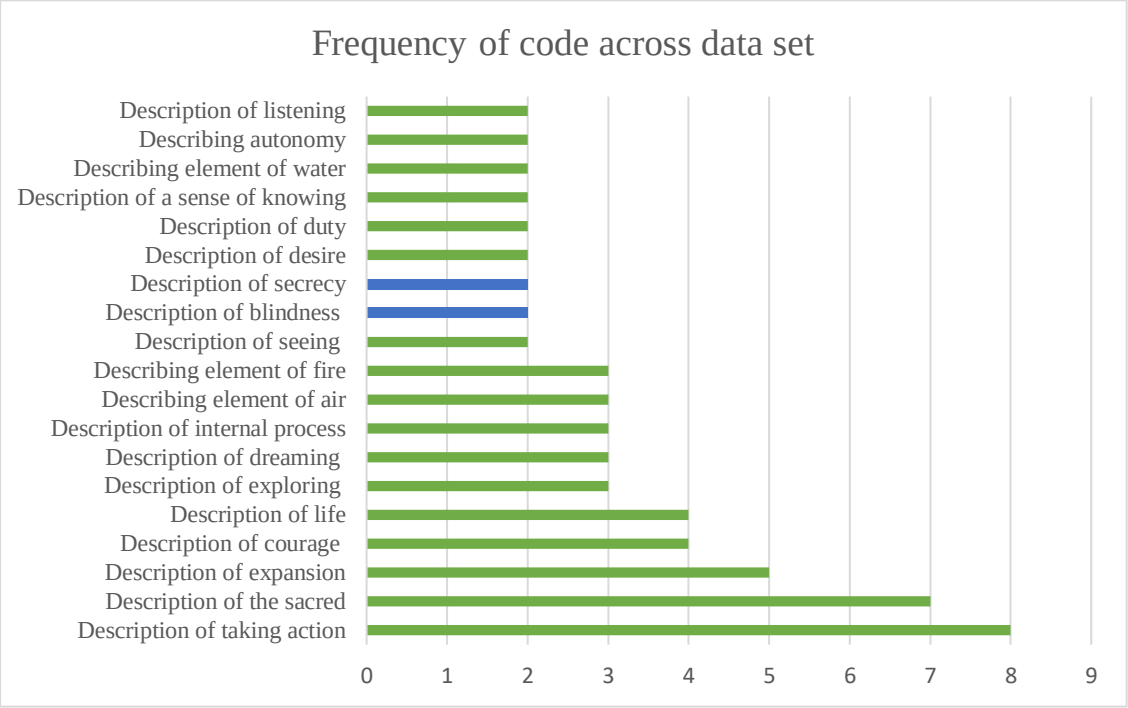


fig. 6

Singular mentioning of codes: excitement, natural cycles, vibrancy, weapons, destruction, strength, fatigue, element of earth, creation, death, isolation

The reflection on the theme of *creation* as a resourcing theme from the participants of the witnessed ritual had 23/30 coded mentions throughout the data set as suggested by the colour green on figure 6 and at a percentage of 76.7% as depicted in figure 8. Codes suggesting the idea of the theme of *creation* were allocated as such when my in-process reflections were depicting a quality of feeling resourced, creative, expressive, intuitive, methodological, and connected to a divine source.

The reflection on the theme of *stagnation* as an opposing theme had 7/30 coded mentions throughout the data set as suggested by the colour blue on figure 6 and at a percentage of 23.3% as depicted in figure 8. Codes suggesting the idea of the theme of *stagnation* were allocated as such when my in-process reflections were depicting a quality of feeling fearful of expression or entrapped, or when describing the experience as fulfilling a duty or an external societal expectation.

3.4.4.6. Thematic analysis – My reflections versus Witness reflections

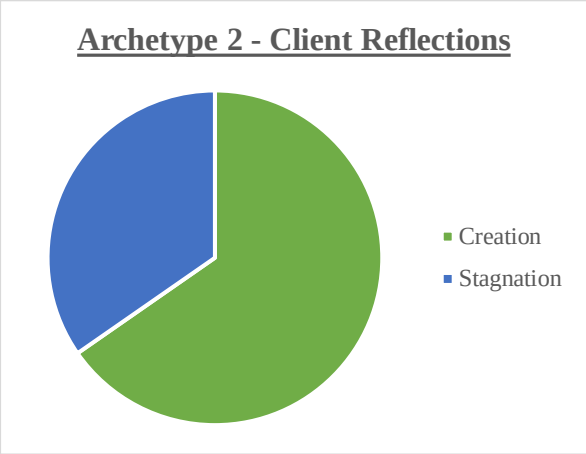


fig. 7

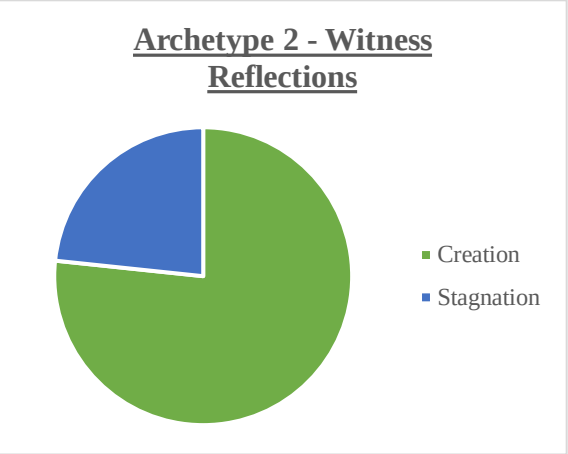


fig. 8

The expression of the theme of 'creation' is a clear majority in both my and witness reflections, although the mentioning and acknowledgement of the experience or fear of stagnation is also present in the data set.

The percentage difference between the theme of *creation* of 65.3% for the myself and 76.7% for the witness at a total of 11.4% difference, and the percentage difference for the theme of *stagnation* of 34.7% for the client and 23.3% for the witness at a total of 11.4% difference, suggests a higher experience of the personal archetype in the light of the theme of *creation* when in a space of community as opposed to when experienced in isolation. This shift was also present in the progression of the quality of movement – the first expressing deep creation, the second a fear of speaking and struggling to create, and during the witnessed ritual a slower, but steady pace of creation and movement and singing is expressed.

3.4.5. Archetype 3: The one who is Barren

3.4.5.1. Mythic dwelling of the one who is Barren

The One who is Barren stands in a crowded room, surrounded by men. The one who is Barren wakes up slowly and spaciously on her own terms and eases and oozes into the day with a sliding pleasure – indulging with each breath into the outstretched nature of her being. She's always dressed in the way she wants, and she's always filled with the lightness of her choice and the simultaneous weight of her own consequence and fate.

3.4.5.2. Description of the emergent oppositional themes: Defiance versus Compliance

Based on the emerging patterns from the data and the primary experience of this personal archetype, the oppositional themes that were most prominent was *defiance* versus *compliance*. The naming of the one who is Barren was an interesting process that caused a lot of shock and discomfort when speaking of it with others. The term 'barrenness' is largely associated with a negative experience in which a woman isn't able to 'fulfil her biological role as birth-giver'. The name appeared as such and I decided to stay with it despite its discomfort, which then became an expression of reclamation of the word in the light of the *choice* that women have to give birth or not. This is also the context of how the terms *defiance* and *compliance* are framed – defiance as not partaking in the status quo of normative ideas of birthing and motherhood, and compliance as representing the social expectations that are imposed onto the perceived acceptable expressions of womanhood. Estés writes that "compliance causes a shocking realisation that must be registered by all women. That is, to be ourselves causes us to be exiled by many others, and yet to comply with what others want causes us to be exiled from ourselves" (Estés, 1992: 85). This archetype felt as though her prime resource was returning to the knowledge and experience of the body as her expression of her creative capacity as a woman and that the body in itself is enough, without the expected act of giving birth. Her focus was *choice*, and in her choices she needing to navigate the emergent feelings associated as pride and shame.

3.4.5.3. Progression of the quality of movement

Movement session 1: Locating the impulse

Slow, draping movements, sinking into hips and flowing with arms and hips and spine. Hands move up and down the body, hands touch feet and toes, picking them up. Movements of opening and exposing the chest, hands flow around the chest area and behind the neck. Consistent and steady slow pace, hands touching the body. Movement speeds up, hands touching body, patting body.

Movement session 2: Emerging faces

Movements on the ground are slow and spacious – reaching up into the air. When standing, movements grow quicker – light on feet, extending into the air. Movement pauses, breath gets heavier, hands brush off body and feet move quickly back and forth. Hands reach up into

the air, movement becomes slower and more fluid, breath becomes softer. Pattern between pausing, hard breath and brushing body off, and slow movements when reaching up into the air.

Movement session 3: Witnessed ritual

Movements slow, stretching out into the air, back turned towards witnesses. Quick movements and looking around and back again in long, stretched out movements. Arms and shoulder move fluidly, arms caressing one another. When standing, movements are fluid and at a steady pace, sinking into hips in slow back and forth movements. Arms extend into space, audible long breaths.

3.4.5.4. Codes from my in-process reflections

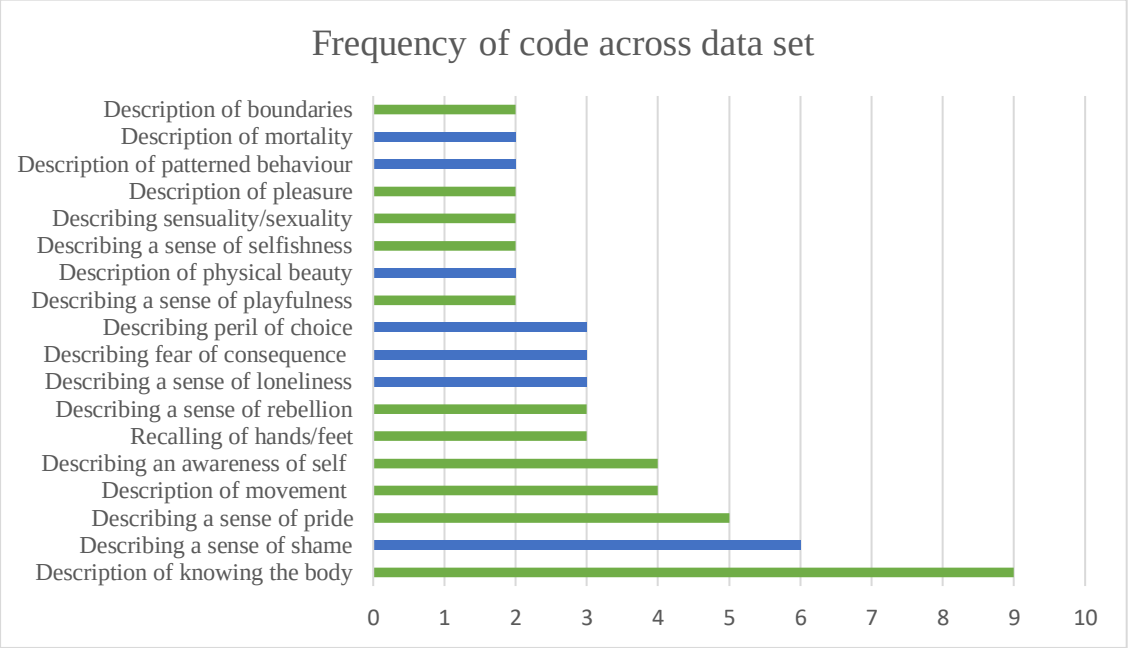


fig. 9

Singular mentioning of codes: recalling of external stimuli (synchronistic experience), describing a sense of freedom, describing a fear of lack of movement, description of capacity to create, describing element relating to fire

The reflection on the theme of *defiance* as a resourcing theme had 44/63 coded mentions throughout the data set as suggested by the colour green on figure 9 and at a percentage of 65% as depicted in figure 11. Codes suggesting the theme of *defiance* were allocated as such when depicting the qualities of pride, comfort, sensuality, knowing the body, and rebellion. As exemplified below:

Data extract:	Coded for:	Analysed as:
“fully embodied – she takes pride in knowing her body”	Description of knowing the body Description of pride	Comfort Pride Knowing the body
“not having to follow any rules, not having to answer to anyone but herself”	Describing a sense of rebellion	Comfort Rebellion
“there is no shame in my action. There shouldn’t be. I am the ultimate expression of life”	Describing a sense of pride	Pride Comfort Sensuality Knowing the body Rebellion

The reflection on the theme of *compliance* as an opposing theme had 22/63 coded mentions throughout the data set as suggested by the colour blue on figure 9 and at a percentage of 35% as depicted in figure 11. Codes suggesting the idea of the theme of *compliance* were allocated as such when depicting a quality of feeling shameful, or when describing the experience of consequence, fear and mortality. As exemplified below:

Data extract:	Coded for:	Analysed as:
“Her feet carry her – shameful with each step she takes”	Describing a sense of shame	Feeling shameful
“for around me my actions fester”	Describing fear of consequence	Consequence
“That I cannot live forever… my name dies with me”	Description of mortality	Mortality Fear

3.4.5.5. Codes from witness in-process reflections

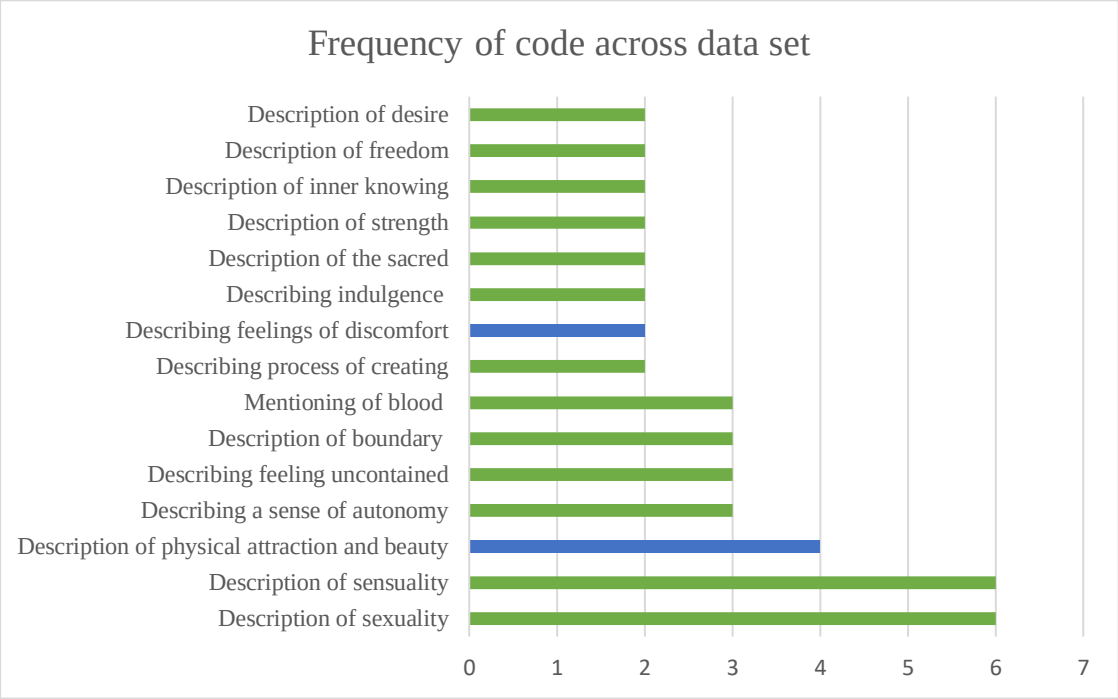


fig. 10

Singular mentioning of codes: containing, contained, pleasure, frustration, secrets, decisiveness, fear, pain, personal experience, anger

The reflection on the theme of *defiance* as a resourcing theme had 41/54 coded mentions from the participants of the witnessed ritual throughout the data set as suggested by the colour green on figure 10 and at a percentage of 76% as depicted in figure 12. Codes suggesting the theme of *defiance* were allocated as such when the client's in-process reflections were depicting the qualities of pride, comfort, sensuality, knowing the body, and rebellion.

The reflection on the theme of *compliance* as an opposing theme had 13/54 coded mentions from the participants of the witnessed ritual throughout the data set as suggested by the colour blue on figure 10 and at a percentage of 24% as depicted in figure 12. Codes suggesting the idea of the theme of *compliance* were allocated as such when the client's in-process reflections were depicting a quality of feeling shameful, or when describing the experience of consequence, fear and mortality.

3.4.5.6. Thematic analysis – My reflections versus Witness reflections

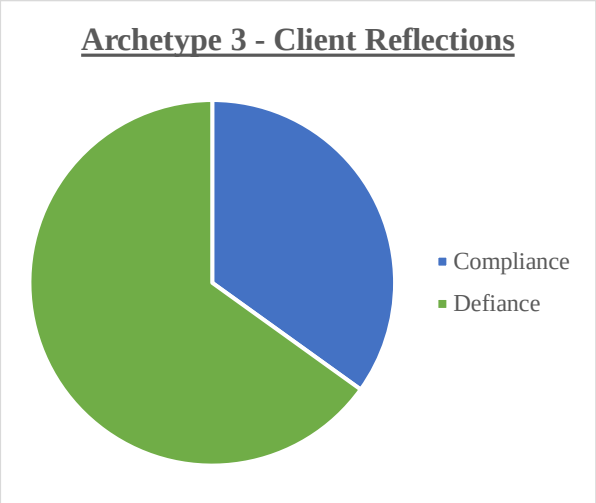


fig. 11

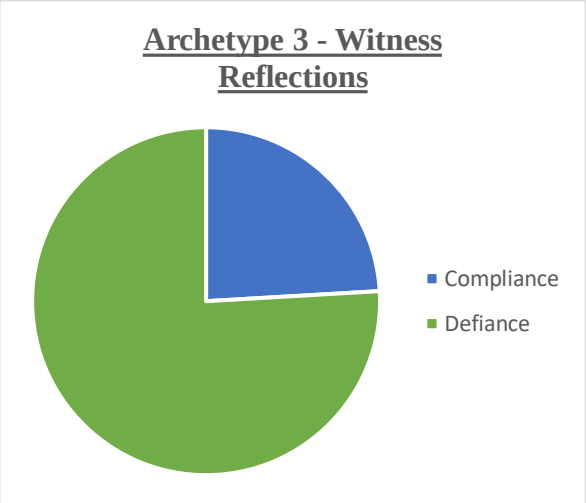


fig. 12

Both data sets show a leaning towards the theme of 'defiance', but still a sizable mentioning of the theme of 'compliance'. As with the previous data set comparisons, the counter-theme is more prevalent in the client reflections and lessens when in the presence of the community. Even though the theme is about rebelling against the perceived communal 'norms', there appears to be more support to express the more resourcing theme in the presence of the witnessing system.

The percentage difference between the theme of *defiance* of 65% for myself and 76% for the witness at a total of 9% difference, and the percentage difference for the theme of *compliance* of 35% for the client and 24% for the witness at a total of 9% difference, suggests a higher experience of the personal archetype in the light of the theme of *defiance* when in a space of community as opposed to when experienced in isolation.

What was noted in the progression of the quality of movement was that during the movements within the internal system, there was a balance between the experiences of pride and shame, and when it progressed to the second set while exploring the emergence of the archetype in their physical face and how they express themselves, the quality of movement was predominantly shameful. In the space of the witnessing community, the quality could shift again to more of a balance, and a celebration of the defiant action of being.

3.5. Patterns in the data and their psychological significance

In answering the second research question, which looks to the potential for this process to be considered for future research and potential application as a dramatherapy process, this section considers the clinical significance of this experienced process through a psychodynamic lens. It then considers whether a sense of wholeness as an expression of health for myself as participant was achieved. Furthermore, it considers whether this experience could potentially guide a client towards wholeness as a state of integration and a movement towards individuation. Individuation, as an ongoing conversation between the regulating ego and the essential Self, is the innate expression of our internal urge to expand, grow and develop our internal capacity for connection to ourselves, others and the collective (Hook, Watts & Cockcroft, 2002). This expression of integration, as enabled by this process, focussed on the principle of situating the Self in the context of its surrounding system. As the data indicates, a higher percentage of the resourcing theme of the archetype was experienced by the participants and could be explored within the presence of the witnessing community. While the resourcing theme was experienced more, the acknowledgement of the opposing theme was still present in the process of witnessing the archetypal expression and, I would suggest, enabled a quality of inclusion of both themes for the client. As experiencing the process, I was able to explore and express the more resourcing personal expression but was also able to include the opposing qualities as present, but not overwhelming. I suggest that although the resourcing theme was more prominent in the reflections of the participants, the fact that both sides of each archetype was expressed and witnessed in a supportive way, enabled a sense of integration and a movement towards wholeness. The data suggests that the act of witnessing was the integrating act. This however poses the potential problem for client's who do not have a sense of a supportive community that could witness them as they express their identity developments in this ritualised performance.

Ritualistic shifting and engaging with the development of identity from one expression of Self into another can also be framed under the concept of a rite of passage. Haule writes that "rites of passage change a person's identity, but always within a larger communal identity" (Haule in Leeming, Madden & Marlan, 2010: 161). Although one can experience a shifting, engaging and investigating of an individual expression of identity, a client must still be reintegrated into their communities for holistic transformation to take place. As per my experience of engaging with this process, it was during the witnessing of representatives from

the system or community that I found the true expression of integration or of reaching a state of 'ambivalence'. Ambivalence is defined as the phenomenon when an individual is able to internally reconcile seemingly opposing or conflicting qualities or ideas (de Botton, 2017). Through consideration of the themes and their difference in weighting from the client perspective, and how the weighting shifts when in the presence of a confirming community, we can see across the data sets that the presence of this particular community acted as resourcing and confirming of the dualistic nature of each archetype. It offered a higher percentage of experience of the more resourcing theme for me, but still included and acknowledged the presence of the opposing theme. The confirmation and the presence of the community as representatives of my perception of a larger systemic and contextual reality allowed an organic movement that could freely acknowledge and oscillate between the thematic patterns, both resourcing and opposing, that each archetypal expression presented. In other words, my expression of the archetypes became inclusive and enabled a personal experience of their contextual narratives as emerged from my unconscious and reintegrated into my conscious awareness.

Through the witnessing of the embodied process and the moving of the archetypal expressions in their authentic state of emergence, this research poses that engaging with these archetypes that emerged would also have an effect on those that were present and witnessing the process. Just as I could experience the dualistic nature of the archetypes in the my personal narrative, the reflections of the witnesses at times suggests a similar response. Jung describes that "a symbol really lives only when it is the best and highest expression for something divine but not yet known to the observer. It then compels his unconscious participation and has a life-giving and life-enhancing effect" (Meredith, 2005: 15). Reflections from the participants during the verbal feedback session echoed this concept of 'a life-giving moment' towards a sense of a numinous or emergent experience as exemplified in the transcriptions below:

> "*I feel that this was so much bigger that just these three movements. I think it's been emanating for a while before…I felt it, I found a piece of amber that I thought was lost... things like that make me feel that there was a different connection to the usual*" (witness 5)

> "*It's surprising how this process takes you out of the rational comfort zone and into surprisingly unpredictable second layer impulses… and there's something so*

profoundly universal, I found, that resonates with some of my deep experiences of the state of femininity without you even being privy to it, and that to me was the surprising beauty of the process" (witness 6)

"*The word 'connection', history, connection, threads of connection, between women, across time, within ourselves, and across the spaces you've worked in in the time that I've known you, but connection. Connected*" (witness 1)

"*What was interesting for me was, there were times watching in movement where I wondered who you were. I felt that I knew only this tiniest drop of who you were as this ancient person*" (witness 7)

In conclusion of this section, I believe that this study held psychological significance and was successful in the guiding of a process of maturation and identity expression of an emerging sense of Self. I believe that the act of witnessing my expression of the full range of the archetypal expression enabled a movement towards integration of the full expression of that archetype that was able to include both the resourcing and opposing themes. In exploring the limitations of this analysis of the process, I would present the following points:

- This study was conducted by myself in the three roles of participant, researcher and training dramatherapist. At the time of the study I still had limited clinical training as a dramatherapist, which would impact the insights upon reflecting on the experience and conducting the analysis.

- The thematic analysis was conducted to illustrate the psychological significance of the themes that emerged for me while engaging with the process. Through the multiple roles, I believe that conducting the thematic analysis enabled me as participant to gain greater insight into the internal process that I was experiencing, and therefore influenced a greater integration. A thematic analysis will not be conducted by the client in application. Therefore, I suggest that the dramatherapist include additional moments for a client to explore the themes that they feel are emerging through the process as a way of reflecting on the experience.

3.6. Conclusions and Suggestions for future research

I would argue that this specific model allowed for the emergence of a personal, dualistic expression, coupled with engaging with personal archetypes of the feminine, and, as a whole, allowed for a greater emergence of Self that emphasised the union between the various expressions of personal feminine identity within the context of its complex system.
In considering the questions that I am left with – the suggestions for future research before exploring its application in a dramatherapy context – I would suggest further exploration and investigation into what might constitute a 'contemporary community', considering the secularisation of Western society and how this concept could best be navigated to enable a supportive witnessing experience for the client engaging with this process.
Some questions that could serve as research guidelines would be: could the community be experienced as an internal construct; how could the process be altered for clients who do not yet feel ready to engage with a broader collective; what would happen if the witnessing community would reject the process; could a group therapy setting act as a witnessing community; and does a therapy group automatically represent a supportive community? I would further suggest the exploration of the timeline of the process, in how long it takes to complete while being mindful of not rushing the process of the emergence of shadow material from the unconscious while engaging with archetypes. Upon reflecting on my experience, I would have found it more impactful if it were to have happened over a shorter period of time, but I question whether this is true or if the timeline should follow the internal availability and safety of the client engaging with the process.

In conclusion of my own experience of engaging with this research and the designed and tested process, I return to the concept of the emerging sense of Self, and reflect on the poem offered by the Nag Hammadi Library:

"For I am the first and the last.
I am the honored one and the scorned one.
I am the whore and the holy one.
I am the wife and the virgin.
I am (the mother) and the daughter.
I am the members of my mother…
I am the silence that is incomprehensible

and the idea whose remembrance is frequent.
I am the voice whose sound is manifold
and the word whose appearance is multiple.
I am the utterance of my name"
(Nag Hammadi Library in Qualls-Corbet, 1988: 11).

The Self, according to Combray describing Jung, is envisioned to "encompass the whole of the personality, conscious and unconscious, personal and collective; it is centre and circumference. As such, it does not lead towards perfectionism but in striving for conscious expression it necessarily remains unfinished; the approach is towards completeness, with its positive and negative features" (Combray in Leeming, Madden & Marlan, 2010: 278). In my experience of engaging with this designed process, I posed a question into the nature of my maturation into womanhood: what it meant to me and how it relates to the social context in which I find myself. I posed this question as it felt deeply related to my expression of Self. Not as it stands in stasis, but as it emerges, always unfinished, always approaching that sense of completeness.

In conclusion of this research, I state my belief that the application of this process in a dramatherapy context may offer a means of engagement with personal expressions of archetypal material in a maturation of identity and emerging sense of Self, and the union of the contradictions and complexities that it contains. To look towards an expression that is holistic, authentic, but also spacious in its potential emergence and existence within its originating and interacting system and context of the client.

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Appendices

Appendix A: In-process notes from researcher in position of client

Archetype 1:

Post Authentic Movement Session 1: Client reflection 19 November 2019

Stuck. STUCK. STUCK. In the muck and mud. The muck and mud.
She knows this terrain, she's been there before. She grew up there, so did her mother, and her mother's mother.
All in the dark, all in the muck and mud.
She isn't old, but she's not quite young either – her belly swells and cracks at the memory of birth that she has given before.
Blood on the floor, blood in the mud and soil surrounding her. Old blood – fresh blood. The blood of all the women that have given birth before on this land.
Like her grandmother, her mother, like she herself has. Yet, she feels stuck in this. Alone, and at times afraid of this isolation – she's supposed to 'just know', isn't she? Just know how to do it… it's supposed to be 'in her blood', but her blood is everywhere on the floor, no longer in her body.
She feels OK, as she feels, feels her way around the soil that she knows so well. It has been her turn before, and it will be her turn again before she hands it over to the ones who come next.
Muck and blood in the mud. Blind, she crawls. She knows what she needs, has to do.

Post Authentic Movement session 1
Transcription of verbal feedback between mover (Maxine Puren) and witness (Sian Palmer)

Maxine:
I immediately felt when I began moving a sense of being stuck, and mud and muck, very dense, fertile soil.
It felt like a bit of fear, and hesitancy, but also resolve and just needing to do something. almost as if it has been done, many times before.

a big sense of I'm supposed to know what I'm doing, it's supposed to be in my blood, I'm supposed to know, but that doesn't take away the fear and the feeling of dark and isolation in a very dangerous and bloody space.

Sian:
And the words that came up for me were "of the earth, bound to the earth, carrying the earth, the earth, weighted, vulnerable" and uhm, and the child, the maiden and the young mother.

Post Authentic Movement Session 2: Client reflection 10 December 2019

In relation to another, her name appears as thus:
The one who is Bound
Softly, softly, shhh… I sing to you because my mother sang to me and you will sing to yours in turn. Shhh…
Softly, softly… we sing together. We sing in a language whose meaning we've lost long ago. Yet me still understand exactly what the song is about.
Hush, hush…
Softly, softly…
I will see you again soon

Post mask-making reflection 30 December 2019

A moment with the one who is Bound
3 Faces – of those that came before,
That will come after, and you, the stress point –
The moment, the point, the commander of balance -

The edge of the knife could tip this way
Or that way
If you aren't careful – balance – even if the
Edge starts pressing into your skin – drawing
That blood that you are so familiar with.

This is your duty – just show up and be.
Do. Do the thing that should
Come naturally to you.

Pre-ritual reflection 5 January 2020

"From the one who is bound I have walked down the lines of my ancestors – the blood that got me here – the soil from which I grow and to which calls deep responsibility and consequence"

Post witnessed ritual movement 5 January 2020

Tired, tired, tired.
Why must I do this? Yet, I do it gladly.
Now I have an audience, they can tell me what I feel. No. Yes. They've been through it before, why didn't they tell me it would be so hard, so tired.
So tired… I crawl. I can't again.
I can. They tell me I can. It is the greatest love of all.
Here. Here. Thank you.
Thank you.
It was hard to breathe, I had to trust all the way through.

Archetype 2:

Post Authentic Movement Session 1: Client reflection 19 November 2019

She is dedicated, questioning, repetitive – doing what is expected of her… or maybe not? She's very quiet – not sharing much. Secretive secular. Doing things that she does not yet know the meaning of, but doing them because it feels right. Because it is what she feels she has to do.
Learning, asking questions to the water and soil and air, listening along the way.
Changing and altering as she goes along. She seems young and naïve, but knowing, deeply knowing.
There is a whisper of something other, and she must answer. She felt very frustrated – doing and doing without knowing if it will ever make an impact or not…

Post Authentic Movement session 1
Transcription of verbal feedback between mover (Maxine Puren) and witness (Sian Palmer)

Maxine:
This one felt very young and naïve, but very curious.
Seeking, again it felt very ritualistic and repetitive, but also in the sense of doing things, acting on things, just because there is an impulse to do it.
And waiting to see if something is going to happen to it and then slight changes and doing it again, and frustration in that, and… but a kind of perseverance of this… this just needs to happen.
Slight feelings, not feelings… fear of, and that frustration again of is this futile? What I'm doing? but still resolved to do it in any way.
And the colours are a very light and electric blue, and gold, and oranges came to mind

Sian:
So as I was witnessing you I saw a sense of lightness and connection what felt like, what felt to me like air and water, elementally as opposed to earth from the first one.

and this movement between something happening and something flowing and something not. So kind of weight and lightness, and kind of playing it out a little bit.
I was interested in the fact that in this one there were children chattering outside or people chattering outside and it was interesting, it was like spirits and voices and whispers almost. And intuition as well, maybe an innocence and an intuition.
And to me it felt like there was a kind of spirit communication happening. And so when my curiosity went it was around communicating with the spirits and some don't live, don't carry on, and others do.
The word 'doula' came up for me was a kind of doula presence

Maxine:
It felt very, like the word 'shaman' wasn't quite it… or the word 'medicine woman' wasn't quite it… the word 'witch' wasn't quite it… but it had that kind of quality, and there was definitely a sense of that communicating with 'other'

Post Authentic Movement Session 2: Client reflection 10 December 2019

In relation to another, her name appears as thus:
The one who Builds
I don't speak too much – I listen and I look – I want to sing, but that still seems too frightening for now. I feel, I feel, I feel.
I'm the one that can get very close to the edge – that can see within and without – take from the outskirts and make something of it.
I can create, make, adapt – calm and on the side-lines – I watch. I listen.
I do not speak.
I cannot sing.
I alchemise – I am the inner crucible…

Post mask-making reflection 30 December 2019

A moment with the one who Builds:

Where is your mouth, where is your mouth?
Some say praying is more about listening than speaking,
Some say it's better to keep quiet and just listen –
But where is your mouth?

What is then the point of the work that you do?
If no one can hear you?

Where is your moth – changing one, moving one –
Shapeshifter, seeker.

Where is your mouth – it's dangerous to speak –
Those like you that have spoken before have
Paid the price…

You remind me of Arachne – but I don't know you
You remind me of Lady Macbeth, but I'm not sure I know you
I do though, mouthless one
It's dangerous to have a mouth

Pre ritual reflections 5 January 2020

"From the one who builds I hold a sense of wonder and curiosity – a needing to know and not being satisfied with half-assed answers. She teaches me to dance on the edge, learn, grow, respect the laws as they came before.
Bread is older
But bread must also still be made"

Post witnessed ritual movement 5 January 2020

What pleasure. What deep song. The connection. I'm still not allowed to be seen. Not too much yet. Not too much yet. Yet. Hide.

Hide. Hide your magick, your power away. Hide it.

Not yet – you cannot do it yet. But even in the shadows, I show up. I'm here. I show up. I'm present. In the shadows, in my own grave.

Where the magick happens.

Archetype 3:

Post Authentic Movement Session 1: Client reflection 19 November 2019

What a cheeky minx she is… beautiful and fully embodied – she takes pride in knowing her body, how it breathes and how it moves… what it's capable of.
She also finds shame in knowing her body, in knowing how it breathes and how it moves… what it's capable of.
Her feet carry her, shameful with each step she takes.
Her hands don't know unless she knows the body.
Shame and pride, selfish, only for her. Not having to follow any rules; not having to answer to anyone but herself.

Post Authentic Movement session 1
Transcription of verbal feedback between mover (Maxine Puren) and witness (Sian Palmer)

Maxine:
I had such a strong sense of trickster, very voluptuous, very knowing of her body, knowing the effect of her body and taking pride in that but in moments also feeling immense shame in that.
And the dance between the pride, and the self and being like 'I am me', but then the shame almost in the loneliness fostered(?) in the 'I'm not going to answer to anyone, I'm not going to do anything that anyone tells me, because I am me' but then finding shame in that in that sense of, almost arrogance that comes forth.
And I found it very funny in that, my engagement ring got tangled in my hair and that's where I had this deep moment of, she doesn't need to do anything, she doesn't need to answer to anyone, she doesn't belong to anything or anyone and if she's to be put into a box, there's going to be hell to pay

Sian:
It's so lovely, yeah, so, uhm, Steven Burkhoff's 'decadence' came up, I don't know if you've read the play or seen it, but there's a monologue in there where she's dressed in her Chanel royal gown and like 'I'm so fucking beautiful'

So there's like a sense of decadence and abundance, of opulence of like revelling in the senses of deep sexuality and sensuality and knowledge of how she can wield that power and how she can use it and also how it works for her and then, but then that moment of shame of being caught out was interesting, and it felt like it was a moment
And also a kind of Elizabethan time like those big dresses and lots of food and feasting, like, lots of drinking and partying where anything can happen and anything does happen

Maxine:
I also such a moment with my feet, and I think that's the biggest moment I discovered the shame versus the pride around how far her feet have taken her and then going back to the feet, trying to return to that feeling, the feeling of shame of 'look where your feet have taken you' *in tone of disgust*
That interplay, returning to the feet, repetitively to see 'am I going to experience the pleasure or am I going to experience the shame?' but also not being willing to change the pattern, returning to the same place.

Post Authentic Movement Session 2: Client reflection 10 December 2019

In relation to another, her name appears as thus:
The one who is Barren

I speak in ref and I say what I want to as long as it's in movement.
I'm afraid of sitting still, for around me my actions fester – my potential sits. Everything that I could've said yes to, everything that I could've chosen –
Not allowed
I'm not allowed to have everything and this is my greatest curse – that I cannot have it all and that I cannot live forever.
When I die, I will die alone – accompanied by all of my achievements that will have no one to carry them through.
My name dies with me.
I made a choice – I designed. I manufactured. I created my own destiny. It is my blessing. It is my curse.

Post mask-making reflection 30 December 2019

A moment with the one who is Barren
Child of the goddess – but something is wrong –
Shh, shh
Louder, louder, louder, but tread softly
Softly, louder, louder.

I know it's confusing, baby, I know, I know…

But you know too – you know deeply how to be,
How to breathe, how to move. You know how
To really be present and live.

But you also know. You really do know,
How people,
Women,
Burned for it…

Pre ritual reflection 5 January 2020

From the one who is barren I hold that my power can never truly belong to another.
For I am woman – I carry my womb with fire with passion with blood

Post witnessed ritual movement 5 January 2020

Boundaries. Why is everyone trying to cross my boundaries? I'll do what I want. What I want to do is what I need. There is not shame in my action. There shouldn't be. I am the ultimate expression of life. Me. Look. I am alive, and I can command and control all that lives as well. I live. I live. Leave me now.

Appendix B: In-process notes from participants of witnessed ritual

5 January 2020

	Written feedback after movement of Archetype one: The One who is Bound	Written feedback after movement of Archetype two: The One who Builds	Written feedback after movement of Archetype three: The One who is Barren
Witness 1	Darkness, courage, fear, an unknown that is yet known… The certainty of the earth, exploring the boundaries… A certainty of the earth from which we come. Inviting the unknown in… The certainty of what is simultaneously known and unknown. Welcome. The void. Return. Surrender. I am of this. Here I am.	The temenos of excitement, heart racing, reaching out, expanding, exploring, bravery moving out, action. Renew a cycle, a time to listen, to explore, a time to make, to create, a time to reflect, retreat, to integrate A time to dream LISTEN, ACT, WONDER (Don't forget to celebrate!) REST. Thank you.	I am my own. I am all possibilities. All possibilities exist within. I am the container, the container, creator, the contained, the uncontained. I am. I am my own.
Witness 2	No mouth but breath is pronounced – haunting The mask feels very authentically you – even though the symbols, etc. must come from	Vibrant. Is the mask seeing or blinded? Or both? Detailed ritualistic movement.	Feelings of nausea. Repulsion and attraction. Combination of mask and gestures seemed to resonate most strongly.

	particular cultures it seemed very at home for you. Made me think of characters from a Miyazaki film, e.g. Spirited Away Movement – beckoning, calling-in Something sad and removed. Tender	Like mark-making in dance Feels very internal – much going on inside and the external expression is only one aspect. The colours of the scarves/ wraps – what do these signify?	Uncomfortable and beautiful. Awkward and beguiling. Mask – messy mouth but somehow perfect. Strong presence. Sticky, a sickly sweet perfume. Sexy but gross Crow has a lot to say – I have been looking for crow the last four months and he has not been around. This is the first time I have seen/ heard him in at least 2 months. Crow was very much with me in Oct – Nov = everywhere from JHB to Cape Town to Ghana and then suddenly absent. Transition. Medicine from the other realm, messenger.
Witness 3	Heavy – burdened – grief – sacrifice.	She's a warrior spirit, navigating with ease & clarity, the trickster at	Sensual, sexual. A tease, enjoying the gaze, willing it to linger & not

	The blood of the land – the bloodshed, war & famine. The woman left behind – the mothers, the lovers barren. Toiling, tilling the land with bare hands. Raising the babes, feeding the people. The sun the soil. Dry & yet still bearing enough crops to survive. The love & the care given to the little ones, playing in the dirt. Moment of smiles and laughter. Fleeting & then back to the harsh realities. Strong, resilient women.	her side. She's seen things, she knows things that others are not to know. Air & the purifying fire are her allies. A sword in her belt, a glint in her eye. Of this world and another.	to touch! Indulging the sense – is there ever too much? Is there an edge, is there a line? Her sexual power connected to the divine. How to channel it here in this world? Where is it safe? Where does it go? Is there a give & take? How does she take her lovers? How does she bake bread? What does she dream of & what does she keep out of her head?
Witness 4	Born of breath. Knit together in divine spirit. Union of earth and image potential. Held, inhaled. The beckoning drum circle beholden to an infinite pulse Thrumming	Twist and turn Destructive tornado Air-bending presumer Found wanting, Demanding, More {image of twisting tornado}	Seductress Concealed to intrigue Subversive, decisive A polarizing presence. Unpredictable, changeable Crimson ride, like waved against the rockface. Swelling.

	Coming		A throbbing right temple.
Witness 5	The ancestors. The ancestors bind you, but you bind them. They need you, but you also need them. They protect you, ground you, hold you. You are blood of their blood, you are all one. I found a piece of amber outside the house today, I thought it lost. It came from your ancestors and now I know it was meant for you. To hold and protect you and them.	Hesitant, strong, exhausting, exhausted. Hesitant steps growing stronger, but not light. A sense of duty and exhaustion. Good work being done, grounded work but no lightness, Reaching and yearning for more. Not released from the bounds, but honouring them.	For the stronger, beautiful, more steps, much much freer. Not lightness though, strength, knowledge about the inner sense. Near flirtatious, then turning into a heaviness again. Knowing own beauty and worth, but denying all the same. A freedom to find out about the missing pieces.
Witness 6	SILENT MOTHER Earthbound holder of the second layer Archive of consequence Springboard of life into the first layer The womb of intuition Holder of chaotic irrational darkness, where life can germinate	MEDICINE WOMAN Knitting with the yarns of earth and air Pulling threads to merge the knowing of the second layer With the power of manifestation of the first	THE SCARLET GARDEN The flesh we must learn to love more than we love our mother The altar of seduction The temple of love The shrine of connection to our

		Not fearing the dark and not worshipping the light All is all Breath and death both part of the same dance.	deepest human needs and desires If it doesn't move through the body it doesn't exist The deep intuition of skin Trusting that this is our vessel of gifts.
Witness 7	Dreaming the lines that radiate out and down and back to antiquity, to a time that blood and bone knew stone and season, when rain and I were brother and sister and each touched, breathed the Mystery. And there was no separation, only nature, only Earth, the metallic taste of soil on the tongue. Clouds were my limbs, and words were scarcely begun on my lips.	Who is this one? Someone's lover. Someone's mother. A mask being dreamed by a soul. A gardener of genius method, methodical, methodical. With those green fingers, and the clay pots, and the gardening forks, and the quick fingers that sprinkle and dart. The breath, the breathing. Someone ancient and unknowable.	{image of person with hand on heart and hand of belly} With one hand on my belly and the other on my heart, I feel my body tremble; my children, yet unborn, call to me from distant timelines, receding into that dark, liquid cosmos into which I have dipped my cup and drank a billion times, as a billion selves. My children, my children. My womb, my sanctuary. Oh, the pain! Mortality.
Witness 8	Wounded (self) healer		

	Mask speaks of wound and trauma Movements speak to earthy attempts at mending trauma through embodied relating to earth and earthy work activities. Movements are slow and smooth and very earth-related. A lot of movement is close to the ground. These is a sense of soil and seeds. It looks like agency, and the reparation of agency, is being sung but in relations to the earth. (a refusal of a heroic individualistic monist approach?)	Much more focus on breath and hands. Fire water focus (much more than first one) faster, swishing movements (swirling sends off breath and visual swirling of beads) I love this image of an autonomous woman in agency, working. I missed a sense of community in this one. Something felt lonely or alone, and I felt sad for a hand(?) of implied isolation in this archetype, as I also feel in myself. However at the time and in the kneeling and the hand movements, there seemed to be an honouring of larger forces.	"I carry my womb(?) in fire, in passion, and in blood" I experienced this one as a satire – a critique at the narcissistic, self-involved mask-like quality of this archetype. If applied to woman and onto children, I found it very harsh. As a woman who has chosen not to have children, I find it offensive, as it seems to perpetuate certain heterosexist reproductive-validating hierarchy. Seen in the context of problematising a type and onto sufficient creative onto part, it means something very different. However I feel that the depth of your engagement on this one was not at the same level as the others. It feels like a horrified critique. Back tunnel(?)

Witness 9	Oer moer Grounded wounded but ever present The one who does not see but experiences all Knowing the rhythms the call the beating of blood The one that holds life in all its complexity The one who breathes The love who lives Loves	The one who builds is the one who dances As with abandon but with care and love inviting us to live. She is the one who adorns and flows rhythmically through the moments of life. She is the one who is unafraid to do, build, make and create Flaming power of water	The barren one surprises with her freedom. Playful, naughty, erotic and adventurous She is not the one wait on life – she lives fully, adorning, beauty, wrapping herself in blood and passion and rebellious thoughts. Her movements of life is aheer(?) form without bounds.
Witness 10	Grace as the wound is masked Mask over a mask Wounded and truth is seen, close to the ground, with questioning. Close to Mother Earth, looking for and finding the healing. Tentative AND grounded	Ritual healer Moving from entrapment (societal) to freedom (authentic) Order = important There's a pattern to follow before the next shift There's music at the end? What would've played, and was playing? Primal and <u>in this world.</u> Holding both	The blood of creativity Creativity is seductive and there are many who will want it Say 'no' in play, in clarity, in femininity Say no more in fierceness – stomp those feet Wear the red with fierceness Wear the blood, seen through the <u>pearls</u> transformation

Appendix C: Transcription of verbal reflection of participants of witnessed ritual

5 January 2020

Witness 5:

I feel that this was so much bigger that just these three movements. I think its been emanating for a while before, uhm, I felt it, I found a piece of amber that I thought was lost, uhm yeah so, sort of things like that make me feel that there was a different connection to the usual sort of… yeah

Witness 8:

I feel a shock of recognition, uhm… and also a provocation, it feels fresh and significant.

Witness 6:

It's surprising how this process takes you out of the rational comfort zone and into surprisingly unpredictable second layer impulses. Uhm… even without being really prepped about what the archetypes were about there was an intuitive knowing of what each of them was even though we might not have the same names for them, uhm, and there's something so profoundly universal, I found, that resonates with some of my deep experiences of the state of femininity without you even being privy to it, and that to me was the surprising beauty of the process. Because this is new to me. I work in this field, but this is a different modality.

Witness 1:

The word 'connection', history(?) connection, threads of connection, between women, across time, within ourselves, and across the spaces you've worked in in the time that I've known you, but 'connection'. Mmm. Connected

Witness 10:

There are a few senses that I had about connection, around wound, creativity, and transformation, and the thread through these, and that thread, the languaging, that, uhm, came through for me in the process is pattern. And the pattern is a pattern that seemed to be generated through you, by you, in order for those connections across those three to come forward.

Witness 6:
There was also a strange sense, and it can just be my own experience of it, that I think the fact that your eyes were covered and you were working from such an intuitive space with such an amplification of such incredibly strong female experience around you, I got a sense that you were at some point very much channelling the collective experience and not only your own frame of reference. That could just be me, but that was what it felt like.

Witness 7:
What was interesting for me was, there were times watching in movement where I wondered who you were. I felt that I knew only this tiniest drop of who you were as this ancient person.

Witness 8:
The last one felt like it has a very different quality to the rest because it felt like it was satire.

(Crow squawking in background)

Witness 3:
Also that crow has a lot to say

(laughter)

Witness 2:
Have to acknowledge that

Witness 3:
The raven, yeah.

Researcher:
So, on that we do need to wrap up this part of it, but please, my email address is on all of the information sheets, please do leave the consent forms signed and the three reflections with me. You are welcome to take a photograph of it if you want to keep it, or once I've handed in my thesis on the 16th of March. But I would like to end off by sharing a dream that I had when I started this project.

I had a dream that my father had passed away and I was walking in this little town and all the women from my past and my present were there and they were leaving me bunches of yellow flowers, and they would look at me, but wouldn't want to speak to me about what happened, but they knew what I was going through and I remember my frustration at 'where is the community?'. I'm going through something and it's there, it's not there. And then I thought, this is the call. This is the work that I need to do. And then a day afterwards I went to the Bekker Mountain house in the Eastern Freestate, where I'll be getting married in 10 months, and I woke up the next morning and the entire field right by the bedroom window was covered in these yellow flowers, so I felt I had to pick them, some of them…

Witness 6:
(interrupts) Do you know what their names are? It's Media Kafta(?) and it's called 'gifbossie' in Afrikaans. But the thing is, it's used as dye, traditionally, and it's got a very very sweet perfume and it's the one thing that flowers… I don't want to take over your story, but it's part of my story too… and it's one of the few things that flower in winter, but persistently

Witness 3:
Uhm, the thing about contemporary, and about time, past, present, future all coming together in one space and time and about the ancestors and descendants, it feels like there was something that was non-linear was happening, so the word 'contemporary', I don't know if it's still in your title, but anyway, I though that that was quite interesting. You as a contemporary woman, but the past, present, and future are all one in you and that they all have influences – they all converge. Don't know if that's useful.

Appendix D: Consent form to participate in the witnessed ritual

Research title:

Faces of the Feminine: dreaming a dramatherapy approach to embodying contemporary archetypal expressions of the feminine through therapeutic movement and ritual performance

By signing this form, I consent to the information that:

The research study has been explained to me, I understand what is required of me as a participant and I have asked if any further clarification as to my role in the study was needed.
Yes □ No □

I understand that my participation is voluntary and that I can choose to end my participation at any given point without penalty for doing so.
Yes □ No □

I understand that there is no incentive or payment given to either me or the researcher in my participation in the study and my witnessing of the ritual-performance.
Yes □ No □

I understand that anonymity during the report writing will be ensured and that all identifying features of me or any content that I share will be removed.
Yes □ No □

I understand that anonymity during the data collecting process cannot be guaranteed as the nature of the invitation includes me as part of a bigger personally invited community in which others might know me and I might know them.
Yes □ No □

I understand that the researcher will hold my information, and anything shared within the agreed upon confidentiality of the report-writing process.
Yes □ No □

I understand that confidentiality from the rest of the participants cannot be guaranteed, though it is requested.
Yes □ No □

I hereby agree to participate in this research study:
Yes □ No □

Maxine Puren (researcher) _____

Research participant (name) _____

Research participant (signature) _____

Appendix E: Participation Information Sheet for the witnessed ritual

Dear Participant,

My name is Maxine Renée Puren. I am a master's dramatherapy student at the University of the Witwatersrand. This research project has been a part of my master's course which I need to complete in order to obtain my degree. This research study has been a process of dreaming into ways of accessing my contemporary expressions of what it means to me to be a 'womxn' and what it means to me to be 'feminine' – of investigating how to identify the societal expectations of womxnhood imposed onto my body, how to access the authentic expressions of femininity that dwell within my being, and to explore finding ways of moving from the one to the other. I have first conducted this research on myself through utilising an arts-based enquiry of Authentic Movement, mask-making and ritual to look into methods that were useful and might later be applied in a dramatherapy context for others with the goal of re-storying internalised societal expectations towards an expression that enables access to psychological well-being and health.
I have invited you as part of my community of womxn to witness me in my final embodiment- and movements through these archetypal expressions as a ritual-performance. The process will be 1 hour long which will include you witnessing my ritual-performance of these archetypal expressions and thereafter both a written- and verbal space for reflections on what has been witnessed which may form part of my findings in the report writing process.
Please note that anonymity and confidentiality on the evening of the data collection cannot be guaranteed. Due to the nature of the community, many members might know one another, and although confidentially is requested and will be practiced by the researcher, there cannot be that same guarantee from the other members witnessing the ritual-performance. Anonymity will however be guaranteed during the report writing phase.
The verbal reflection will be audio recorded and the request is that any hard copies of written reflections be given to the researcher. A request to receive the written reflection back can be made once the research project has been submitted on the 15th of March 2020.
Please also note that there is no cost to witness the ritual-performance, no incentive or payment will be given to participate, and that you as the participant may leave the study at any given point with no penalty or negative effect for doing so. Your partaking in the study is voluntary.

Further instruction on the reflecting process will be given prior to the actual ritual-performance.

If you think that participation in this study might be difficult or harmful to you, please be mindful of participating in the research. Included on this page is a contact that can offer further assistance in accessing emotional support free of charge should you need it.
Please ensure that you ask clarifying questions should you need it.

Thank you for your time
Warmly,
Maxine Puren (Researcher) maxine.puren@gmail.com
Welma de Beer (Research Supervisor) welma@welma.co.za
If you have any queries, concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (non-medical), (telephone: + 27(0)11 717 1408, email: (Shaun.Schoeman@wits.ac.za)

Contact for pro-bono emotional support in Johannesburg: Welma de Beer (HPCSA registered drama therapist) 082 372 7898