

**CLAYWORK WITHIN THE HOLOGRAPHIC  
PARADIGM:**

**A TRANSPERSONAL PERSPECTIVE ON  
ART THERAPY**

*Thesis submitted in partial fulfilment of the requirements for  
the degree of MASTERS in Counselling Psychology*

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*To Jane,  
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## ABSTRACT

This thesis is grounded in the theoretical discourses of art therapy and transpersonal psychology. The focus is on a single session of claywork, where a sculpture was made and discussed, leading to an understanding of some of the sculptor's central psychological issues. The overall aim of the research was to examine different hermeneutic perspectives on art therapy with clay sculpture in terms of how well they open up and do justice to the experience of the sculptor and the nature of the overall process. Within this there are two particular goals: Firstly, to examine the extent to which the *holographic paradigm* in comparison to other perspectives, allows a deeper access to, and deeper understanding of, transpersonal themes and processes; and secondly, to examine the extent to which processes within claywork can be understood as *ritual* activities. The research was a phenomenological-hermeneutic case study. The session was reduced to a narrative synopsis, and then a hermeneutically grounded thematic analysis was carried out using the theory of Transpersonal Feminism (Knight, 1997) and Schema-Focused Cognitive Therapy (Young, 1990, 1994). The principal conclusions reached were that the holographic paradigm does add to our understanding of the experiences (personal and transpersonal) of the claywork, often beyond the scope of other art therapy perspectives. The image of the shaman is used as a metaphor for understanding the process of healing described within the holographic paradigm. Within the healing process, ritual plays an important role in the meaningful therapeutic activity of art therapy. The claywork expresses that the transpersonal struggle with archetypal forces within the collective unconscious is reflected on a personal level through individual conflicts and dilemmas within the personal unconscious. Indeed, these difficulties are viewed on both levels as 'stepping stones' on the path of spiritual development described by Engler (1984) and Welwood (1986).

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# CONTENTS

## CHAPTER ONE: THEORETICAL FRAMEWORK

1.1 ART AND MEANING	1
1.1.1 The Function of Art in Everyday Life	2
1.1.2 Art and the Life of the Unconscious	3
1.2 ART AND THERAPY	4
1.2.1 The General Principles of Art Therapy	4
1.3 THE TRANSPERSONAL PARADIGM	8
1.3.1 Transpersonal Psychology	8
1.3.2 Multistate and Unistate Disciplines: The Three Eyes of Knowledge	10
1.3.3 Science as a Unistate Discipline	12
1.3.4 The Transpersonal Perspective of 'Scientism'	13
1.3.5 Newtonian Physics: Captured by the Unistate Perspective	14
1.3.6 And the Walls start tumbling down...	15
1.4 THE HOLOGRAPHIC PARADIGM	19
1.4.1 The Principles of Holography	19
1.4.2 Karl Pribram: The Holographic Brain	23
1.4.3 Bohm's Implicate and Explicate Orders: Unfolding and Enfolding	24
1.4.4 The Holomovement	26
1.4.5 Resolving Paradoxes within Modern Science	26
1.5 IMPLICATIONS FOR A CHANGING WORLDVIEW	28
1.5.1 Thought and Meaning	29
1.5.2 The Unity of Matter and Consciousness	30
1.5.3 Parallels between The Holographic Paradigm and the Perennial Philosophy	31
1.5.4 The Concepts of Healing and Wholeness in Transpersonal Psychology	33
1.5.5 The Shamanic Cosmology Viewed from the Holographic Perspective	35
1.6 RITUAL	37

1.7 THE NATURE OF ART AND ART THERAPY REVISITED	40
1.7.1 Cosmologies of Healing	40
1.7.2 The Psychodynamic and Transpersonal Paradigms	41
1.7.3 The Potential of Art	48
1.8 CLAY SCULPTURE AS A FORM OF ART THERAPY	50
1.8.1 Literature on Claywork	50
1.8.2 Edwards' Claywork Method	51
1.8.3 Research using Edwards' Claywork Method	52
1.8.4 Summary of Literature on Claywork	54

## **CHAPTER TWO: METHODOLOGY**

2.1 RESEARCH QUESTIONS	55
2.2 The Phenomenological - Hermeneutic Approach	56
2.3 The Case Study Research Method	57
2.4 The Research Context	58
2.5 The Collection and Selection of Case Material	58
2.5.1 The Archive Material	59
2.5.2 The Selection Process	59
2.5.3 The Transcription Phase	60
2.5.4 The Experiential Report	60
2.5.5 The Interview	60
2.6 The Procedure of Data Reduction	61
2.6.1 Life History Synopsis	61
2.6.2 The Narrative Synopsis	62
2.7 Emerging Themes	63
2.8 The Hermeneutic Dialogue	64

## **CHAPTER THREE: A DESCRIPTION OF JANE'S CLAYWORK EXPERIENCE**

3.1 Introduction	65
3.2 An Introductory Description	65
3.3 JANE'S NARRATIVE SYNOPSIS	68
3.4 Thematic Summary of the Narrative Synopsis	80

**CHAPTER FOUR: HERMENEUTIC KEY (1):THE PSYCHODYNAMIC/  
COGNITIVE PERSPECTIVE**

4.1 Schema-Focused Cognitive Therapy	82
4.1.1 Early Maladaptive Schemas (EMS)	83
4.1.2 Schema Maintenance	84
4.1.3 Schema Avoidance	84
4.1.4 Schema Compensation	84
4.1.5 Focusing upon Three Early Maladaptive Schemas	85
4.1.5.a Emotional Deprivation Schema	85
4.1.5.b Abandonment Schema	86
4.1.5.c Subjugation Schema	87
4.2 A Hermeneutic Exploration of Jane's Claywork Experience	89

**CHAPTER FIVE: HERMENEUTIC KEY (2):  
THE TRANSPERSONAL PERSPECTIVE**

5.1 Introduction	96
5.2 Patriarchy - The Rule of the Father	96
5.2.1 The Role of the Woman in Patriarchy	98
5.2.2 The Awakening of the Feminine	99
5.3 Principles of Contemporary Feminism	100
5.4 Transpersonal Feminism	101
5.4.1 The Collective Unconscious and the Archetypes	101
5.4.2 The Feminine and Masculine in Transpersonal Feminism	103
5.4.3 The Anima and Animus	105
5.4.4 The Sacred Marriage	105
5.5 The Ancient Cultures of the Great Goddess	106
5.5.1 The Beginnings of Patriarchy	108
5.5.2 Christianity and the Goddess	110
5.6 The Implications of Patriarchal Ideology for Women	112
5.6.1 The Appropriation of the Feminine	113
5.7 A second Hermeneutic Exploration of Jane's Claywork Experience	114

**CHAPTER SIX:** THE HERMENEUTIC EXPLORATIONS DEPICTING STAGES  
IN THE DEVELOPMENT OF SELF

6.1 Self and Spirituality	119
6.1.1 Borderline Levels of Ego Identification	120
6.2 Personality Structure: Path or Pathology?	121
6.3 The Developmental Continuum as Evidenced through Jane's Claywork Experience	123

**CHAPTER SEVEN:** DISCUSSION 127

REFERENCES 131

APPENDICES 138

# CHAPTER 1

## CHAPTER 1

### INTRODUCTION

This research has been inspired through my own personal experiences and fascination with the healing effects of claywork as a form of art therapy. My introduction into the holographic paradigm, through writer's such as Talbot (1991), Bohm (1994) and Wilber (1982) brought me to the realisation that this provided a good metaphor for the processes occurring within the claywork sessions. Most of the art therapy theory stems from the psychodynamic perspective (Naumburg, 1966; Case & Dally, 1984). In reading about the holographic theory, the work of McNiff (1992) and becoming interested in shamanism (Harner, 1990; Kalweit, 1984) a transpersonal perspective of art therapy began to emerge. This research aims primarily at a metatheoretical contrast between the psychodynamic perspective and a transpersonal perspective. While staying phenomenologically true to the experience of the participant, I aim to qualitatively assess the extent to which each perspective broadens our understanding of the experience.

The first section is therefore the theoretical framework. This outlines the general principles of art therapy, and then focuses on the use of clay in art therapy. The holographic paradigm is outlined within the discourse of transpersonal psychology and links are drawn between art therapy and the holographic paradigm. Concepts used in shamanism and in particular the concept of ritual are defined and discussed as a means of furthering the links between the claywork and the holographic paradigm.

## 1. THEORETICAL FRAMEWORK

### 1.1 ART AND MEANING

And, strange to tell, among  
that Earthen Lot  
Some could articulate, while  
others not:  
And suddenly one more  
impatient cried -  
'Who is the Potter, pray,  
and who the Pot?  
The Rubaiyat of Omar Khayyam

### **1.1.1 The Function of Art in Everyday Life**

The roots of human intelligence, imagination and creative power have their source in the creation of images representing everyday life. From Stone Age cave art all the way to twentieth century Pop Art, images and symbols have been created to express the artist's world of experience. The oldest form of this - cave art created more than ten thousand years ago - depicts figures captured remarkably accurately, shows the artist's keen observation and extraordinary memory of animal and human movements and his/her environment. The drawings were reflections and representations of the artists' lives. They were means of magically seeking to obtain power over the animals they were to hunt. These Prehistoric artists could abstract their world by making a picture of it. In this way they sought to control it by capturing and holding its image. Interestingly this coincides with the beginning of agriculture and domesticating animals in the New Stone Age - human's actual, concrete control of the environment (De la Croix and Tansey, 1975). Art of the Ancient Near East focused mainly on religion - ceremonies, rituals, the shamans and priestesses - and (specifically in Egypt) on celebrating royal achievements. Through the centuries, the focus and form of art changed to express the changing attitudes and understanding of different societies - for example, with the Golden Age of Athens, the Greeks came to worship nature and reason being both beautiful and simple. The Greek art of that era depict 'divine-like' images of men and women in sculpture - reflecting the ideals of the culture at that time. Through the Middle Ages and the Renaissance, art reflected the rich religious aspect of life. The move then to the 'Romanticism' of the eighteenth century, according to De la Croix and Tansey (1975, p. 652) saw the function of art being "to affirm the value of intense personal experience as expressive of a heroic vitality and authenticity of soul". This need for 'Romantic' expression related to the artist's urge to go outside the traditions and conventions of Christianity and contemporary society, the aim being to seek new knowledge independent of all authority of the past.

These examples (cave art, Near East/Egyptian art; Greek art; Romanticism) illustrate briefly some of the changing faces of art through evolving time eras, changing social structures, and different cultures. Art, as the expression of humans, traces the changing understanding of society within everyday life - expressing not only the past and the present, but creating a vision of the future.

### **1.1.2 Art and the Life of the Unconscious**

**For there is a path that leads back from phantasy to reality - the path, that is, of art.**

Freud (cited in Case & Dalley, 1984, p. xvi).

Freud began the nineteenth century and the age of psychology with his *Interpretation of Dreams* (1900), an introduction to the concept and the world of unconscious experience. Freud's theories about 'the unconscious' state that the focus of human behaviour is less on the role of stimuli in the external world and more on the role of the unconscious forces or impulses within the internal world of the psyche. From this perspective, it is not simply what we know which affects us, but it is also what we do *not* know *consciously*, which affects our behaviour. Freud (1900, 1916, 1923) stated that the unconscious is an omnipresent background to everyday consciousness, comprising of biographical details such as past experiences, memories and emotions that have been forgotten or repressed. These still exert a strong influence on adult experience and behaviour. In this way Freudian psychoanalysis focuses on the biographical level of the psyche, describing psychopathology as rooted in the traumatic experiences of childhood that have been repressed because of their painful nature. Furthermore, the development of a person's consciousness involves the integration of unconscious material with that which is conscious. This is the aim of psychoanalysis: to allow what were previously unconscious aspects to become conscious. In this way the psychic energy needed to keep the unconscious at bay can be released to be used by the ego for more constructive activity. According to Freud (1923), the unconscious material is made available through various psychoanalytic techniques such as free association and dream interpretation. However, Freud (1963, p.90) expressed the limitations of the psychoanalytic treatment that relied on verbal communication of the inner visual experiences of dreams:

Part of the difficulty of giving an account of dreams is due to our having to translate these images into words. 'I could draw it', a dreamer often says to us, 'but I don't know how to say it.'

Although Freud made the modern world aware that the unconscious speaks in images, he did not follow the suggestions of his patients to use art to express the unconscious dimension of their psyches (Naumburg, 1987).

This idea of art being one of the means to integrate the conscious and unconscious aspects of the psyche and thereby facilitating healing, inspired McNiff, to call the process "Art as Medicine". McNiff (1992) writes: "Art as medicine, like surrealism, is a manifestation of art's desire to connect psyche, the dream, the suffering soul, and the daily lives of other people" (p. 53). Therefore, the art work acts as a mediator between the two aspects of the artist's life: a healer working with the integration of conscious and unconscious dimensions of the psyche.

## **1.2 ART AND THERAPY**

**Not everything has a name. Some things lead us into a realm beyond words. Art thaws even the frozen, darkened soul, opening it to lofty spiritual experience. Through Art we are sometimes sent - indistinctly, briefly - revelations not to be achieved by rational thought.**

Alexander Solzhenitsyn (in *One Word of Truth*)

### **1.2.1 The General Principles of Art Therapy**

To obtain general principles of art therapy, definitions from the many differing perspectives of art therapy will be drawn together (Cane, 1989; Capacchione, 1990; Case and Dalley, 1992; Dalley, 1984; Gilroy and Dalley, 1989; McNiff, 1992; Moon, 1990; Naumburg, 1987). The themes obtained can be summed up by definitions of art therapy from two leading art therapists, Dalley (1984) and Naumburg (1987): Dalley (1984) states: "Art activity provides a concrete rather than verbal medium through which a person can achieve both conscious and unconscious expression, and can be used as a valuable agent for therapeutic change" (p. xii). Naumburg (1987, p. 1) bases what she terms 'dynamically oriented art therapy' on "the recognition that man's (sic) fundamental thoughts and feelings are derived from the unconscious and often reach expression in images rather than words".

Thus three main principles about art therapy become evident:

- a. The unconscious finds conscious expression through art:
  - (i) Art mirrors the fundamental thoughts and feelings of the artist;
  - (ii) Art translates emotions and thoughts into physical form i.e. crystallising unconscious processes;
- b. Expression of the unconscious is reached through images instead of words;
- c. Positive, therapeutic change is the central aim of art therapy.

#### **1.2.1.a. The Unconscious Finds Conscious Expression Through Art**

As discussed earlier, psychodynamic theories formed a basis of understanding the process of art therapy, as the creation of art allows the artist's unconscious issues to become conscious thus allowing the healthy integration of these two aspects of the psyche. In early psychodynamic terms, any trauma, or experience, creates a memory which carries with it the emotion that was aroused by the trauma itself, but could not at the time find expression. Because this has not found expression it remains in the unconscious of the person in the form of neurotic symptoms. Freud reviewed the above theory by focusing instead upon the early relationships formed with the child and his/her family (Stafford-Clark, 1965). Here too the various struggles in these early relations can result in neurotic symptoms which need to find expression through therapy. These symptoms are a defence of the personality against the unexpressed emotion and *can be*

*removed by finding a means of releasing the emotion.* This is where the creation of art could allow the hidden/repressed emotions to be expressed and the neurotic symptoms to subside.

#### **1.2.1.a(i) Art Mirrors the Thoughts and Feelings of the Artist**

According to Dalley (1984), art offers a medium through which to confront the self, by the image being visually and physically present. The art work can be seen as a form of communication with one's 'true self'. This communication is facilitated through the art piece which mirrors aspects of the artist's psyche. Indeed the 'true self' consists of parts of the artist's personality which are mainly unconscious. The art allows the artist to see these parts of him/herself reflected in the art work and thereby beginning a process of acceptance of the unconscious dimension within him/her. Thus, one of the aims in psychoanalytical art therapy is for the artist "to recognise that his (sic) artistic productions can be treated as a mirror in which he (sic) can begin to find his (sic) own motives revealed" (Naumburg, 1987, p. 3). Moon (1990, p. 54) describes this revelatory power in discovering the true self in art in terms of paintings done on canvas: "Looking into the canvas mirror, the artist collides with pieces of self that are often distasteful and sometimes disgusting. On occasion these discoveries are pleasant and beautiful". Thus, according to Gilroy & Dalley (1989), art can act as a mirror in which to see oneself more clearly, or as a reflective intermediary between the inner and outer worlds.

#### **1.2.1.a(ii) Art Translates Emotions and Thoughts into Physical Form**

"By projecting interior images into exteriorized designs, art therapy crystallises and fixes in lasting form the recollections of dreams or phantasies which would otherwise remain evanescent and might quickly be forgotten" (Naumburg, 1987, p. 2). Indeed it is not only 'dreams or phantasies' but also motives, emotions, thoughts and feelings present, both consciously or unconsciously within the artist, that are part of the physical form of the art work. McNiff (1992) states that dialogues with artistic images are always based on visual inquiry i.e. the artist must see what he/she is talking to. Thus, "having acknowledged the integrity of the other [the art piece] and its unique physical nature, we can become involved in more imaginative and psychological reflections with the understanding that it is the image that is expressing itself and stimulating our responses" (McNiff, 1992, p. 98). The physical image of the art work therefore activates a dialogue only possible through one physical form [the artist] interacting with another physical form [the art work]. Similarly, Dalley (1984) sees the creative act as shaping inner feelings into a comprehensible form. "The actual process of creating something sets up a dialogue within itself. The conclusion of this dialogue can be seen as a concrete statement to the world" (p. xiv). It is through the crystallising of emotions, memories, dream images and unconscious processes into a solid three or two dimensional creation that the artist can begin the conscious recovery of the art work's meaning for him or her.

### **1.2.1.b Expression of the Unconscious is Reached Through Images Rather than Words**

Images, according to Naumburg (1987) bypass what Freud called the mind's "censor" more easily than words. This hypothetical "censor" guards the borders of the unconscious realm, trying to maintain repression and obstruct any unconscious aspects becoming conscious. Thus the images of the art work often reflect the unconscious more effectively than 'censored' words.

Dalley (1984) writes "symbolising feelings and experiences in images can be a more powerful means of expression and communication than verbal description, and at the same time, is able to render these feelings and experiences less threatening" (p. xiii). Through images within art, the artist can recreate an experience, emotion or relationship that is lost or past; and able to 'redo' or communicate with his/her past; the artist can safely represent that which he/she finds frightening and express his/her emotions involved with the represented 'scene'; the artist can also indulge in disapproved of or forbidden acts which may need to be assimilated into his/her personality (Birchnell, 1984). Thus images through art are less restrictive than words in their expression. Indeed "one of the advantages of using images in therapy is that they are concrete and are open to visual interpretation more obviously than any verbal process (Case & Dalley, 1992, p. 64).

Thus, according to McNiff (1992, p. 3)., "virtually every person who uses art in psychotherapy believes in the ability of the image to expand communication and offer insight outside the scope of the reasoning mind". According to Jung (1966) symbols are channels for unconscious processes to become conscious - through the use of phantasy, dreams and art. As "symbols were channels for unconscious processes to become conscious" and as "symbols are the best possible expressions for something unknown" (Jung, 1966, p. 76), the general function of creative expression is to restore psychological balance through symbolic meaning. Thus through the use of images and symbols, art may be able to heal the psyche.

According to Bani Shorter, a Jungian analyst, "individual revelations are connected with the holism of an essential nature and subsist there initially as unrealized images of the soul" (1996, p. 70). She describes the images as having their own importance, their own laws. Thus she considers it to be in the artist's best interests to intercede for the images, "in the act of creative living whereby their value is cherished and made evident" (p. 70). This expression of the internal images allows a dialogue between the conscious and unconscious aspects of the artist's psyche.

### **1.2.1.c Positive, Therapeutic Change is the Central Aim of Art Therapy**

Through the process of the unconscious finding conscious expression through art, positive therapeutic change within the artist has been seen to occur (Naumburg, 1987, Fierz, 1991,

Rubin, 1987, McNiff, 1992, Case & Dalley, 1992). As Fierz (1991) describes, psychoanalytic therapy's main function is to heal the split between the unconscious and conscious to achieve psychic equilibrium. Thus, in treatment, art works needed to be intellectually understood *as well as* accepted emotionally and then they could be consciously integrated, helping to form "a new centre of equilibrium in the personality" (Case & Dalley, 1992, p. 92). This establishing of a 'new centre' is one of the long-term therapeutic goals of therapy and can be aided by techniques such as dream work, free association and art creation.

According to the definition given by Ulman (1961, cited in Dalley, 1984): "A therapeutic procedure is one designed to assist favourable changes in personality or in living that will outlast the session itself" (p. xii). Thus effective therapeutic procedures can result in fundamental and permanent change.

## 1.3 THE TRANSPERSONAL PARADIGM

### 1.3.1 Transpersonal Psychology

**The most beautiful thing we can experience is the mysterious.  
It is the source of all true art and science.**  
Albert Einstein (1930)

One of the basic principles of humanistic psychology is to be open to all human experience and behaviour (Bugental, 1965; Giorgi, 1970). There are however certain human experiences which cannot be fully explained from within consensual reality and the boundaries of time-space. Indeed these experiences involve a stretching of human understanding in new directions to be able to grasp them. "Transpersonal psychology is an approach to human experience that, amongst other presuppositions, recognises experiences which take place beyond consensual reality as being meaningful and part of the full range of human functioning" (Knight, 1997, p. 1).

Psychology is considered a "young science", having been born in the late nineteenth century, with the establishment of Wundt's laboratory in Leipzig (Giorgi, 1970). Nevertheless, within that time, four evolutionary 'forces' have been felt within the discipline of psychology, each building upon the former to establish a growing understanding of human behaviour and experience (Valle, 1981). These forces have been the perspectives of: Behaviourism, Psychoanalysis, Humanistic Psychology and Transpersonal Psychology.

Behaviourism, referred to as the 'first force', views human experience and behaviour as a response to the stimuli of the external physical and social world. Furthermore, it is only observable and measurable behaviour and experience that are considered to be an appropriate focus for psychological research (Giorgi, 1970, Capra, 1982).

The 'second force' - the psychoanalytic perspective - led by Freud, focused more upon unconscious forces and impulses from within the individual's psyche. Thus the motivation for actions and meaning of experiences is from the internal world of the individual. Psychopathology, from this perspective, is rooted within childhood experiences and conflicts that have been repressed because of their painful nature and now exert control over the individual beyond his/her conscious awareness (Capra, 1982, Stafford-Clark, 1965).

The 'third force', known as humanistic psychology, was developed in the early 1960's. In reaction to the psychoanalytic perspective of emphasising the psychopathology of human experience, humanist psychology highlighted the positive human potential for deliberate and conscious psychological advancement (Bugental, 1967). Indeed, humanistic psychologist

Maslow (1971), described *self-actualisation*, the psychological process of humans using opportunities presented to realise an innate drive towards transcendence - the experience of a spiritual and life-transforming dimension. He described the phenomenon of *peak experiences* which resulted in the heightened awareness of the sacredness of all things and of the transcendent dimensions of life even within mundane everyday activities. Maslow argued that a 'new psychology' was needed to allow the spiritual/transcendent aspects of human experience to be understood within a framework of theory. He stated that he considered humanistic psychology:

... to be transitional, a preparation for a still 'higher' Fourth Psychology, transpersonal, transhuman, centred in the cosmos rather than in human needs and interests, going beyond humanness, identity, self-actualisation and the like. We need something bigger than we are (Maslow, 1968, p. iii-iv).

Thus transpersonal psychology - the 'fourth force' - emerged as a new, rapidly developing discipline embracing not only the values and principles of humanistic psychology, but also experiences which go *beyond* our personal ego -hence *transpersonal* - a term coined by Abraham Maslow and Stanislav Grof (Capra, 1982, Valle, 1981).

*Transpersonal experiences* are defined as "experiences in which the sense of self extends beyond (*trans*) the individual or personal to encompass wider aspects of humankind, life, psyche, and the cosmos" (Walsh & Vaughan, 1993, p. 3) *Transpersonal psychology* is therefore the psychological study of these experiences, "as well as the psychologies, philosophies, disciplines, arts, cultures, life-styles, reactions, and religions, that are inspired by them, or that seek to induce, express, apply, or understand them" (Walsh & Vaughan, 1993, p.4).

Knight (1997), analysed definitions of transpersonal psychology, noting the frequently occurring themes and developed an encompassing definition that will be used in this research: "Transpersonal psychology is an orientation within the field of psychology which is concerned with the study of experiences of nonordinary states of consciousness in which the sense of identity expands beyond the usual boundaries of the personal ego or individual history and which encompass wider aspects of human life, psyche and the universe. Through the study of these experiences, transpersonal psychology endeavours to discover what the true nature of consciousness is: Transpersonal psychology recognises the potential for experiencing a broad range of states of consciousness. From this position, transpersonal psychology seeks to understand the full range of human potential and functioning" (p. 5).

Western society functions mainly in the ordinary waking state of consciousness - a level of experiencing the world that both helps form and works within consensual reality - this is our understanding of the world in which we live. Tart (1975) states that there is a prejudice in the

West where the normal state of consciousness is considered 'natural or given' and that this places a barrier to understanding the mind and alternative states of consciousness. He sees the limited constructions of this unistate (i.e. functioning in only the ordinary state of consciousness) perspective as part of a *consensus reality*, described as "that specially tailored and selectively perceived segment of reality constructed from the spectrum of human potential" (Tart, 1975, p. 33). Beyond this ordinary state of consciousness certain cultures (often based on shamanic practices) work with non-ordinary states of consciousness. These differing levels of consciousness offer varying means of gaining information and insight which inform the understanding of our lives, experiences and behaviour. These two views are respectively termed the unistate and the multistate perspectives of consciousness.

### **1.3.2 Multistate and Unistate Disciplines: The Three Eyes of Knowledge**

**If the doors of perception were cleansed every thing would appear to man as it is, infinite.**

**For man has closed himself up, till he sees all things thro' narrow chinks of his cavern.**

William Blake, *The Marriage of Heaven and Hell* (1789)

There are two ways in which our view of the world can be informed: through a multistate perspective, or through the unistate perspective. The unistate perspective involves obtaining information about our world within the 'waking state of consciousness' - our 'ordinary state of consciousness'. This is imperative if the knowledge gained is to be amalgamated with the information already gathered by scientific investigation. Experiences in this state of consciousness form and support basic assumptions about the world, such as:

... matter is solid; two objects cannot occupy the same space; past events are irretrievably lost; future events are not experientially available; one cannot be in more than one place at a time; one can exist only in one temporal framework at a time; a whole is larger than a part; or something cannot be true and untrue at the same time (Grof, 1988, p. 239).

This is empirical knowledge which describes the Newtonian-Cartesian paradigm of reality where time is linear, space is three-dimensional and events are governed by the laws of cause and effect. The term 'Empirical', as used in philosophy, means capable of detection by the five human senses or their extensions (Wilber, 1983). Harner (1990, p. xx) describes the unistate perspective as being "*cogni-centric*" meaning that for observations and experiences to be integrated into this worldview, they have to be attained by the senses in an ordinary state of consciousness - if they are not then this information is discounted. Thus, according to Wilber (1983, p. 4), "When empiricists... concluded that all knowledge is experiential, they meant that all knowledge in the mind is first in the five senses". Many transpersonally-oriented theorists

(Tart, 1975; Maslow, 1971; Harner, 1990; Grof, 1988) see this as limiting our understanding of human potential. As Edwards states:

Western science is unistate, that is, it recognises the validity of knowledge acquired in only one state of consciousness. It is bound to have difficulty with perspectives and concepts developed in cultures which have a *multistate* perspective, that is, those in which altered states of consciousness are regarded as valuable and as a means of acquiring knowledge (1993, p. 8).

Thus the multistate perspective holds that there are other means of gaining information, or understanding human experiences... through non-ordinary states of consciousness. These other means are best described metaphorically by St Bonaventure, a Christian mystic, cited by Wilber (1983). He described three modes of attaining knowledge - "the three eyes of knowledge":

The *eye of the flesh*, by which we perceive the external world of space, time, and objects; the *eye of reason*, by which we attain a knowledge of philosophy, logic, and the mind itself; and the *eye of contemplation*, by which we rise to a knowledge of transcendent realities (Wilber, 1983, p. 3).

Empirical science is understood as using the 'eye of flesh' which is informed further by the 'eye of reason'. The empiricists believe that all knowledge originates in the experience of the five senses and that knowledge acquired through the 'eye of contemplation' - a transpersonal viewpoint - is invalid. Wilber (1983) states that true empiricists seem unaware of the fact that the transpersonal, or that seen from the *eye of contemplation* can be an object of genuine perception and hence of a concrete experience i.e. it cannot be said that one 'eye's information' is more real than that of another 'eye'.

The multistate perspective therefore includes knowledge, usually gained (through the eyes of *flesh, reason and contemplation*) in various states of consciousness, to inform worldviews based beyond the epistemological principles of empiricism. Grof (1988) describes this paradigm:

... time and space are ultimately arbitrary; the same space can be simultaneously occupied by many objects; the past and the future are always available and can be brought experientially into the present moment; one can experience oneself in several places at the same time; it is possible to experience more than one temporal framework; being a part is not incompatible with being whole; something can be true and untrue at the same time (p. 240).

Mack (1993, p. xi) describes the tension between these two different worldviews: In the one, unistate, view, "consciousness is a function of the human brain and its furthest reaches and great depths are, in theory, fathomable through the researches of neuroscience and psychodynamic formulations". In the other, multistate, transpersonal view, "the physical world and all its laws represent only one of an indeterminable number of possible realities whose qualities we can only begin to apprehend through the evolution of our consciousness".

It can therefore be seen that knowledge obtained only from the ordinary state of consciousness is very different from the knowledge gained through altered states of consciousness. The world according to the Newtonian-Cartesian paradigm of reality is described scientifically through the unistate perspective, denying the validity of knowledge gained in other states of consciousness. In this way Western culture through the eyes of the unistate perspective, discounts large amounts of valuable information which is gained through accessing altered states of consciousness (Grof, 1988).

### **1.3.3 Science as a Unistate Discipline**

**These two worldviews, seemingly antithetical, each have in the appropriate contexts the ring of truth. But how to reconcile them? They are two different planes of consciousness, two different domains of relative reality.**  
Ram Dass (1993, p. 235)

In contemporary Western culture the mainstream disciplines are unistate according to Walsh and Vaughan (1993). In this paradigm we are able to function efficiently within our everyday lives: driving to work, doing mathematical calculations, doing the shopping, brushing our teeth, writing theses - and many other such tasks. The ordinary state of consciousness, with its use of the 'eye of flesh', is thus important for our functioning within our culture and society (Taylor, 1995). The empirically-based science - from the unistate perspective - has supplied the scientifically validated 'laws of nature' through which we understand the world, and through which the understanding of consciousness has developed a very specific, narrow definition (Wilber, 1983). The unistate perspective involves a bias to the knowledge gained in the waking state of consciousness, discounting knowledge gained through alternative states of consciousness.

Science informs our perception of the world. The way our science describes the world is the way we are brought up to understand the key elements that constitute ourselves, the objects in the world and the relationships - between ourselves; between the objects; between ourselves and the objects. Thus, the way in which the principles within our science are established is essential to our understanding of our surrounding world. The Western world has been dominated by a science which demands that all empirical knowledge is attained through experiments which are kept within strict confines of validity and reliability. But according to Wilber's (1983) multistate perspective, these rules have also prohibited or discounted information. These conditions of validity and reliability allow the experiments to be reproduced and the results to be repeated as well as allowing the furthering of the initial results and thus adding to the body of information gained. These rules of application, measurement, observation and interpretation have allowed a vast body of knowledge about the world to become available (Zukav, 1979), but have also censored much knowledge. Measurement instruments have been developed that work with fine precision. The experiments are based upon the scientific model of so-termed universal laws of

nature, developed by Isaac Newton, the famous seventeenth century physicist. These laws of nature, for example, the law of gravity, are the empirical 'certainties' of our lived-in world.

#### **1.3.4 The Transpersonal Perspective of 'Scientism'**

Transpersonal psychology is a multistate discipline as it uses states of consciousness beyond the usual everyday functioning state of consciousness:

Contemporary transpersonal disciplines are attempts to forge modern multistate disciplines to bring the understanding, expression, and induction of transpersonal experiences and phenomena to the modern world and to combine the best of ancient and cross-cultural wisdom with contemporary disciplines.

Walsh and Vaughan (1993, p. 6).

The transpersonal perspective allows an independent standpoint from which to view paradigms of thought, such as science, within society. Science and technology have shaped the course of culture for several centuries. According to Walsh and Vaughan (1993) scientific values and philosophies have created 'scientism', with its central belief that "only what science and technology can observe and measure can be regarded as valid knowledge" (p. 177) i.e. full allegiance to the 'eye of flesh'. Transpersonal psychology sees scientism as only one of several worldviews possible. In this way transpersonal psychology sees scientism not as irrefutable or omnipotent, but as a perspective with certain unistate biases.

The physicist Fritjof Capra (1976, 1982) uses the transpersonal disciplines to suggest that neither scientific observation nor mystical insight can be reduced to, or be comprehended by, the other, but that each offers essential benefits and together they yield a fuller vision of the world than either could alone. Indeed the newer scientific understandings of the world - for example quantum physics - approaches the realms of transpersonal knowledge described as 'spiritual' - showing the links between scientific observation and mystical insight (Bohm, 1990). Traditional transpersonal disciplines - stemming from, for example the shamanic tribal cultures - have been designed particularly to induce and give meaning to the varying states of consciousness. In fact, within the multistate perspective, the altered state of consciousness is taken seriously as means of attaining knowledge - and is institutionalised as part of the process of diagnosis and healing (Edwards, 1993). Thus for the shaman, within the multistate culture, the spirit world is conceptualized as an alternative reality within which he/she has the potential to work and gain knowledge.

Transpersonal psychology is thus a discipline open enough to accept and work with this multistate understanding of the world - and discover its implications for the understanding of the process of psychological healing.

### 1.3.5 Newtonian Physics: Captured by the Unistate Perspective

**Every tool carries with it the spirit by which it has been created.**

Heisenberg (1959)

Contemporary Western science has been dominated by the Newtonian-Cartesian paradigm of classical physics. This scientific paradigm is based on the following general principles:

- The universe is composed of solid matter (Keepin, 1995).
- There is the separation of the participant from the object upon which it acts (Nunez, 1997).
- An objective reality exists that is independent of human understanding (Zukav, 1979).
- The basic building blocks of this material universe are sub-atomic particles (Keepin, 1995).
- Reality is identical to the totality of observed phenomena (Keepin, 1995)
- The physical or material world is the ultimate reality (Mack, 1993).
- Behaviours and experiences of all living organisms (humans included) can be understood within a framework of potentially identifiable mechanisms (Mack, 1993).
- Consciousness is a function of the human brain, which is totally fathomable through the researches of neuroscience and psychodynamic formulations (Mack, 1993).
- The Mind is seen as an epiphenomenon of the Body (Chopra, 1989).

These principles form the basis of a mechanical and materialistic paradigm that can be traced back to Ancient Greece, but which were brought to the fore by Descartes and Newton in the 1600's. *Dualism* is traced to Descartes: He described the separation between Matter and Non-matter - between 'Reality' and 'Spirit'. Before this, however, scientists such as Copernicus and Galileo in the sixteenth and seventeenth centuries had begun to clash with the principles of the Church as their discoveries offended the religious consciousness at the time (Capra, 1982). Thus, for 'safe' investigation of the world to take place, the territory of Matter and Non-Matter (or Spirit) had to be divided: Science would study the objective properties of Matter only - staying close to rational empiricism and thereby decreasing the chances of being labelled heretics by the Church - while the religion dealt with the non-material 'Spirit' (Capra, 1982). This trade-off involved the Christian church dealing with the spiritual aspect of life and the Sciences dealing with the physical aspect - the Ghost was clearly banished from the Machine. In this way, Descartes and Newton saw the world as the Great Machine and next 300 years were spent finding out how the Great Machine worked by reducing it into its separate small components and studying them thoroughly (Zukav, 1979). According to the physicists, Davies and Gribbin, "*mechanism* is the belief that the physical Universe is nothing but a collection of material particles in interaction, a gigantic purposeless machine, of which the human body and brain are unimportant and insignificant parts" (1991, p. 2).

“Within this image of the universe developed by Newtonian science, life, consciousness, human beings, and creative intelligence were seen as accidental by-products that evolved from a dazzling array of matter” (Grof, 1993, p. 4). This unistate view of our physical reality has become the ‘consensus reality’ of our time, where any deviation from this ‘objective reality’ is considered unfounded, a product of an overactive imagination or, worse, a mental disorder (Grof, 1993).

### **1.3.6 And the Walls start tumbling down...**

**We have to have enough faith in our worldview to be able to work from it,  
but not that much faith that we think its the final answer.**

Bohm (1985, p. 4)

Modern physicists began to delve into the subatomic realms and began to realise the limitations of the basic Newtonian principles - these realms are a microworld where the particles did not follow the rules of physical matter - in fact they did not at times even possess the traits of objects. One example of this strange behaviour of the subatomic particles, electrons, became known as the wave-particle paradox as, in some experiments the electrons would behave as if they were material entities (particles), and in other experiments, they would exhibit wavelike properties. This dual nature was also shown in light which could take the form of electromagnetic waves or particles. The ‘Double Slit’ experiment was designed to answer the question of the nature of light. The conclusion was that, when using a particle detector to test if light was made of particles, the scientist’s results showed light as a particle phenomenon. But, when testing for the wave quality of light with a wave detector, the result showed that light was indeed made of waves! This brought up the question: *Could the act of observation be causing the different results?* The conceptual problem of this dual nature seemed to be seated in terminology, where physicists were thinking in terms of classical physics, within the Newtonian framework, which seemed to be inadequate to describe these atomic phenomena (Friedman, 1990). The problem however also went beyond terminology and questioned a foundational principle of science stated as: It is from **objective** truth that the laws of nature are derived; and with objectivity, the observer cannot affect the experiment. Heisenberg realised that within an experiment, the experimental apparatus and the experimenter are all profoundly involved together in the process:

The new physics tells us that an observer cannot observe without altering what he sees. Observer and observed are interrelated in a real and fundamental sense. The exact nature of this interrelation is not clear, but there is a growing body of evidence that the distinction between the “in here” and the “out there” is illusion (Zukav, 1979, p. 115).

Heisenberg (1959) further demonstrated the limits of science by tackling the myth of accurate measurement. Scientists need two or more measurements to work together to get a precise measurement so that a valid conclusion can be drawn about a phenomenon. Therefore, both the position and the momentum of a particle are needed to describe its movement. However in confirming the position of the particle, its momentum would become impossible to measure accurately. The same occurred when the momentum was measured, as then the particle's position shifted too rapidly for it to be accurately calculated. Thus Heisenberg's Uncertainty Principle showed that when either the position or momentum of an electron is measured, the other, unobserved property becomes uncertain. Thus the trajectory of an electron can be predicted only as a probability (Friedman, 1990).

Since the measuring device has been constructed by the observer... we have to remember that what we observe is not nature itself, but nature exposed to our method of questioning (Heisenberg, 1958, p. 102)

Heisenberg's Uncertainty Principle expressed the limitations of classical concepts in a precise mathematical form, thus trying to amend Newtonian science's inability to explain the behaviour of subatomic particles.

Bohm describes the effects of Einstein's Relativity Theory as overturning the view of "separate and independent particles as basic constituents of the universe" - where instead the basic notion is "the idea of the field that spreads continuously through space" (1985, p. 4-5). Einstein hypothesised in his general theory of relativity that material bodies move in the presence of gravitational fields. He described the effect of an object beginning to rotate sending gravitational disturbances into the entire universe (Zukav, 1979). Paradoxically, Einstein's primary tenet of relativity is that the speed of light is the top speed of all relative motion between material. Einstein therefore hypothesised that there must be a gravitational field extended across the entire universe as a whole which allows the interactional effects between objects to be immediate (Davies & Gribbin, 1991). In this way Einstein conceptualized that the universe can be seen as unbroken wholeness in flowing movement where each particle is seen as an "abstraction of a relatively independent and stable form" (Bohm, 1985, p. 5). This caused a great rethinking of Newtonian principles, yet this theory still maintained a mechanistic view, as different particles were regarded as separately existent.

Quantum Physics, however overturned the mechanical workings of the Cartesian-Newtonian world in a more thorough way than Relativity theory:

Causality is held by scientists to be the pillar of science. Yet, at a subatomic level, events seem not to have such well-defined causes and effects. In many of the experiments done with subatomic particles, the particles were seen to behave erratically and spontaneously (Zukav, 1979). Reductionists share Einstein's notion that science would not include behaviour that is

random or stochastic: "I shall not believe that God plays dice with the world" (Einstein, 1947). The reductionists deal with this 'problem' by developing methods which deal with particles collectively, via the distribution of *probabilities*. These methods cannot calculate information about any single particle, but work through calculating the possibility/probability of particles in general terms - for example using Heisenberg's Uncertainty Principle. The notion of Predictability is also therefore held in question if causality cannot be ascertained. The concept of Continuity in classical science is essential: 'tracing a path', 'recording a progression', 'monitoring a process' are all commonly used descriptions. Subatomic particles, however seem to be 'on the threshold of becoming' (Zukav, 1979) - behaving very differently from the solid, predictable material that they compose in Newtonian terms. These 'particles' seem to lose the properties of objects which move within space - rather appearing and disappearing from observation.

In rigorous quantum mechanical terms, the moving object - the particle with an independent existence - is an unprovable assumption (Zukav, 1979, p. 217).

This links with the notion of the observer actually affecting what he/she observes - as in the wave/particle paradox - where the manifestation of either a wave or a particle depends on the measuring equipment. This is explained further through the concept of non-locality. Non-locality involved the interactions between particles that are in different localities. Bohr, one of founders of the quantum theory, argued that separate particles were part of a single totality and could therefore affect each other. Einstein said that no such interactions over any distance could take place faster than the speed of light. This led to the EPR Experiment - named after Einstein, Podolsky and Rosen, who believed that they could show quantum mechanics to be 'incomplete'. They suggested an imagined collision between two particles, which then fly off separately some distance from each other. The angle of their paths would then be measured instantaneously. The EPR Experiment had to back up Newtonian physics by proving it impossible for particles to 'negotiate' a path/route together - as their 'messages' would have to travel faster than the speed of light. This experiment became a reality in 1964 when John Bell confirmed, after repeated attempts, that once two particles have had any interaction they do seem to remain linked as parts of the same indivisible system. This proved that rather than saying the particles were separate entities, communicating across vast spaces instantaneously, they were actually two parts of the same indivisible field.

A careful analysis of the process of observation in atomic physics shows that the subatomic particles have no meaning as isolated entities but can be understood only as interconnections, or correlations, between various processes of observation and measurement (Capra, 1983, p. 69).

This theory of quantum physics became useful in predicting phenomena which seemed to be beyond the explanations of the Newtonian-Cartesian paradigm of science. In these and many

other ways, quantum theory forced a reconceptualisation of the 'givens' associated with this paradigm.

## **1.4 HOLOGRAPHIC PARADIGM**

**Something deeply hidden had to be behind things.**  
Einstein (1964)

There is evidence to suggest that this world in which we live, with all the objects composing it, stem from a deeper level of reality - a fundamental unifying wholeness - that is the fertile soil from which our perceived world springs. This hypothesis forming the holographic paradigm, has been conceptualized by two eminent theorists: David Bohm and Karl Pribram.

David Bohm was one of the leading theoretical physicists of his time and the pioneer theorist of the holomovement. He conducted research into physics and philosophy at the Lawrence Radiation Laboratory in Berkeley, California. His last faculty position was as Professor of Theoretical Physics at Birkbeck College in London. He died in London in 1992. Among his publications are *Quantum Theory, Causality and Chance in Modern Physics*, *The Special Theory of Relativity, Wholeness and the Implicate Order*, and (with David Peat) *Science, Order, and Creativity*.

Karl Pribram is Research Professor of Psychology and Psychiatry at Stanford University. His research into the relationship between the brain and behaviour has greatly affected the rapidly advancing frontiers of the biological sciences. One of his main questions in neurophysiology focused on memories - *how* and *where* are they stored in the brain. He has written as well as edited and compiled many publications in his specialised fields.

Interestingly, Bohm and Pribram developed similar theories using the understanding of hologram while working on very different areas, which will be described later in this chapter.

### **1.4.1 Principles of Holography**

**What all these approaches have in common is the idea that holonomy - the whole being somehow contained in all its parts - may be a universal property of nature.**  
Capra (1982, p. 328)

Holography is a type of photography where the photographic record is not an image of the object but rather a set of interference patterns recorded on a metal-like sheet - the holographic plate. In this way, a hologram is a photographic record of light waves reflected by an object (for example, an apple). The object is illuminated with laser light. The reflected light from the object is then combined with the direct light from the source (See FIGURE 1.). That combination produces an interference pattern on the photographic plate. A three-dimensional image of the object can be

produced by illuminating the interference pattern with the original laser light. The pattern carries all the visual information related to the object (Friedman, 1990, Talbot, 1991). When laser light is shone on the whole holographic plate, a full three-dimensional image of the object appears. The fascinating aspect of the hologram can be displayed when the laser light is shone on a small section of the photographic plate, the entire hologram still appears - but with less clarity. This means that each region of the holographic plate carries information about the whole object.

Three principles of holography are outlined:

The first principle of holography is that each small portion of the hologram contains information about the entire image (Keepin, 1995). Thus the scientific idea of the parts only containing their specific percentage of the whole is overturned by looking at the hologram: the whole is contained in each of the parts. Indeed, if the holographic plate is shattered, each of the tiny sections of the plate still contain information about the entire holographic image.

The second principle involves *non-locality*. Basically Bohm discovered that both within the hologram and at the quantum level, *location ceased to exist*. This meant that, as Talbot states: "All points in space became equal to all other points in space, and it is meaningless to speak of anything as separate from anything else" (1991, p. 41). In the same way the information on a holographic plate is distributed non-locally.

The third principle of the hologram involves Bohm's ideas about *order*. Classical science has divided arrangements of objects into two categories: those that possess order in the arrangement of their parts (eg. computers, snowflakes, cells) and those whose parts which are disordered, or random in arrangement (eg. debris left after an explosion, numbers generated by a roulette wheel) (Talbot, 1991). Bohm went beyond these categories, realising that there were degrees of order beyond these two categories that reflected a basic belief of his: namely, the underlying structured unity of everything. Indeed, the common element between relativity theory and quantum physics is basically their understanding of the unbroken wholeness of the universe. Bohm was then drawn to ask: "Is it possible to develop a *new order* that is suitable for thinking about the basic nature of the universe of unbroken wholeness?" (1985, p. 8).

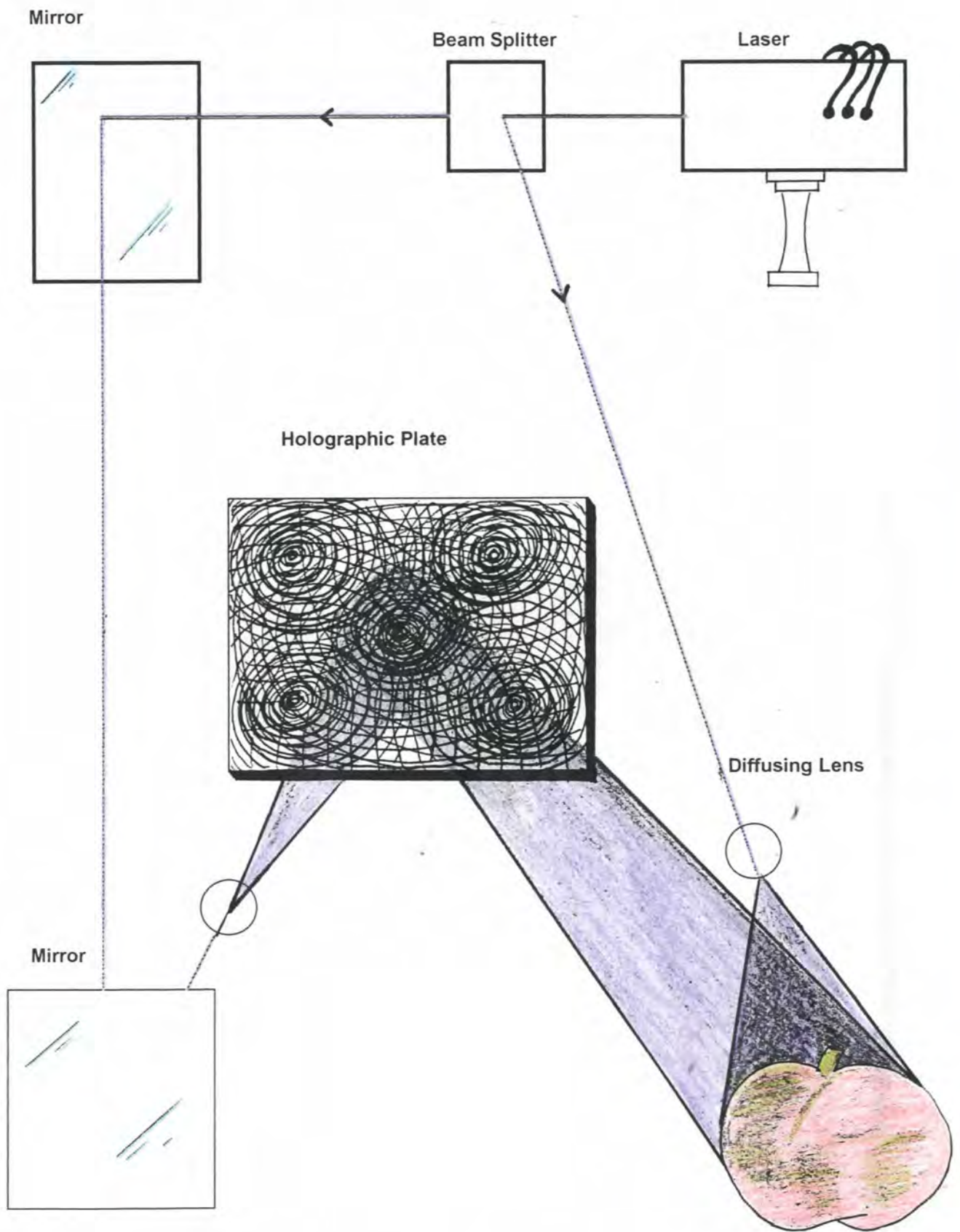
He postulated that a hidden order may be present in what appears to be simply chance or randomness (Keepin, 1995). This is explained by using the example of a cylindrical jar:

[This jar has]... a smaller concentric cylinder inside it that has a crank attached, so that the inner cylinder can be rotated while the outer cylinder remains stationary. Now fill the annular volume between the two cylinders with a highly viscous fluid such as glycerine, so that there is negligible diffusion.

If a droplet of ink is placed in the fluid, and the inner cylinder is turned slowly, the ink drop will be stretched out into a fine, thread-like form that becomes increasingly thinner and fainter until it finally disappears altogether (Keepin, 1995, p. 35).

At this stage one may think that the ink has lost its order to chaos/ disorder/ random dispersion. But if the cylinder is rotated slowly in the opposite direction, the ink droplet will reform slowly to consolidate at its original form and position. The disappearance can be described as the ink drop becoming *enfolded* into the glycerine, rather than having its order destroyed, and its reappearance is thus the *unfolding*, or making explicit, the ink drop in its former position. Thus, like the ink drop in its dispersed state, the interference patterns recorded on a piece of holographic film also seem disordered to the naked eye (Talbot, 1991). From this seemingly chaotic or dispersed ground, order is fundamentally present - in this way order can be either manifest (explicit) or hidden (implicit). For Bohm, this process described how it could be possible for the basic nature of the universe to be a deeper order of unbroken wholeness. His description of the principles of enfolding and unfolding as well as explicate and implicate orders follows shortly.

FIGURE 1. HOW A HOLOGRAM IS MADE (Talbot, 1991, p. 15)



#### 1.4.2 Karl Pribram: The Holographic Brain

Karl Pribram has been working on the question of *how* and *where* memories are stored in the brain. Earlier research, especially by the Canadian neurosurgeon, Penfield, had indicated that memories were stored in specific places in the brain, which could be 'relived' by the person if that particular section of the brain was stimulated. Pribram, however was later exposed to certain experiments where the Penfield results could not be duplicated - from this it seemed that memories were not localized at specific brain sites, but *each memory was distributed throughout the brain as a whole*. This conclusion made no sense within the Newtonian view of science. Pribram then stumbled upon the hologram, recently developed by Gabor, and its qualities which provided a solution to his puzzle (Talbot, 1991).

A principle of holography - nonlocality - describes the way in which vast amounts of information can be stored as memory: like the hologram each part of the brain holds information stored in the whole brain. The information (such as memories) are 'spread' non-locally throughout the brain. Pribram found that the metaphor of the hologram could provide a theoretical framework within which he could answer his questions about memory storage within the brain.

Pribram developed a model of the brain based on the outlined holographic principles to explain the observation of memory storage NOT being localized in the brain. He states:

The fact that the brain... encodes information in a distributed fashion akin to that which characterizes a hologram, also means that the structural boundaries that characterize the ordinary limits of 'brain' and 'body' can, on occasion, appear to be transcended (1986, p. 517).

Indeed, if the brain has been found to function along the principles of the hologram, surely the body may function on similar principles. Could the human cell contain the information of the whole body? Could the body contain the information of the earth? Could the Earth contain the information of the universe? Could it perhaps be that the human cell could contain the information of the universe? Pribram had begun to ask questions about the microcosm containing the macrocosm - a total paradox within the reality described within the Newtonian scientific paradigm... this was merging science with the world of mystic poets, such as William Blake (1789):

To see a World in a Grain of Sand  
And a Heaven in a Wild Flower,  
Hold Infinity in the palm of your hand  
And Eternity in an hour.

### 1.4.3 Bohm's Implicate and Explicate Orders: Unfolding and Enfolding

As the holographic model became an effective means of explaining phenomena beyond the traditional boundaries of the Newtonian science paradigm - the next question becomes evident: What is the source of the hologram - what is the Reality behind this world of illusion, which it represents? In this way, Bohm introduced the terms *implicate* and *explicate* orders (See FIGURE 2). "The implicate order is the fundamental and primary reality, albeit invisible", and the explicate order, which constitutes our physical reality, "is but a set of 'ripples' on the surface of the implicate order" (Keepin, 1995, p. 36). Thus, "we might invest all kinds of effort in describing objects, entities, or even events but we must ultimately concede that they are all derived from an indefinable and unknowable whole" (Grof, 1993, p. 10) - the deeper implicate order. Bohm goes as far as to say that beyond the implicate order there is the possibility of more subtle and complex orders, one of which he names the *super implicate order*.

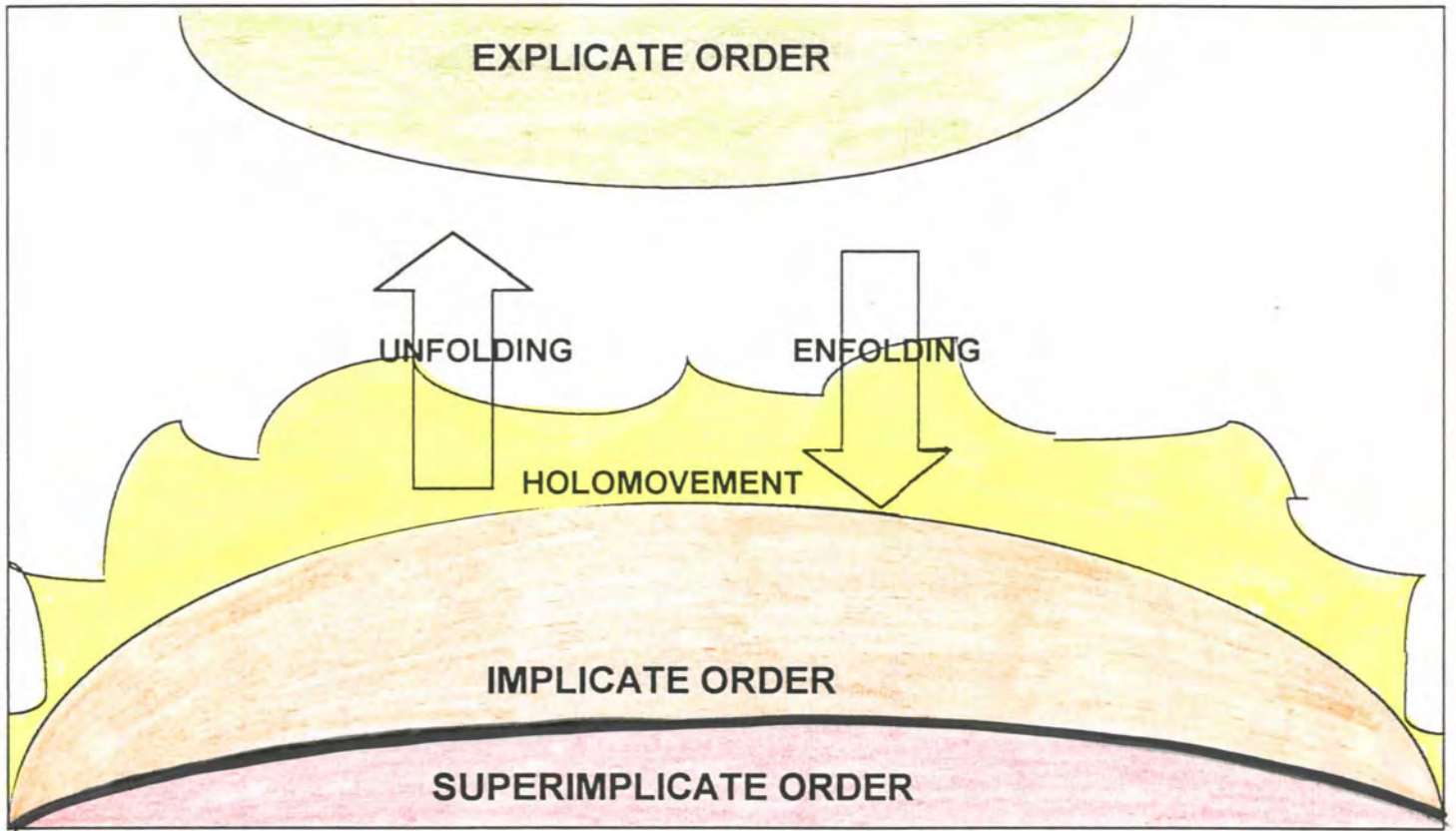
These orders are linked through the processes of *unfolding* and *enfolding*: Unfolding relates to the process in which the implicate order becomes manifest within our world of the senses; enfolding relates to the collapsing of an object of the explicate order to rejoin the implicate order. In this way the manifest world of our senses is but a series of unfolded projections from a deeper more primary implicate order. Bohm (1980) states that "**What is** is always a totality of ensembles, all present together, in an orderly series of stages of enfoldment and unfoldment, which intermingle and interpenetrate each other in principle throughout the whole of space" (p. 183-184). These events and relationships are ultimately united within the implicate order, yet through the process of unfolding they manifest as separate within our lived world.

Thus *matter* is an unfoldment, a manifestation in the explicate order from the implicate order - an illusion of a separate object which has been fed from the unifying source. The stability of objects within the explicate order is maintained by a continual process of unfoldment from the implicate order: like the shape of a water fountain remains relatively stable - yet vast quantities of water moving upwards and falling and then being replaced creates the illusion of a stable single shape. Bohm states:

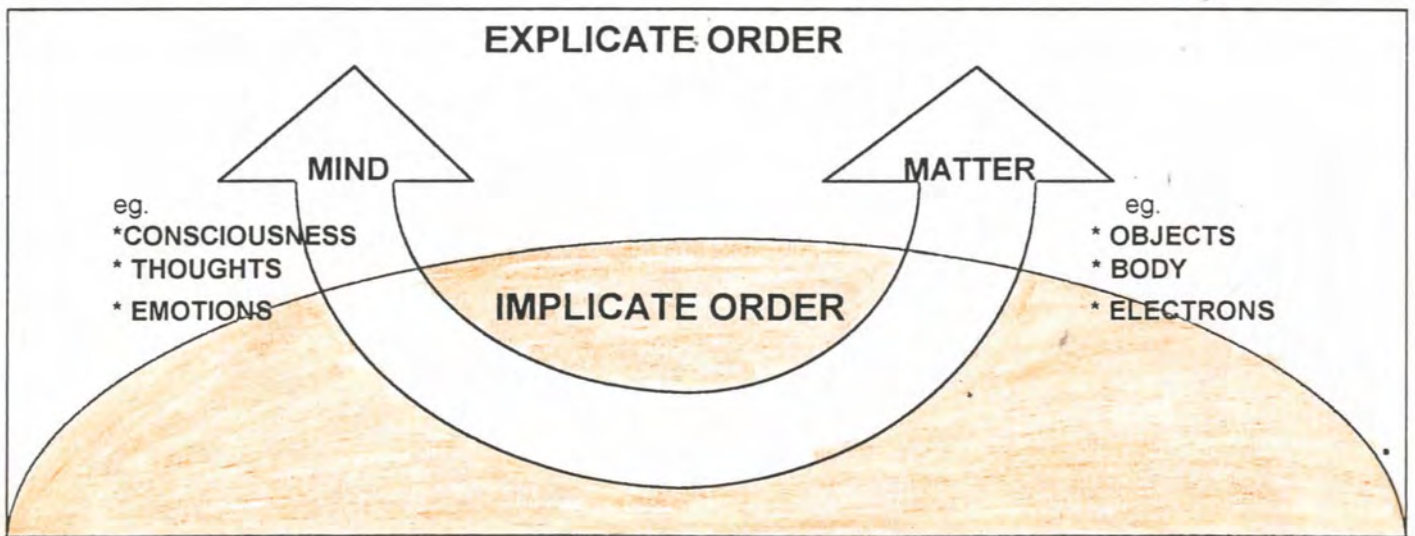
Holography has become a window through which we are able to conceptualize a universe totally different from that which characterises the world of appearances. (1986, p. 517)

Indeed, this view of the relational universe within which we live, allows for new understandings of the properties and possibilities within this new paradigm.

**FIGURE 2**



**FIGURE 3**



#### 1.4.4 The Holomovement

Bohm sees both relativity and quantum theory as more compatible with a non-mechanistic worldview. Thus, the reductionist assumption of scientific explanation consisting of explaining complex phenomena in terms of more elemental events, is rather replaced by seeing the wholeness and unity of processes before trying to analyse and reduce the parts separately. Keepin (1995) states that one of Bohm's most significant contributions to science is his description of the holomovement:

Bohm's term *holo-movement*, refers to two central concepts within the holographic model: the *movement* refers to the continual flux and change of reality (from the explicate to the implicate order); and the *holo-* signifies that reality is structured similarly to a *hologram*.

Bohm postulates that the ultimate nature of physical reality is not a collection of separate objects, but rather it is an *undivided whole* that is in perpetual dynamic flux. This is the flux of the holomovement: the unfolding from the implicate to the explicate orders - the enfolding from the explicate to the implicate order. Thus physical reality which was seen as composed of solid material in the world, could be rather seen as "a complex web of unified events and relationships" (Grof, 1993, p. 6).

"Instead of there being discrete objects and empty space between them, the entire universe is seen as one continuous field of varying density" (Grof, 1993, p. 7). In this way, modern physics sees matter becoming interchangeable with energy - hence Einstein's famous  $E=MC^2$  (where Energy equals Mass multiplied by a Constant - the speed of light - which is squared). This can be explained by Bohm (Wilber, 1982, p. 52): "matter can be regarded as forming clouds within the holomovement and they manifest the holomovement to our ordinary sense and thought" - in this way all entities are explicit forms of the holomovement. Bohm (cited in Wilber, 1982) suggests that the implicate order implies a reality immensely beyond what we call matter - where matter is merely a ripple in the background of this order, which is beyond space and time.

#### 1.4.5 Resolving Paradoxes within Modern Science

1. The basis for our lived-in world seems to be a flowing, seamless field of varying density. A fundamental wholeness is the source of this world through which everything is connected. In this way, scientific paradoxes between, for example, matter and consciousness, are overcome through the realisation that the implicate order is the common ground for all that exists. Thus, a connection between mind/consciousness and matter can be explained.
2. All action is in the form of *discrete quanta*. Quanta - as packages of energy - operate within the cusp between the implicate and explicate orders. This explains the appearance and disappearance of electrons/particles and waves, they are the unstable manifestations from

the implicate order, functioning within the explicate order. Electrons can disappear and reappear in different positions, say for example, in the orbits of electrons around a nucleus, without passing between the two points visibly. This leads to the conclusion that the quanta are in essence *indivisible*, where a network of quanta can be seen as knitting the universe into one whole. Thus the seemingly haphazard movements of subatomic particles can be explained as results of the unfolding and enfolding process between the implicate and explicate orders.

3. All matter and energy has a variable nature - they can behave as a particle, or a field, or a wave. Their behaviour depends on how they are treated in the experiment. This, according to Bohm, goes against the mechanistic worldview which states that the nature of each object is completely independent of its context. Using the holographic model, it can be seen that all objects are interrelated fundamentally, thus the scientist cannot be separate from his/her experiment. The division between object and subject, scientist and equipment seems not only meaningless but impossible.
4. Particles are connected non-locally. Thus particles at considerable distances apart can still act as though they are connected to each other. This violates Einstein's hypothesis that only objects which are close to each other i.e. within 'speed of light communication distance' can influence one another. The holographic paradigm suggests that at a fundamental level everything is connected and therefore interaction or communication can take place instantaneously beyond the realms of explicate time and space.
5. The Newtonian fascination with understanding a process by breaking it up into tiny elements and then analysing those seems to miss the basic dynamic nature of the unfolding universe as described by Bohm. The process needs to be understood as a whole within its flux, as focusing on the elemental events simply obscures the underlying unity of the process in its entirety.

From these points (Bohm, 1985) we can see the drastic shift in paradigm, or conceptual scheme, needed to grasp the new findings - it was time to move beyond the Cartesian-Newtonian dualism of our reality.

## **1.5 IMPLICATIONS FOR A CHANGING WORLDVIEW**

**Art is meant to disturb. Science reassures.**

Braque (1961)

The holographic paradigm allows a new conceptual lens through which to view individuals within the world. Indeed, this changing worldview opens up the possibility of many new potentials within human nature, behaviour, experiences, beliefs and cosmologies. Grof (1993) describes this changing worldview and its implications:

As individual human beings we are not isolated and insignificant Newtonian entities; rather, as integral fields of the holomovement, each of us is also a microcosm that reflects and contains the macrocosm. If this is true, then we each hold the potential for having direct and immediate experiential access to virtually every aspect of the universe, extending our capacities well beyond the reach of our senses (Grof, 1993, p. 10).

It is from Bohm's realisation that the universe employed holographic principles in its operations, and *was itself a kind of giant, flowing hologram* (Talbot, 1991), that caused him to realise human's relationship with the universe. Bohm believed that - as in holography - each part of physical reality contains the whole. Thus, just as every portion of the hologram contains an image of the whole, every portion of the universe enfolds the whole - "every cell in our body enfolds the entire cosmos" (Talbot, 1991, p. 50). Bohm states that: "to some degree everything is *internally* related to the whole and thus to everything else" (1993, p. 149). Following this, Bohm's 'holomovement' can be seen as the dynamic movement from the implicate to the explicate which changes all the time, where every portion of the flow contains the entire flow: humans therefore relate meaningfully to a much larger scene than we had thought previously.

Talbot (1991) describes the tangible reality of our everyday lives to be, according to Bohm, a kind of illusion, like a holographic image. Indeed, the implicate order, being the more fundamental ground of reality, has our lived-in reality projected from it, according to the holographic metaphor. As Karl Pribram, in an interview in *Psychology Today*, clarifies:

It isn't that the world of appearances is wrong; it isn't that there *aren't* objects out there, at one level of reality. It's that if you penetrate through and look at the universe with a holographic system, you arrive at a different view, a different reality (cited in Talbot, 1991, p. 11).

### 1.5.1 Thought and Meaning

**Reality is whatever a man (sic) can know.**  
Bohm (cited in Wilber, 1982, p. 64)

Bohm stressed that "*thought creates structures and then pretends they are objective realities independent of thought*" (Keepin, 1995, p. 42). In this way our 'lived-in world', our objective reality, is mainly constructed by thought. Bohm conceptualised thought as being the manifestation of some deeper mind - a manifestation of the implicate order: "So thought is really a very tiny little thing, but thought forms a world of its own in which it is everything" (Bohm cited in Keepin, 1995, p. 42). Thus Bohm felt that to transform consciousness, the thought process has to be by-passed - he saw meditation as a path to achieving this. Talbot (1993, p. 84) states:

According to the holographic model, the reason we experience some things, such as emotions, as internal realities and others, such as the songs of the birds... as external realities is because that is where the brain localizes them when it creates the internal hologram that we experience as reality.

In this way it can be seen that thought, imagination and reality are ultimately indistinguishable in the implicate order - as in the brain itself - which means that images in the mind can manifest as realities in our physical world.

All this activity of unfolding and enfolding according to Bohm (1982) occurs in a *meaningful and significant* way. Bohm describes the trinity of matter, energy and *meaning* as the three major constituents of our existence:

From the point of view of the implicate order, energy and matter are imbued with a certain kind of **significance which gives form to their over-all activity** and to the matter which arises in that activity (Keepin, 1995, p. 42).

Thus the process of unfolding and enfolding in the holomovement, according to Bohm (in Rinpoche, 1992) has the essential ingredient of meaning which gives matter and energy significance. Meaning is no longer seen as an abstract quality within the mind, but rather an architect of the manifestation of reality. This idea of meaning saturating reality on all levels links with Jung's concept of Individuation and Grof's Holotropic Therapy (see section 5.4).

### 1.5.2 The Unity of Matter and Consciousness

**The content of consciousness of each human being is, evidently, an enfoldment of the totality of existence, physical and mental, internal and external. This enfoldment is active in the sense that it enters in a fundamental way into the activities that are essential to what a human being is.**

(Bohm, 1985, p. 21)

Consciousness is understood as being constituted by thoughts, emotions, desires, will - basically the whole mental or psychic life of a person. Our understanding of consciousness has been formulated by Descartes who conceptualised matter and consciousness as being two separate entities: In this way the realm of 'matter' became ground for scientific endeavours and 'mind', 'spirit' or 'consciousness' became the realm of religion. Western science has perpetuated the dualism: inanimate objects cannot be considered beyond their physical constituents; and science is still trying to find the *physical* link between, for example, the body and the mind. This poses a dilemma for Newtonian-Cartesian science as the mind is understood to be fundamentally invisible/non-manifest - so how is it possible for the non-manifest (mind/consciousness/thoughts) to influence the manifest (physical body/matter/reality)? Within the Cartesian scientific paradigm, there is no answer.

Using the holographic model, consciousness and matter are understood as both arising from the implicate order - in this way they are fundamentally related. Bohm described the holomovement as a flow: In this flow, mind and matter are not separate substances, rather they are different aspects of one whole and unbroken movement (Bohm, 1985). He described their being inseparable and interconnected at a fundamental level - within the implicate order (FIGURE 3. on p. 25 ). Bohm states that " In this view, mind and matter are two aspects of one whole and no more separable than are form and content" (Keepin, 1995, p. 43). Bohm explained the relationship between matter and consciousness:

*Consciousness is basically in the implicate order as all matter is, and therefore, it's not that consciousness is one thing and that matter is another, but rather consciousness is a material process. Consciousness is itself in the implicate order, as is all matter. Consciousness manifests in some explicate order as does matter in general* (Bohm, 1982, p. 62).

Bohm believes that, as all things are aspects of the holomovement, it is meaningless and fragmentary to speak of consciousness and matter interacting. He states that matter *is* consciousness, just as the observer *is* the observed (Talbot, 1991). Consciousness can therefore be understood to be present in various degrees of enfoldment and unfoldment in all matter. In this way consciousness can be seen as a more subtle form of matter, a more subtle aspect of the holomovement. Bohm, according to Talbot (1991), says that "animate and

inanimate matter are inseparably interwoven, and life too, is enfolded throughout the totality of the universe". We thus make the mistake of viewing our world as made up of separate things.

### **1.5.3 Parallels between The Holographic Paradigm and The Perennial Philosophy**

There are startling parallels between principles espoused by many of the world's religions and the principles outlined within the holographic paradigm. Aldous Huxley (1947, 1970) brought together the central ideas of most of the major religious and philosophical concepts found in Eastern, European, and North American Indian spiritual traditions, in his aptly termed 'perennial philosophy'. The Huxley's principles of the Perennial Philosophy are paralleled by the holographic principles as outlined by Bohm and Pribram. The following main principles outlined by Knight (1997) summarise the 'perennial philosophy' (in italics). The parallel holographic explanation follows:

**1. *A transcendent, trans-conceptual reality binds all apparently separate phenomena together.***

All separate phenomena are, according to Bohm (1980), the unfolding from the ever-present implicate order - where all is interconnected - into the visible, divided explicate order of our 'lived-in' experience. The principle of the fundamental interconnectedness of all things within the implicate order has been experienced by many religions through the ages.

According to Tibetan Master Sogyal Rimpoche, cited in Keepin (1993, p. 44):

The deepest parallel between David Bohm's ideas and the [Buddhist] bardo teachings is that they both spring from a *vision of wholeness*.

The implicate order is described as a fundamental realm beyond matter and thought that is the basis of true knowledge. This may be seen as a symbolic realm of Mystery, the Unknown, the Unseen, the Godhead, of many of the world's spiritual traditions (Keepin, 1993).

**2. *The ego is not the ground or base of human awareness, but rather only one reflection/manifestation of a greater transpersonal aspect (pure consciousness without subject or object).***

That which is manifest in the explicate order cannot be seen as separate from the implicate order and is therefore fundamentally linked with the deeper level which exists without subject or object i.e. with no separation. David Bohm and Krishnamurti, an Eastern spiritual teacher, set up long-term dialogues between Western physics and Eastern spirituality, where they discussed issues around human knowledge and experience. Bohm had "a deep realisation of the existence of pure awareness beyond thought, wherein lies the source of all true insight, intelligence and creativity". Indeed the findings of quantum physics, have led to the conclusion that the separation between the observer and the observed is illusionary, demonstrating the holographic principle of there being no separation between object and subject at the more fundamental levels of reality.

**3. *Transpersonal awareness is available and accessible to each person. Such an awareness is related to the spiritual dimension of life.***

As humans are manifestations of the implicate order within the explicate order, they have the ability to directly experience the deeper levels of implicate order. This takes place through spiritual practice such as meditation where the illusion of separation between objects can be transcended and the overall unity from which the explicate stems can be made accessible. According to Bohm (1980) there is indeed a separation between *reality* (which is conditioned and multiple) and *truth* (which includes all that is) - basically "truth is beyond reality; it comprehends reality, but not vice versa" (Keepin, 1993, p. 40). Aldous Huxley describes this symbolic realm of 'truth' as the 'divine Ground of all existence' saying that it "...is a spiritual Absolute, ineffable in terms of discursive thought, but (in certain circumstances) susceptible of being directly experienced and realised by the human being" (1947, p. 107). The spiritual dimension of life has been related to this experience of Truth, of the 'divine Ground'.

**4. *This experience represents a shift in one's mode of experiencing and involves the expansion of identity beyond the ego.***

Through non-ordinary states of consciousness, the implicate order may be experienced. The illusion of separation is transcended through going beyond the explicate order, beyond the ego, identifying more with the unity of the implicate order as the place pregnant with potential form - nothing yet everything. These experiences are known as transpersonal i.e. experiences taking place beyond the personal ego, involving the connection to a larger, expanded sense of identity - connection with the implicate orders.

**5. *This experience is self-validating, meaning that it is personally enriching and fulfilling.***

The experiencing of the implicate order affects the person in positive ways as it is an experience of the fundamental substance, or source of existence, which gives meaning to the person's life/manifestation in the explicate order. "The Implicate order has been likened to an ultimate realm beyond matter and thought that is the wellspring of true knowledge and wisdom" (Keepin, 1993, p. 44). Contact with this order therefore has a profound effect. This implicate order, Huxley realizes, is fundamental in giving people a glimpse of the wholeness underlying their existence:

Out of any given generation of men and women very few will achieve the final end of human existence; but the opportunity for coming to unitive knowledge will, in one way or another, continually be offered until all sentient beings realize Who in fact they are (1947, p. 21).

In this way, the perennial philosophy held by many religions, can be described using the language of the holographic paradigm, whereas the Cartesian paradigm of western science cannot incorporate these experiences into the worldview it embraces.

The principles of transpersonal psychology as depicted through the holographic paradigm are parallel to those of the perennial philosophy - thus being aligned with the spiritual traditions and religions of many cultures. It can therefore be argued that conceptual links between transpersonal psychology, the holographic paradigm, quantum physics and the perennial psychology can be made. They seem to be describing, although in different languages, a fundamental understanding of reality, the nature of consciousness and matter, and meaning associated with being a human in this universe.

#### **1.5.4 The Concepts of Healing and Wholeness in Transpersonal Psychology**

**We are seeing the emergence of a new image of the psyche, and with it an extraordinary worldview that combines breakthroughs at the cutting edge of science with the wisdom of the most ancient societies.**

Grof (1993, p. 3)

Meaning, according to Bohm (1982), is one of the three main constituents - with matter and consciousness - of our reality within the explicate order. The significance for certain realities to be created from the implicate order seems to therefore have a purpose. Psychologically this is described in terms of integration of aspects of the personality - the purpose being psychological healing. Psychological healing can be seen as a movement towards integration and wholeness. As this tendency towards wholeness seems to be a working principle in the holographic paradigm, this research will look into two theories which describe the aim of wholeness being the impetus behind psychological healing. Two pioneering theorists who have worked within the transpersonal paradigm of psychology will be discussed: Carl Jung's concept of individuation and Stanislav Grof's studies of consciousness.

##### **1.5.4.a Carl Jung**

Jung's theory of individuation is integral to this research. Individuation is the process which Jung described as tending towards "Wholeness". Jung (1951, p. 489) states:

I use the term "individuation" to denote the process by which a person becomes a psychological "in-dividual", that is, a separate, indivisible unity or "whole".

In this state the unconscious processes work together with the conscious processes, achieving integration. Thus individuation means moving the central point of the personality between the conscious and unconscious processes, instead of focusing only on the conscious aspects of the personality. Jung saw the process of Individuation as a spiritual journey, or a religious quest.

According to Storr (1983), by paying attention to the unconscious in its various embodiments of dreams or fantasies, "the individual comes to change his[her] attitude from one in which the ego and will are paramount to one in which he[she] acknowledges that he[she] is guided by an integrating factor which is not of his[her] own making" (p. 229). Thus:

The natural process of individuation brings to birth a consciousness of human community precisely because it makes us aware of the unconscious, which unites and is common to all mankind (Jung cited in Storr, 1983, p. 22).

In this way, the process of healing and spiritual transformation can be seen as a movement towards integration and wholeness. Wholeness is therefore defined as the identification and relationship with, and openness to, the spiritual dimension within. "The enhancement or nourishment of the soul that begets inspired creativity is a mysterious process in which the intrinsic wholeness of the human personality is enlivened by significance" (Shorter, 1996, p. 5). The 'mysterious process' can be seen as reaching into the 'intrinsic wholeness' and retrieving those unintegrated parts of the personality to allow healing to occur.

#### **1.5.4.b Stanislav Grof**

In Human Consciousness research, psychiatrist Stanislav Grof has mapped a cartography of the human psyche, the results of which have been obtained using nonordinary states of consciousness. Grof (1980; 1985; 1988; 1989; 1990a; 1990b) is a major contributor to transpersonal psychology and through his systematic research over almost four decades, has described the broad spectrum of experiences that individuals may encounter while in non-ordinary states of consciousness. He states that his findings are virtually incompatible with traditional Newtonian science, yet the holographic metaphor allows the experiences of his clients to add to this new and fast-growing framework. The data collected over time by Grof, provides a large case-study base of phenomenological evidence for a holographic model of consciousness (Keepin, 1993). Reflecting the holographic principle of 'the whole contained in the parts', Grof states: "I see consciousness and the human psyche as expressions and reflections of a cosmic intelligence that permeates the entire universe and all of existence" (1993, p. 17-18).

Grof (1988) describes the *holotropic* strategy of psychotherapy, which he sees as an alternative to the traditional approaches of depth psychology. The term *holotropic* literally means *moving towards* (Greek: *trepein*) *wholeness* (Greek: *holos*). He states the basic philosophical assumption of this strategy:

An average person of our culture operates in a way that is **far below his or her real potential and capacity**. This impoverishment is due to the fact that the individual **identifies with only one aspect of his or her being**, the physical body and the ego. This false identification leads to an inauthentic, unhealthy, and **unfulfilling way of life**, and contributes to the development of emotional and psychosomatic disorders of psychological origin (Grof, 1988, p. 165).

Holotropic therapy induces, in favourable conditions, the spontaneous healing process by activating the unconscious. Grof uses the definition of a holotropic state of consciousness as one in which it is possible to access the implicate order that connects all aspects of existence (Grof, 1988) through the use of non-ordinary states of consciousness.

Thus, just as the basic foundations of the quantum physics lead to the realisation of 'wholeness' unfolding aspects of itself into the explicate world, so, within our psyche, holotropic therapies aim to integrate the fragmented aspects of ourselves by moving towards the concept of psychological wholeness. Grof, cited by Talbot (1991, p. 70) states "the essential characteristics of transpersonal experiences - the feeling that all boundaries are illusory, the lack of distinction between the part and whole, and the interconnectedness of all things - are all qualities one would expect to find in a holographic universe". Thus transpersonal psychology could use the model of the hologram to develop new meaning and descriptions for the healing - a more encompassing cosmology of healing - within the discipline of psychology.

#### **1.5.5 The Shamanic Cosmology Viewed from the Holographic Perspective**

The holographic paradigm describes the shamanic journey as the connecting of the implicate and explicate orders of 'reality'. The shaman can traverse from the explicate order into the implicate order - or from his/her 'lived-in' world into a higher spiritual realm - where the potential for healing lies. Indeed, contact with the implicate realm seems to be a universal prerequisite for becoming a shaman in most multistate cultures. Holger Kalweit (1984, p. 12), a German ethnopsychologist, points out that:

...virtually *all* of the world's shamanic traditions contain descriptions of this vast and extradimensional realm.

The importance of reaching these realms can be explained using the holographic metaphor: The shaman can reach into the implicate creative force of our explicit world and *alter this reality fundamentally* (Talbot, 1991). Grof (1985, p. 91) believes that if the implicate and explicate orders are an accurate description of reality, "it is conceivable that certain unusual states of consciousness could mediate direct experience of, and intervention in, the implicate order. It would thus be possible to modify phenomena in the phenomenal world by *influencing their generative matrix*". Talbot clarifies this by describing the power of the mind in altering reality as we know it: "the mind may also be able to reach down and reprogram the cosmic picture projector that created those objects in the first place" (1991, p. 133). Thus, the rules implicit in our lived-in reality may be flexible, or indeed changeable when in a non-ordinary state and in contact with the implicate order!

Physicist William Tiller is cited by Talbot (1991) as he explains the idea of the 'consensus reality' that we have created - the reality which the shamans can go beyond:

We've created it [the universe] as a vehicle of experience, and we've created laws to govern it. And when we get to the frontiers of our understanding, we can in fact shift the laws so that we're also creating the physics as we go along (p. 158).

Michael Harner, an anthropologist and initiated shaman, describes the shaman's contact with the implicate order and its effects:

They tend to undergo transformation as they discover the incredible safety and love of the normally-hidden universe. The cosmic love they repeatedly encounter in their journeys is increasingly expressed in their daily lives... They have returned to the eternal community of the shaman, unlimited by the boundaries of space and time (1990, p. xiv).

Thus the shaman traverses from the conscious, lived-in world, to the world of the spirits, in order to obtain (or create) healing for the ailing patient. This is poetically described by Shorter: "In the thin space between oneself and what is felt to be one's god, translation occurs" (1996, p. 24). This is the terrain of the psychopomp - the shamanic figure of the soul. Later in this chapter, Shorter (1996) describes the rituals' richness lying in its ability to allow the shaman and his/her the gods to communicate, even though they speak different languages. Linked to McNiff (1992) then, the shaman, or the art piece, through ritual, may be able to access these implicate orders to establish healing for the artist/patient. Thus, as Socrates (cited by Shorter, 1996) put it - holiness is then the art in which gods and men (sic) do business with each other.

## 1.6 RITUAL

**The art and mystery of creativity lie in the loving and attentive mediation of insight ... [that] is basically a process of making, of bringing to birth.**

Shorter (1996, p. 70)

To link the process of healing described through the holographic paradigm with the transpersonal experience of art, the multistate perspective must be used. Access to nonordinary states of consciousness which allow healing to occur use the process of *ritual*, which allows "people [to] have capacities above and beyond the usual" (Walsh & Vaughan, 1993, p. 9).

Ritual is described by Smith (1995, p. 107) as:

a ... performance that structures the individual's passage from a profane mode of consciousness in ordinary space-time, by way of invocation of the sacred, to an encounter with the sacred, and then to re-entry into ordinary daily life...

The concept of ritual is relevant as, within the holographic paradigm, the normal belief systems limiting the healing potential have to be transcended. The ritual causes a suspension of normal lived reality by facilitating the bridge between the implicate and explicate orders. In this way,

All applied rites have significance when they provide us freedom to transcend our blinkered and stereotyped vision so that... we better discern who we are and are more able to entrust ourselves to something we cannot name though we sense indwells within us (Shorter, 1996, p. 68).

The realisation that this sort of relationship is possible, is furthered by the ritual's seclusion and protection: within its parameters, for example, the creative relationship between the artist and his/her connection to the implicate can be sensitized and fostered. Thus, according to Shorter (1996), this connection is safeguarded and permission is given (through the ritual) to experience the nature of the implicate order without fear.

This allows the participant to enter a 'liminal space' where an openness to healing occurs (Cole, 1990). It is within this space that we can mediate between ourselves and the implicate order, being able to break with traditional cosmologies and therefore providing a new way of seeing the past - this being an aspect of the healing. Through the transpersonal experience the rules of the explicate order need not apply - new cosmologies can be formed.

Thus the ritual comprises of overt actions taken in order to facilitate the journey into an altered state of consciousness. As Cole (1990, p.14) writes: "Rituals enact symbolic experience and therefore act as bridges between the concrete and the symbolic, between conscious experience and unconscious knowing", between the explicate and implicate orders.

A symbol can therefore be seen as the translator between these different realms - indeed, the Guinness Encyclopaedia of Signs and Symbols (Foley, 1993, p. 90) describes symbols as giving

"visible and tangible form [to] what is in essence totally invisible and intangible". The symbol is seen as the smallest unit of ritual by Turner (cited in Imber-Black, Roberts & Whiting, 1988). The symbol has three significant aspects, namely: it has the ability to carry *multiple meanings*, thus allowing the 'openness' of rituals; it can *link* several disparate phenomena; and can work with both sensory and cognitive *poles of meaning* simultaneously. Symbols are therefore seen as having significance beyond the information they transmit, thus they endow some larger meaning to the activities with which they are involved.

According to Hall (1980), the 'rite', or ritual connects one to the implicate for the purpose of "growth, becoming" (p. 164). The rituals and rites used to be practised by people in sacred contexts within the shamanic cosmology in order "to search for their lost souls" (p. 165) through accessing this implicate order. Smith (1995) understands therapy to be a sacred, ritual space which can be used to "put humans in touch with the meaning-giving Centre from which they may draw orientation and experience healing-transforming energies" (p. 59). The rituals are significant for the way in which they honoured the sacred aspect of a mundane object - seeing the implicate within the explicate. To Hall (1980), the religious impulse has been withdrawn from this outer (explicate) world to the inner (implicate) world where rituals are now experienced as part of psychic transformation. "One can almost say that the acceptance of ritual is an attempt at reconciliation of the divine/human dichotomy" (Shorter, 1996, p. 67). And indeed, the boundaries between these distinctions seem to blur in the ritualistic space, as does the boundary between the explicate and implicate. Imber-Black, Roberts and Whiting (1988, p. 16) state that "the ability of ritual to work as an intercom between structure and meaning provides it with potent possibilities to transform". In this way the ritual allows the dialogue between the artist and the art work, as it translates its structure, informed by the person's history, into meaning and thus allowing healing for the artist.

Ritual seeks "a collective situation where spirit is recognised and transformation valued" (McNiff, 1992, p. 125). Thus the closeness of, for example, an art therapy group and the setting they are in, play an important part in being the sacred context within which the transformation can be allowed to occur. Shorter (1996) describes the rites of creativity as *symbol forming* as well as being the *containers* of symbols which:

... partially though never fully lifting the veil of mystery and obscurity which envelop the unknown. They offer an abundance of opportunities for amplification of insight with direct personal relevance while directives are kept to a minimum (p. 61).

In this way the ritual of the creative process sets up a scene in which healing has the possibility to occur:

Yet, as a result, the careful observer or initiate notes an astonishing accuracy of revelations which match but do not exceed human and individual possibilities, which challenge but do not damage self-worth (Shorter, 1996, p. 61).

Thus "art as medicine returns the treatment of pathologies to ritual activities within the context of a sympathetic community" (McNiff, 1992, p. 126). Ritual therefore has a crucial part to play in the linking of the conscious and unconscious aspects of the psyche; the artist and the art work; the implicate and explicate orders. This formation of a safe bridge - a transpersonal path through non-ordinary states of consciousness - allows the tendency towards wholeness and the healing that this holds, to be accessed.

## **1.7 THE NATURE OF ART AND ART THERAPY REVISITED**

Inside this clay jug there  
Are canyons and pine  
Mountains

And the maker of canyons  
and pine mountains.

All seven oceans are inside.  
And hundreds of millions of stars.  
Kabir.

### **1.7.1 Cosmologies of Healing**

There are various interpretations of the process of personal growth and healing undergone by participants involved in art therapy. How can we explain the effects of this type of therapy? Firstly let us look at the differing cosmologies of healing - what do we understand by 'healing'?

Smith (1995) defines *cosmology* as "the view of reality and every entity within that implicitly informs the assumptive world of any given society" (p. 55). Thus the systems of myths in a particular society provides the basis for its cosmology, as well as its views on human nature, health and disease, diagnosis and treatment, and the ritual context of the healing process (Smith, 1995).

The specific twentieth century cosmologies invest psychotherapy with certain ideas about mental illnesses and its treatment. In art therapy, differing orientations - for example Freudian psychodynamic, Jungian psychoanalytic, Transpersonal psychotherapy - have given particular systems of understanding healing to their clients. It is essential for this research that the differing cosmologies are recognised and compared to allow a fuller understanding of our own ideas about 'healing'. Other models such as the holographic paradigm - suggest a change in cosmology is needed - a change in the conceptualisation we have of psychological healing.

The importance of the cosmology in respect to healing, pointed out by Smith (1995), is that the patient and the affliction are both in a context *saturated with meaning and order*, which serves to comfort the afflicted. The patient understands the affliction and the function of the healer in a certain way, as offered by the myths of his/her society, described by Smith (1995):

The therapeutic use of the society's myths recalls the victory of the primeval forces of creativity, order, and health over those of destruction, chaos, and disease, and serves to reassure the afflicted that their disease or disorder will be overcome just as the chaos and the darkness were overcome "in the beginning" (p. 56).

In this way, the healer provides the patient with a vocabulary for expressing the pain and chaos of the affliction. These languages and shared rituals and stories help us to live with the promise of psychic fulfilment through creative and expressive action - that is the conquest of evil and despair, according to Shorter (1996). Different cosmologies will provide differing language to describe the fundamental basis of the affliction, and the way to healing - just as the differing orientations within art therapy offer different languages to describe these. Thus, through the differing metaphors, the process of healing achieved through the art therapy is seen reflected in two differing cosmologies.

### **1.7.2 The Psychodynamic and Transpersonal Paradigms: Two Cosmologies of Healing**

Art therapy, being a young profession, has drawn its foundations extensively from psychoanalysis. Its theories and methods of practice are therefore based in that particular paradigm founded by Freud in the early 1900's. As our culture is primarily verbal, from the beginning, psychoanalysts have used the spoken language as their primary medium of expression (Wadeson 1987). There has, however been an opening in psychotherapeutic practice to explore widely differing forms of expression, for example psychodrama, poetry, play and art therapy (Dalley, 1984). In this way art widens the range of human experience by providing symbols (beyond words) which contain the power to evoke genuine emotions (Kramer, 1958). The similarity of art works to dreams has meant that the theories of dream analysis of both Jung and Freud could add interpretation and depth of understanding to the field of art therapy.

For the sake of this research, two main perspectives have been chosen to allow a comprehensive comparison of paradigms: Psychodynamic and Transpersonal.<sup>3</sup>

The psychodynamic discourse is represented by Naumburg's Dynamically Oriented Art Therapy (1987, 1966). Margaret Naumburg is recognised internationally as the pioneer and leading figure in the field of art therapy. She is a certified psychologist and practising psychotherapist, specialising in dynamically oriented art therapy, which means art therapy based primarily on Freudian understandings of psychological dynamics (Rubin, 1987). Naumburg believes that pictorial images can be used to facilitate the expression of inner conflicts in symbolic form which leads to the speeding up of the therapeutic process.

The Transpersonal perspective is described through Jung's psychoanalytic perspective (1960; 1964; 1966) and McNiff's art therapy perspective (1992):

Carl Gustav Jung studied psychiatry in Zurich in the 1900's. He developed the idea of the collective unconscious and archetypes through studying schizophrenic patients. A rift developed between him and Freud as they developed different ideas about the function of neuroses, dreams and symbols. Jung began to believe that there was a natural and proper path of development for each individual, thus believing that neurosis could be seen as a valuable signal which indicated that the person was straying too far from his own true path. Jung's later writings focused on alchemy and the process of 'individuation' as an essential spiritual journey (see section 5.4).

McNiff (1992) views art as helping the artists regain their 'lost spirits/soul' through creative self-expression, recognising the symbolic function of the art work as that of the shaman: "Shamanic images and patterns emerge whenever we engage ourselves in the therapeutic rituals of the arts in painting, drama, dance, song, and other media" (McNiff, 1992, p. 19). Shaun McNiff, is Professor of Expressive Therapy at Lesley College in Cambridge, Massachusetts, and the founder of graduate programs bringing the arts to psychotherapy and education. He is the author of several books, including *Depth Psychology of Art* (1989) and *Art as Medicine* (1992). As McNiff, uses the metaphor of shamanism in art therapy, Michael Harner's work will be used to describe the role of the shaman within different cultures. The shamans are "the keepers of a remarkable body of ancient techniques that they use to achieve and maintain well-being and healing for themselves and members of their communities" (Harner, 1990, p. xvii). Thus Harner and McNiff's ideas will be combined to describe the function of the metaphor of shamanism in art therapy.

A comparison of these two perspectives follows which is divided into five dimensions of art therapy: source of illness; aim of art therapy; process of art therapy; importance of the image; the nature of the therapeutic relationship and the role of the therapist.

#### **1.7.2.a Source of 'Illness'**

According to Naumburg (1987), fundamental thoughts, feelings, dreams, phantasies, fears, conflicts and childhood memories are stored within the unconscious. Thus, a trauma or difficult early relationship, results in a memory invested with a high level of emotional arousal. At the time of the trauma the emotion could not be expressed and was repressed into the unconscious. The memory (and more specifically - its emotion) cannot find expression and can, according to Naumburg (1987), reappear in the form of neurotic symptoms. Therefore, the source of illness according to psychodynamic theory is repression of emotions in the unconscious leading to neurotic symptoms.

Similarly, Jung describes neurosis as a defence against the disruptive inner activity of the psyche. The function of neuroses are attempts, "somewhat dearly paid for", to escape from the "inner voice" - or the internal guiding force which keeps the person on the path of individuation (Jung, 1960). Going one step beyond Freud, Jung described forces acting upon the psyche greater than simply those of the personal unconscious: thus symbolic events and images come from a collective origin, but are experienced individually, with an added dimension of profound spiritual significance derived from their deeply unconscious source (Rubin, 1987). This is the playground of the collective unconscious and the archetypes. Thus the 'source of illness' may not simply be within the realms of the personal unconscious and its repressed memories, but include the entire memory of humanity and the world through the collective unconscious.

McNiff (1992) states that "psychic illness is an alienation of soul and a possession of the psyche by preoccupations, obsessions, fears, anxieties, and other distractive conditions that are contemporary equivalents of the aboriginal 'evil spirits'" (p. 18). He subscribes to the view that the work of art is a metaphorical shamanic figure which appears to the artist in a time of need or suffering. This figure is concerned with the care of the soul of the artist. Shamanic cultures throughout the world describe illness as a loss of soul (Harner, 1990). "We do lose contact with its [the soul's] movements within our daily lives, and this loss of relationship results in bodily and mental illness, rigidification, the absence of passion, and estrangement from nature" (McNiff, 1992, p. 21). Thus, within the transpersonal perspective, McNiff's understanding of the source of illness, is described as the loss of the relationship between the artist and his/her soul.

### **1.7.2.b Aim of Art Therapy**

In psychoanalytic psychotherapy there are two main goals: Firstly, uncovering repressed material (presumably internalised conflicts that are causing the problems); and secondly, helping the patient to gain insight into his/her behaviour in terms of these formerly hidden ideas and feelings (Rubin, 1987). "The patient is faced with evidence of a concretized image of his [her] conflict released from the unconscious by his[her]... art work" (Naumburg, 1987 p. 2) and therefore finds the growing ability to contribute to the verbal interpretation of his/her own art productions. In this way the releasing of the unconscious through imagery is curative in both a *cathartic* and *communicative* sense (Rubin, 1987). *Cathartic*, meaning the release of the emotions of the conflict and *communicative* as the art creates the possibility of dialogue about the conflicts between the therapist and the patient. The patient is also therefore "freed from over dependence on the therapist, who withholds interpretation and thereby encourages the patient to discover for him[her]self what his[her] symbolic pictures mean to him[her]" (Naumburg, 1987, p. 3).

To begin with, Jung (1931, cited in Storr, 1983) states that he lets “pure experience decide the therapeutic aims” of any psychotherapy. He states that “the great decisions in human life usually have far more to do with the instincts and other mysterious unconscious factors than with conscious will and well-meaning reasonableness” (cited in Storr, 1983, p. 211). Beyond this however, the aim of art therapy is the creation of an active relationship to emerging fantasies and unconscious processes (Fierz, 1991). In this way a healing process can begin and eventually result in stabilising the psychic situation i.e. a balance being created between the unconscious and conscious dimensions of the psyche.

Art therapy's aim, according to McNiff (1992) is to establish a relationship between the artist and his/her soul, through the use of the spontaneously created images. “Images and artistic process are the shamans and familiar spirits who come to help people regain the lost soul” (McNiff, 1992, p. 17). Thus, the aim is for art to act as medicine to heal the soul, hence the title of McNiff's publication *Art as Medicine* (1992). This healing of the soul involves not the ‘casting out’ of what is ‘wrong’ within the psyche, but rather building a better relationship with ALL aspects of the psyche, using the metaphor of the shamanic figure within the art work. Thus, as both Naumburg and Jung agree, instead of eliminating ‘pathology’, the task is to get to know these negative aspects better and to minimise their unconscious and harmful expression. To Harner (1990), the shaman/healer figure, helps the patient to transcend their ordinary definition of reality - this includes their own definition of themselves as ill.

### **1.7.2.c The Process of Art Therapy**

“When the therapist convinces the patient that he/she accepts whatever the patient may express, the patient often begins to project in images that which he/she dares not put into words” (Naumburg, 1987, p. 2). In this way, the patient has crystallised his/her conflicts within the art work. Indeed, when the forbidden impulse (from the unconscious) has found such form outside the artist's psyche, a detachment from the conflict can occur - it is “out there”. This allows the artist to examine the problem with growing objectivity. Thus the artist is gradually helped to recognise that his/her creation can be treated as a mirror which can begin to reflect/reveal his/her own motives (Naumburg, 1987).

This relationship with the emerging conscious and unconscious fantasy images and the ego has been termed “active imagination” by Jung (Ryce-Menuhin, 1992). Artistic expression is one means of forming this relationship (Fierz, 1991). “A relationship is encouraged between the image and its maker, by actively stimulating imaginative inquiry and dialogue, the essence of ‘active imagination’” (Rubin, 1987, p. 98). Jung defines individuation as a person becoming a psychological “whole” meaning when his/her conscious and unconscious are in healthy balance

and communication. This process is facilitated through the 'active imagination'. Dream and art images can be seen as attempts of the self-regulating psychic system to restore the balance (Jung, 1943, cited in Storr, 1983).

The process of art therapy from McNiff's perspective involves the creation, or 'calling up' of aspects of the psyche in the form of shamans or helping figures, which aid the process of the artist forming a healthy, holistic relationship with his/her soul. "When the soul is in the process of ministering to itself, shamans and other imaginal person's appear and converge in a process... [called] art as medicine" (p. 18). Thus, McNiff believes that art therapy can "take us into the primary sources of sacred and psychological experience" (p. 19), if we allow the shamans and spirits to emerge from the art and images created. Indeed, the shaman is known for his/her ability to mediate and travel between the spirit world and the 'lived' world of his/her community. The shaman uses his/her travelling to the spirit world "to heal a patient by restoring beneficial or vital power" (Harner, 1990 p. 21) and by putting them "into a healthy equilibrium" (p. 44). Thus, the process of art therapy is one of developing relationships to different (both positive and negative) aspects of oneself/psyche in an open and creative way. Indeed, as McNiff (1992, p.1) states: "Creation is Interactive" - the arts emerge spontaneously as remedies to the many illnesses associated with the loss of relationship with the soul.

#### **1.7.2.d Importance of the Image**

Both Freud and Jung had given recognition and importance to imagery and its role in psychotherapy - especially dream imagery. The distinction between their two theories are important to note: "Freud treated the dream, the fantasy, or the unconscious factor [in an art piece] as a puzzle to be solved and explained in terms of psychoanalytic theory, whereas Jung attempted to relate to the unconscious image as an entity in its own right" (Rubin, 1987, p. 94). Thus the importance of the image, according to Naumburg (1987), centres around her , psychodynamically oriented concept of 'pictorial projection'. This is based on the tenet that "every individual has a latent capacity to project his/her inner conflicts into visual form" (p. 1). This differs from Jung's idea of the art piece having meaning *in itself*, linking to both the personal and collective unconscious realms. It is in this way that art cannot merely be seen as a screen of projection which could take any shape - there seems to be an eruption into the consciousness of a specific shape that through symbolic images, adding understanding to the artist's psychic life process. Jung speaks about his methodology for taking into account all the various aspects of the dream - note its parallel relationship in understanding an art image:

To understand [the dream/ the art work] you must examine it from every aspect - just as you may take an unknown object in your hands and turn it over and over until you are familiar with every detail of its shape.  
Jung (1964, p. 28)

Thus, Jung gives absolute authenticity to the image, rather than dismissing it as an expression of pathology or unconscious defences. It is in the getting to know that art work intimately that symbols appear which can begin to relate to the artist. At this point, Jung's difference between the *sign* and the *symbol* will be highlighted: Jung saw signs "as images which can be shown to refer to discoverable and specific events or fantasies in an individual's past - the repressed material of psychoanalysis" (Rubin, 1987, p. 98). The symbol, on the other hand, represents that which is ineffable i.e. that which defies complete or precise verbal description.

The importance of the image is central to art working as the medicine of the soul (McNiff, 1992). "The image is a guide who goes ahead and initiates changes, which we internalize through reflection". In this way the image is metaphorically given a life of its own, with the best interests of the artist's soul motivating its creation as a form of 'medicine'. McNiff calls the image/art work a shaman, an angel, a messenger - all invested in the healing process of the soul. Thus, the art work/shaman accesses a nonordinary reality to bring back healing - it is the mediating object/person between the participants inner and outer world (Schaverien, 1994). In this way, the image is far more than a projection of unconscious aspects of the psyche, it becomes a 'healer' in its own right, exerting a positive force upon the artist who, helped by this metaphorical shamanic figure, can re-establish a fundamental connection to him/herself. Thus, McNiff (1992) writes that the art works are "ensouled objects or beings who guide, watch and accompany their makers" (p. 3) - as well as aid their healing process.

#### **1.7.2.e The Nature of the Therapeutic Relationship and the Role of the Therapist**

"The art therapist does not interpret the symbolic art expression of his[her] patients, but encourages the patient to discover for him[her]self the meaning of his[her] art productions" (Naumburg, 1987, p. 2). The therapist uses techniques such as free association and recovery of the mood or circumstances under which the designs were made, to encourage the patient. For Naumburg, the role of the therapist is to see the patient's art as a form of "symbolic speech" (Rubin, 1987). The therapeutic relationship is based upon the patient being able to express him/herself as freely and as openly as possible. The therapist and patient then work together to understand what is interfering with the patient's ability to function more effectively in his/her life - usually the discussion focuses upon the patient's internalised conflicts. An important tool in this type of treatment is *transference* within the relationship (Rubin, 1987). According to Teyber (1988, p. 148), transference occurs "when emotional reactions that actually belong to a person in the client's past are inaccurately *transferred* to the present relationship with the therapist". This transference can be used by the therapist to help the patient identify distorted perceptions based on unresolved conflicts from the past within the safe therapeutic relationship.

Within Jungian psychoanalysis, Fierz (1991) also describes the transference relationship being present in art therapy and states that it may be represented symbolically through the active imagination of art works. Indeed, according to Rubin (1987), the creation of an art work gives more freedom to the therapist in terms of lessening the transference and thereby simplifying the psychotherapeutic role. Instead of the relationship depending solely on confrontation - setting the scene for the play of transference - the relationship takes place partly through the art work, which can be variously described as "a buffer, filter, screen, or container" (Rubin, 1987, p. 99).

The Jungian analyst works on two levels of communication described by Stein (1991): The concrete communication - for 'the world out there' involving, for example, setting up the analysis - and the symbolic communication which occurs within the analysis. Within the realm of this symbolic communication, Jung (1931, cited in Storr, 1983, p. 211) states: "Here we [analysts] must follow nature as a guide, and what the doctor then does is less a question of treatment than of *developing the creative possibilities latent* in the patient himself". Thus, the role for the therapist is to help create a bridge between consciousness and the unconscious (Naumburg, 1987) through this symbolic communication.

Within the Jungian transpersonal view of art therapy, the therapeutic relationship allows both the patient and therapist to express associations brought up by the art work, and then to offer interpretations through a dialogue which opens their understanding of the art. This is very different from using the patient's associations in a reductive way, which may lead to the pathologizing of the image by treating it as a symptom (Rubin, 1987).

McNiff describes "the best medicine he can offer" as being "a sense of purpose, the feeling that what he[she] is going through may contribute to the vitality of the community" (1992, p. 25). In this way, the role of the therapist is to encourage the artist by describing the difficulties of the healing process as having meaning not only personally, but in a broader context as well. He goes on to explain that the concept of therapy "is transformed by viewing the efforts of patients and therapists as expressions of the soul's process of ministering to itself" (p. 26). Thus it is through the relationship between the therapist and the artist that healing can occur - in much the same way as the relationship between the creative image/shaman and the artist allow the soul to heal itself. McNiff describes the role of the therapist as "making contact with as many aspects of the person's [artist's] presence as possible" (p. 22). In this way, "when working with a person's image, the therapist focuses on the engagement of the different 'persons' of the image" (p. 4). Thus it is the therapist that, when the artist begins to discover the art work, can identify the differing aspects of the artist that appear through the image. This is done by the therapist

knowing the artist's different aspects well enough to help the artist engage them through the image, to begin the process of "art as medicine".

Johnson (1990, p. 46) parallels the role of the shaman to that of the art therapist as both "help patients regain their lost spirits through creative expression". Thus, as McNiff (1992) uses the metaphor of the shaman to describe the *art work's* healing capacity, so Johnson (1990) describes the *art therapist* metaphorically as a shaman. The healing powers of the shaman is his/ her ability, on a deep level of consciousness, to convince the patient that another person is willing to risk him/herself to heal that patient... showing that, as Harner (1990) writes "caring and curing go hand in hand". Thus, within the transpersonal perspective of art therapy, the metaphor of the shaman - used to describe the ability to mediate between the dimensions of the psyche - plays an important part in describing the healing process of art.

### **1.7.3 The Potential of Art**

**Life, the raw material, is only lived in *potentia* until the artist deploys it in his/her work.**

Lawrence Durrell (1957)

"A person... cannot be adapted solely to a social and cultural world but is always moving beyond the boundaries of that world, focusing attention on a synthesis evidenced by creative acts that embody both personal fullness and freedom" (Shorter, 1996, p. 58). Within the transpersonal perspective, it can be understood that beyond the boundaries of this world lies the implicate order, the realm of basic wholeness where healing potential exists. This is the world where shamans visit to access healing for their patients, this is the world that is accessed through works of art - often within the ritual context of art therapy.

The therapeutic potential of art has long been known. An artist may feel a release of emotion after drawing or creating some form of art, he/she may experience a feeling of having captured a part of him/herself within the art work. These experiences are common because art is an expression of the soul - an expression of the essence of being human and therefore embodying the difficulties, paradoxes and anxieties as well as the joy and fulfilment of being in this world. This deep expression of personal being has its roots within the implicate order, the giant holomovement allowing the unfoldment of the world as it is now. Art cuts through the boundaries and illusional blindness of this state of consciousness to access the divine Ground, as Huxley (1947) puts it. This Ground is always 'tending towards wholeness' i.e. holotropic (Grof, 1988) - allowing healing to occur where necessary. This is the fundamental-meaning behind the projected dualisms and holographic eruptions of the psyche: the healing and the learning must continue, allowing a person to continually evolve to greater potential, and discover fewer

limitations. Art allows this access to the implicate order, the divine Ground. It allows the artist to understand through a multistate perspective, the fundamentals of themselves - aiming for wholeness. Art is therefore seen as the shaman which can traverse between the orders to bring back healing for the artist (McNiff, 1992).

Aldous Huxley states that within the perennial philosophy of all the mainstream religions, there is the principle of the personal soul being our link to the divine Reality. Art is the path through which these two aspects (the personal and the spiritual) can yet again become one. In this function art allows the accessing of the implicate order, through the explicate order, thereby creating the potential for healing, which is the aim of art therapy.

## **1.8. CLAY SCULPTURE AS A FORM OF ART THERAPY:**

**In the Beginning, God gave to every people a cup of clay, and from this cup they drank their life.**

Proverb of the Northern Paiute

There are many different forms of art therapy and each use different types of creative materials. Some of the art forms include: painting, drawing, collages, poetry and performance art. This research focuses on the use of claywork in art therapy. The properties of clay such as its flesh-like pliability, and the eventual three-dimensional creation, make it extremely affective as a medium suitable for art therapy. The making of sculptures out of clay has been used successfully by several art therapists, the literature of which is summarised in the following section. This review of the literature will include their observations of the medium of clay and its effectiveness with various patients therapy processes. The review is then followed by a detailed description of a particular method of art therapy using claywork, outlined by Edwards (1994a). Different aspects of this method have been researched previously at Rhodes University, Grahamstown. This literature will then be summarised in the final section of this chapter.

### **1.8.1 Literature on Claywork**

Nez's (1991) article explores the use of clay in art therapy as a means of treatment for an adult survivor of childhood abuse. He describes archetypal psychology as "turning to the 'poetic' imagination and its expression in fantasy, dreams, myths, art, and culture as a means of understanding the [archetypal] process of the psyche" (p. 123). Being able to pound the clay encouraged the patient to a more spontaneous expression allowing a great release of anger. "The act of forming the clay put her in touch with primitive and intimate physical sensations and emotions" (p. 125), which facilitated her healing process. The art therapy thus validated and gave her insight into her psychic complexes, while creating a space to deal with the primitive emotions around the abuse. Her exploration and connection with various archetypal figures allowed her to transform her need to defend against the threat of the abuser, allowing healing to begin to occur (Nez, 1991).

Henley's (1991) article explores "facilitating the development of object relations through the use of clay in art therapy" (p. 67). This involves the development of object relations using art therapy and art education with three young adults. Clay was used to aid sensory stimulation and redirect anger and aggression, as well as allow personal exchanges between the participants. The clay was used extremely successfully in one case to modify regression, by allowing infantile affect to be explored through the constructive means of art creation.

Fierz (1991), a psychiatrist and Jungian trained analyst describes the use of sculpture in the treatment of psychosis. He states that Jung has "shown that an active relationship to emerging fantasy can assist the healing process in a person and stabilise the psychic situation" (Fierz, 1991, p. 365). In this way, he asserts that artistic expression through the medium of sculpture would activate the patient's 'active imagination' and would therefore lead to a stable psychic situation by creating a healthy balance between the conscious and unconscious aspects of the psyche. Fierz discovered that patients could rediscover their inner equilibrium and therefore find new attitudes to themselves and their world through the act of producing a sculpture.

With this framework of claywork research, focus will now shift onto the art therapy method used in this research.

### **1.8.2 Edwards' Claywork Method**

This claywork method has been developed by Edwards (1994a) for nearly twenty years, through many sessions of art therapy, within group workshops and individual therapy sessions. This method has evolved into a set of procedures which are outlined in detail below:

In preparation for the claywork session each sculptor was given a 40cm x 60cm board, a 5 kg block of potter's clay and a container of water. The instructions given to the group by Edwards, the facilitator, highlighted the fact that they need not achieve a work of art that people will admire, but instead could begin by playing with and exploring the clay. They should remain open to the concept of the "inner sculptor" who may form the clay in ways that they may not consciously understand - hence the phrase "let your hands do the talking". Value judgements about the sculpture will only "get in the way of the organic flow of working with the clay" (Edwards, 1994a, p. 4). Sometimes people make something that they really dislike - they are encouraged not to destroy it, but rather to find its natural place on the board. There is often an inner sense that "the work has been done" and that the sculpture is finished (Elliott, 1993, p. 39).

The sculptures are left to dry for a few hours and then the next step occurs:

The exploration of the sculpture usually takes the form of a 'facilitated dialogue' between the sculpture and the sculptor. "The main aim is to let the sculpture speak to the one who made it, since it is a part of themselves that is largely or completely out of awareness, not yet articulated in word or even form, that has taken shape in the moulding of the clay" (Edwards, 1994a, p. 11).

In the 'facilitated dialogue' stage, "the first step is to help the sculptor to re-evolve the feeling quality while making the sculpture, by asking him/her describe the process of making the sculpture" (Edwards, 1994a, p. 8). At this point, the facilitator focuses the sculptor on the

“aesthetic, kinaesthetic and emotional qualities” of the creation process (p. 9). The sculptor is asked at this point to give their response to the sculpture as a whole - what they feel about it.

The sculptor is invited to explore the figures in the sculpture, individually if necessary, and in detail, starting wherever he/she likes. The aim of the exploration is to “elicit the sculptor’s own words” and “to encourage the sculptor to amplify or deepen what has already been said” (p. 9). The relations between figures on the board and the placing of the figures on the board are aspects of the sculpture which can be pointed out to the sculptor to further his/her verbalisation. The facilitator invites the sculptor to talk about his/her emotional response, physical feelings and evaluative responses to their sculpture. Thus the meaning of each piece emerges as much as possible in the participant’s own words (Elliott, 1993).

In working with certain pieces, the sculptor will be encouraged by the facilitator to get in touch with their ‘body felt sense’. Often the body felt sense will “throw up a word in a way Gendlin describes and the word will tell us about the piece” (Elliott, 1993, p. 43). The facilitator’s aim is so that “the figures on the board each stand out meaningfully and the relationships they have with each other are also clear” (Edwards, 1994a, p. 12). The facilitator usually asks the person at the end: “is that a good place to finish?”, inviting them to see if there are any other parts that need exploration.

### **1.8.3 Research using Edwards’ Claywork Method**

The following research has been conducted at Rhodes University, based upon the experiences of students doing art therapy with claywork through Edwards’ method as described above.

Franke’s (1992) unpublished research “Claywork and the Creation of Meaning” explores parallels found between Gendlin’s theory on ‘focusing’ and the experiencing of emotion through art. Gendlin (1980) states that emotions are located physically in our body - and when expressed verbally or intellectually, lack their true complexity. Thus the dialogue “which moves from the inner self to the artistic medium and then back to the creator again” (p. 26) - is then experienced in the organismic whole of the body physically - the ‘bodily felt sense’ is central to this process of self-discovery. The objectification of emotion and cognitions occurs through the artistic medium - the sculpture was seen as their manifestation. Each time an objectification resonates with what is truly lived in the participant’s body, a self-exploratory step is made and something changes, stirs, shifts, surfaces (Gendlin, 1980). ‘Focusing’ was used to follow the bodily sense and feeling that could depict the deeply seated inner truths through the sculpture. Franke (1992) recognised that verbal expression and thought involve intellectualisation which is devoid of ‘feeling’, thus

working with the clay always involved checking on the 'bodily lived experience' (p. 34) to be true to the feelings involved.

Elliott's (1993) unpublished research, "Unconsciousness to the truth: an Exploration with Clay", focused on the clay sculpture's ability to access the inner world of the sculptor's psyche. She uses Jung's concept of symbolic communication to explore how the conscious and the unconscious are bridged through the image contained within the sculpture. Elliott (1993) describes how, "as the individual is confronted with 'hidden truths', and thus comes closer to his/her true nature through the medium of clay, a journey of self-discovery is facilitated" (p. 29). Thus, she concludes, self-exploration and growth occur through the creative process of claywork.

Earlier unpublished research by Diers (1995) describes the process of claywork and facilitation by outlining general principles of art therapy deduced from such theorists as Naumburg (1987), Case and Dalley (1984), Dalley (1984), McNiff (1992). She focuses upon the sculpture being a mediator between the conscious and unconscious aspects of the psyche, being able to lead the artist into his/her unconscious dimension. This expression uses images rather than words, which implies that more unconscious aspects can be 'brought to the surface' of conscious awareness in symbolic form. In this way, according to Diers, the art work can be seen as a mirror for the artist - the aspects of his/her psyche become visible through the sculpture, and can therefore be used therapeutically - allowing long-term psychological changes to occur. Beyond this however, the research which focused on two claywork experiences, began to describe the more 'spiritual' or transpersonal aspect of the participants' experiences. This went beyond the idea of the sculptor projecting unconscious issues into the sculpture, a deeper understanding was needed beyond the scope of the psychodynamically oriented view of art therapy that this research was based upon. Manipulation i.e. rearrangement or destruction of the sculpture is described as enabling deeper meaning to emerge for the sculptor and thus enhancing the healing affect of the experience. She then looked at this process in terms of performance art and ritual, where ritual creates a 'sacred context' in which the sculpture can allow transformation of the artist to occur.

Gothan (1998) focused on developing a set of principles for the effective facilitation of psychotherapeutic work with clay sculpture. Using a single in-depth case study, and working with the facilitator, Gothan analysed the interactions between the artist and facilitator - dividing the process into four particular phases. Each of the phases are then described and explained in terms of how they add to the deeper meaning and understanding of the claywork. Gothan's case study, beyond the development of principles of facilitation, described both the personal and transpersonal dimensions of her participant/sculptor's experience. In this way, her research

provided valuable data exploring the extent to which the clay sculpture emerges saturated with meaning, within the context of Edwards' claywork method. This research allows a deeper understanding and a further example of the holographic nature of the sculpture's emergence.

#### **1.8.4 Summary of the Literature on Claywork**

**For I remember stopping by the way  
To watch a Potter thumping his wet Clay:  
And with it's all-obliterated Tongue  
It murmured - "Gently, Brother, gently, pray".**  
The Rubaiyat of Omar Khayyam

From the above literature on claywork, certain principles about using this medium for art therapy have become evident. Firstly, the clay is a good medium for the expression of emotions, such as anger - where the clay can be pounded or thrown and yet retains a shape. Secondly, the clay is seen as a mediator between the conscious and unconscious aspects of the sculptor's psyche - an intermediator which allows expression of repressed emotions, ideas or experiences without the sculptor's conscious censoring of them. The expression of these come into a vivid, three-dimensional art work which can be manipulated, thereby adding a greater degree of involvement for the sculptor with the art work. Thirdly, the transpersonal aspect of art therapy has been recognised. The clay sculpture has been seen to access knowledge which is beyond the personal conscious or unconscious of the sculptor. This emergence of the sculpture which is embedded with both personal and transpersonal meaning for the sculptor is best described in holographic terms - an eruption of the implicate order into the explicate order, laden with meaning. It is thus within this perspective that the present research goes beyond the previous claywork literature, to include a transpersonal/holographic paradigm.

# CHAPTER 2

## CHAPTER 2

### 2. METHODOLOGY

#### 2.1 Research Questions

1. The overall aim of the research is to examine different hermeneutic perspectives on art therapy with clay sculpture in terms of how well they open up and do justice to the experience of the sculptor and the nature of the overall process.

Within this general aim, there are two particular goals:

- 1.1 To examine to what extent the holographic paradigm, in comparison to other perspectives, allows a deeper access to, and understanding of, transpersonal themes and processes;
  - 1.2 To examine the extent to which processes within claywork can be understood as ritual activities;
2. In order to examine these questions, the study will make a detailed examination of a single clay sculpture session, specially selected because the material seems to lend itself to interpretation within a transpersonal perspective. This will take the form of an examination of:
    - 2.1 The sculptor's experience of making the sculpture and working with it in the facilitated dialogue;
    - 2.2 The nature of personal meanings that emerged for the sculptor from the claywork session;
    - 2.3 The relationship between those personal meanings and the sculptor's life history and current situation.
    - 2.4 A hermeneutic exploration of the material in terms of concepts implied by the central themes.

## **2.2 The Phenomenological - Hermeneutic Approach**

This research is a phenomenological-hermeneutic case study of a student in her early 20's who will be referred to as Jane. The research focuses on a single claywork session within the context of art therapy in the discipline of transpersonal psychology.

The phenomenological approach has as its central tenet the importance of staying with the phenomenon, or experience, being researched, thereby not imposing any preconceived ideas on our understanding, but rather staying open to the experience and thereby allowing it to reveal its true nature to us. Phenomenology necessitates the 'bracketing' of assumptions by the researcher, so as to be true to the data gathered. According to Edwards (1998) this is essential especially when approaching experiences that are culturally unfamiliar - such as experiences which could be investigated beyond the scientific materialist paradigm. Indeed, Grof (1990b) reminds us:

A true scientist does not confuse theory with reality and does not dictate what nature should be like. It is not up to us to decide what the human psyche can do and what it cannot do, to fit our neatly organized preconceived ideas. *If we are ever to discover how we best co-operate with the psyche, we have to allow it to reveal its true nature to us* (p. 19).

As an approach to the studying of the human psyche this principle is essential, as it allows us to remain open to whatever is significant for a comprehensive understanding of the phenomenon (Knight, 1997). Within the phenomenological case study the experience of the participant is described as accurately as possible "in a manner that faithfully portrays the phenomenon as it is lived, and which articulates and explicates its psychological dimensions" (Edwards, 1997). In this way Husserl's (1970) dictum "Back to the things themselves" captures the principle of phenomenology - highlighting the need to keep close to the participant's lived experience.

However, according to Packer and Addison (1989), the use of phenomenological descriptions do not always provide accurate insight into the lived experience. This is where the hermeneutic approach adds an essential dimension to the research. "Hermeneutics... moves beyond phenomenological description in that the goal of hermeneutic research is the *interpretative-dialogue* between the phenomenological description of the lived-experience and the existing theoretical conceptualisation" (Knight, 1997, p. 141).

This interpretative process used in hermeneutics makes use of existing literature that acts as a hermeneutic lens through which the lived experience can be viewed and a deeper understanding of the phenomena may be obtained (Edwards, 1993). Thus, the hermeneutic case study, according to Edwards (1998), is a type of *descriptive-dialogic* study in which existing theory is

appropriated as a means of revealing the psychological dimensions of an experience that is being investigated.

Insofar as the new data can be comfortably accommodated within, and more deeply understood in the light of existing theory, it serves to validate it. In addition, the data may well bear on the theory and call for its revision or extension (p. 103).

This process of data and theory being able to enter into dialogue forms the *hermeneutic circle*. In this way a deeper understanding of the phenomenon may occur, by viewing the data through various 'theoretical lenses'. Thus the theory is not treated as fixed and absolute, but rather as useful or useless. Thus this research was directed by using Edwards's (1997) form of questioning when existing theory and new case material are put together: "*Does this theoretical lens deepen our understanding of the dimensions of this experience, or does it diminish, obfuscate or violate it?*" The process involving the hermeneutic circle begins as the theoretical framework helps uncover deeper meanings of the data, and then, in turn incorporates the new data into itself. Knight (1997, p. 142) highlights this interpretative process which is not primarily concerned with the understanding of the phenomena "but rather is concerned with rigorously developing and testing existing theory, a process known as 'the hermeneutic dialogue'". The final links of the hermeneutic circle aid the final step of checking the validity of the theoretical lenses themselves - the case material should be used to critically assess the validity of the conceptual structure of the hermeneutic lenses being employed. Indeed, the existing literature, which has served as the hermeneutic lens undergoes evaluation and possible modification through dialogue with the case data (Packer & Addison, 1989). In this way follow-up research may be aided by an account of what theoretical hermeneutic lenses were useful to access the data and which were unable to add to further layers of meaning.

### **2.3 The Case Study Research Method**

One way of working in the phenomenological-hermeneutic approach is by using the case study research method. This is where one case is studied in depth to allow generalised principles to emerge which will further this particular area of research. In case study research there is no single method with rigid steps that can be applied to all studies - as Edwards (1993) states: it is impossible to translate case study research into a 'cookbook' formula. Thus this is a unique method that has had to be devised to suit this particular phenomenon under investigation. There are, however, guides to the structure of such case studies (Edwards, 1996; Rogers, Brown & Tappan, 1994). This research has been guided by the principles outlined by Edwards (1998).

The case study research method has come to be recognised as an important research tool in the social sciences, and more specifically, within the discipline of psychology (Edwards, 1993).

The case study involves a focus on a limited number of units of analysis (often only one), which

allows accurate and detailed descriptions of the phenomenon being researched. Later, these descriptions are then worked into a conceptualisation that embodies general principles (Knight, 1997). Thus from a single case study, generalised principles can be generated in an inductive process. This is only achieved comprehensively when remaining as close as possible to the context in which the phenomenon occurs (Edwards, 1998).

Within psychology and psychotherapy, the single participant case study has yielded a vast amount of research and general principles useful for the furthering of the discipline (Edwards, 1993; Giorgi, 1970). Indeed, Bromley (1986, p. ix) states: "The individual case study, or situational analysis is the bedrock of scientific investigation".

#### **2.4 The Research Context**

Jane, the participant of this research, was a fourth year psychology student in her early 20's. Her family lives in Botswana, where she spent her most her life including her school years. She studied her undergraduate degree at Rhodes and was accepted into the fourth year (Honours) course. The Transpersonal Psychology Course takes place as one of the Psychology Honours papers at Rhodes University in the Eastern Cape. This course serves as an introduction into the methods and experiences involved with Transpersonal Psychology. The practical component of this course took the form of a weekend at a quiet Eastern Cape seaside hamlet. Under the facilitation of Professor Edwards, the class participated in forms of dance, movement, music and art therapy. The claywork session was completed by each member and their work was facilitated by Edwards. This course has been run for almost two decades by Edwards and many hours of audio and video tape footage of the claywork sessions have been collected. This material forms the video archives from which Jane's experience was selected.

#### **2.5 The Collection and Selection of Case Material**

There were four data sources: the archive material with a video and recorded audio-tape of the claywork session; a written experiential report on the transpersonal weekend experience; and an interview with Jane.

Heeding Edwards' (1993b) advice, steps were taken to ensure the validity of the data collection, data reduction and data interpretation: During data collection the raw data was kept "free from bias and selection effects" (p. 19). This was done, for example, by obtaining as many accounts of the participant's experience as possible; by avoiding leading questions or setting up a situation with strong demand characteristics in the interview and by making sure that information gathered (from self reports) seemed reliable and honest.

### **2.5.1 The Archive Material**

This particular claywork session was obtained from Edwards' large archive of video and audio-tape footage of such sessions. There is good-quality video footage and audio-tape recording of Jane's claywork session. Edwards has collected this transpersonal weekend material for a decade and the archive contains the videos of the experiences, as well as the documentation for permission and conditions of use for the material signed by each student.

### **2.5.2 The Selection Process**

Edwards suggested four recent claywork sessions which he felt depicted rich psychological experiences suitable to be the subject of this research. The researcher viewed the four sessions and found two which had immediate impact on her. Both these claywork sessions displayed a profound level of depth and the experiences seemed to have a significant impact on the participants. The participants were approached at this stage and both were open to their sessions being used for this research.

The participants were selected through their deep experiences and open participation in the claywork sessions. One requirement in choosing these participants was that they reported feeling a positive effect from their session, feeling that a new aspect of themselves had been 'revealed' through their sculptures. The other requirement which was fulfilled was that the participants should have the "ability to provide a psychologically rich and articulate account of their experience" (Edwards, 1993, p. 11). Thus the participants were chosen as they could articulate their experience well, allowing the researcher to be able to enter into their lived experiences of the sessions. Being fourth year Psychology students, the participants could supply a description of their experience on a deep level, and within the discourse designed to express psychological states and the meaning behind them. Thus with their naturally intuitive sensitivity to their own experiences as well as their knowledge of psychology, it seemed appropriate to make their experiences the focus of this research.

The two videos were then viewed several times for the researcher to 'get a feel' of the issues and emotions involved. While watching the video-taped sessions, the researcher made notes of possible emerging themes and main phases within the sessions, using the notes to provide summaries of the experiences. The audio-taped versions of the sessions were listened to numerous times as the video recording's sound quality was not as clear.

### **2.5.3 The Transcription Phase**

The audio-tapes were then transcribed verbatim for two reasons: firstly, to maintain a high level of validity throughout the research by remaining close to the participants' real words and thereby

arriving at an accurate description of their claywork experiences, and secondly to have the written transcriptions to refer to, instead of having to continually check back to the video. The researcher found that through transcribing the claywork experiences, her understanding of the meaning of the sculptures for both the participants became deeper.

#### **2.5.4 The Experiential Report**

Part of the Transpersonal Psychology course work was to write an experiential report of 15-20 typed pages about the weekend. In the course outline the students were urged to keep a diary and “record your experience of the workshop as well as reflections and dreams”. The instructions were as follows:

*“In your report, you should aim to provide a phenomenologically faithful account of actual experiences as well as develop an articulate psychological understanding of them. You can organise the material in whatever way best suits your exposition and you are not expected to write about everything you experienced during the workshop.”* The students were advised to use one of the following as the basis for their report: their claywork experience; the breathwork experience or *“one or more personal, interpersonal or transpersonal issues in your life that came into focus during the workshop. Go as deeply as possible into the issues you choose”*. (See copy of instructions in Appendix A). The reports of the transpersonal psychology weekend included a description of the claywork process and the self-revelatory aspects which related to the story of both the participants' lives. This experiential report has been excluded from the appendices in order to preserve the participant's confidentiality, but was comprehensively summarised to form the Narrative Synopsis (see section 2.6.2).

#### **2.5.5 The Interview**

The follow-up interview took place 2 years after the claywork session. This retrospective account was invaluable as it allowed the claywork to be seen within the broader scope of the participant's life. From this perspective the claywork's effect highlighted issues that could be discussed in a far larger context. The interview was relatively unstructured and focused upon what she could remember from the claywork session. Although unstructured, the researcher encouraged Jane to speak about her life both at the time of making the sculpture and at the time of the interview, linking ideas from the sculpture, her past and her present situation. Through this process issues and ideas linking her report and her present lived experience could be discussed and clarified.

Examples of questions asked in the interview:

*How do you feel you lacked, because of the distance in the relationship between you and your mom, when you were younger?*

*And when you get lost what kind of emotions are involved with that?*

*In what way [has that attitude caused problems]?*

*Ok, there are a whole lot of things in here...how are you doing?*

*Do you feel those qualities within yourself?*

Often, simply reflecting what Jane said in the form of a question deepened the understanding of her experience:

*You say that you are 'building up from there'?*

*To "open up" in what way?*

*So he has disappointed the whole family?*

Following Edwards' (1993) suggestion, the questions that were asked were designed to deepen access to the participant's experience as well as focus on those aspects of the experience that were relevant to the research. In this interview, the broader context of the participant's life which could inform the claywork process and insights was revealed, allowing the researcher a more accurate and in depth understanding of the participant's lived-experience. The interview took place within a private counselling room and lasted 50 minutes.

As the interview was semi-structured and the participant could not remember specific details about her sculpture experience, the researcher was satisfied that there was no significant pressure to focus only on the positive effects of the sculpture work which may have lead to a selection bias of life events told by the participant. The verbatim transcript of the interview is included in the appendix for further validation (See Appendix B).

## **2.6 The Procedure of Data Reduction**

### **2.6.1 Life History Synopsis**

A third interview with Jane was attempted to consolidate her life history for this research, however she and the researcher lost contact. This is a brief summary from the information available:

- Born in Namibia
- Age 7: Jane went to boarding school, away from home.
- Age 18: Jane finishes her schooling.
- Age 22: Jane does the Rhodes University Psychology Honours course and the Transpersonal Psychology workshop with the claywork session.
- Age 24: Interview for this research in Grahamstown.
- Age 25: Jane and Researcher lose contact.

### **2.6.2 The Narrative Synopsis**

At this stage of the research, the researcher was still planning to use the claywork experiences of TWO participants. Narrative synopses of both experiences were written, before the decision to focus solely on Jane's was taken.

The process of data reduction involves the reduction of the data from a vast amount of information from both participants' sessions into two concise, yet comprehensive and manageable forms. Three points should be kept in consideration (Edwards, 1993):

(1) The method should be useful in advancing the researcher towards achieving the research goal; (2) Methodological rigour must be maintained so that the researcher remains faithful to the participants' claywork experiences; (3) The data reduction phase must be free from selection bias which could involve the omission of aspects of the material which might be problematic for theory - this could seriously decrease the validity of the research.

Keeping the above in mind, the raw data based upon the transcriptions of the claywork session were reduced through firstly reading each transcript over repeatedly in order to gain an overall perspective. Then the transcripts were summarised into two *extended synopses*, taking care to keep key words or phrases that best described the claywork experiences (Knight, 1997). This was then used to form two third-person narrative synopses, which described their claywork experiences as truthfully and as accurately as possible. The construction of the synopses were derived by: becoming familiar with the material (Edwards, 1993); disregarding repetitious or irrelevant data (Hattingh, 1994); grouping thematically similar material from all the base data together (Edwards, 1993). The aim of the synopses were to give a narrative description of the processes that the participants each went through so that a reader knowing little about claywork could gain knowledge (and 'a feel') of the experiences. This was done with the aim of "the [narrative] synopsis providing readers with concrete examples that reverberate with their own lives" (Fisher & Wertz, 1979, p. 143). In Jane's narrative synopsis information from her experiential report was used twice to clarify specific aspects of her claywork experience. At this point, after having made the narrative synopses of the TWO claywork experiences, the researcher realised that beginning two intensive case studies would be beyond the scope of this research. It was decided that Jane's experience would be used to form the single participant case study. In this way, the researcher could focus upon and do full justice to her experience. Jane's narrative synopsis is presented in Chapter 3.

### **2.7 Emerging Themes**

The data was read and reread to ensure that the researcher grasped the issues and various aspects of Jane's experience as comprehensively as possible. As Knight (1997) points out, this

term "reading", as it appears in hermeneutic methods, refers to more than just a superficial reading of words, but rather a 'full immersion in the data'. Through the careful study and understanding of the case material certain recurring patterns began to emerge from the data. During the process of identification of themes, focus was placed upon the recurrent issues that were raised during both the claywork and the interview. For instance, Jane stated that she had been born prematurely and felt that she must not have been ready to leave her mother. This is echoed her description of having to leave for boarding school at an early age and feeling again that she was not ready to leave. These memories are clustered around the theme of Jane's lack of nurturance due to premature separation with the mother figure. It was in this way that a number of themes were developed to be useful in understanding the phenomenon being investigated.

According to Edwards (1998, p. 52), "the argument through which the material is linked to the existing theoretical discourse needs to be tight and rigorous". For the validity to the research to be maintained this connection between the theoretical framework and the case data had to be discussed extensively through supervision and a number of options were considered and tested for their ability to add to the depth of understanding of the data. The data interpretation thus followed a "rational and logical chain of reasoning to link the conclusions to the data" (Edwards, 1998, p. 20).

Using this method two 'domains' of theory began to emerge as lending themselves to deepening our understanding of the raw data: the Archetypal Transpersonal domain and the Psychodynamic/Cognitive domain. The experience of the claywork could be described using these two domains. The next step was to specify within each broad domain *what specific section* of the theory-base could be used. This required studying the relevant literature in each domain to be able to find sections that were valuable to deepening our understanding of the art therapy experience. Thus after extensive reading of and immersion into the raw data, each domain began to develop a focus area: In the Psychodynamic literature Young's Schema-Focused Cognitive Therapy (1990, 1994) and within the transpersonal literature, Knight's (1997) concept of Transpersonal Feminism seemed particularly relevant. Thus, the literature of transpersonal feminism and schema-focused cognitive therapy will be used as hermeneutic lenses through which deeper implications of Jane's claywork experience will be accessed as they provide different psychological perspectives of the same data. Each different lenses of meaning highlights certain aspects of the participant's experience. In this way both 'Hermeneutic Keys' open up deeper dimensions of the data. After intensive discussion through supervision, the works of Young (1994) and Knight (1997), became the hermeneutic lenses through which Jane's claywork experience would be viewed. The appropriate selection of hermeneutic keys or

lenses is critical as these need to furnish an accurate understanding of Jane's claywork experience without imposing the theoretical discourse onto the case material.

Once the two appropriate Psychodynamic/Cognitive and Transpersonal Feminism hermeneutic lenses had been used, it became evident that one more area of theory would tie these two theoretical domains together well. The theorists Welwood (1986) and Engler (1984) were used to develop an understanding of the 'Development of the Self'. This was used to develop a continuum within which the two domains could be viewed. Jane's development of her concept of Self is therefore based in a solid theoretical framework which combines the other two domains of theory. This adds another level of understanding to Jane's claywork experience.

More extensive reading around the various themes/lenses was done, which developed a theoretical basis for the further understanding of the case material (described in Chapters 1 and 2). Indeed, as Edwards (1998, p. 52) states:

Theory is conceived of as a lens through which the material can be viewed and which can provide access to the deeper dimensions of the case.

Rather than narrowing or focusing the emerging themes within the data, the new aspects increased the scope of understanding the participant's experience.

## **2.8 The Hermeneutic Dialogue**

As part of the hermeneutic process, this research is also concerned with the evaluation and extension of contemporary transpersonal and psychodynamic literature. In this way, Jane's claywork experience is used to develop a hermeneutic dialogue with these theoretical perspectives - and thus the perspectives are evaluated critically and perhaps modified. This depends on their accuracy in respect to the insights and new knowledge gained through this research.

# CHAPTER 3

## CHAPTER 3

### **4. A DESCRIPTION OF JANE'S CLAYWORK EXPERIENCE**

#### **3.1 Introduction**

This chapter describes Jane's claywork experience. It uses the phenomenological method of staying as close as possible to her lived experience of the session, as it is this experience which lies at the core of this research. A brief description of the transpersonal psychology workshop setting and session follows. FIGURE 4, a sketch of Jane's sculpture with relevant demarcated sections, and FIGURE 5, a video-tape still of her making the sculpture are included. The narrative synopsis of her experience follows which describes, using her words as far as possible, the claywork session.

#### **3.2 An Introductory Description**

Jane sat inside the main room of the little house used for the transpersonal psychology workshop on a cold April morning. The house was situated in an almost deserted Eastern Cape hamlet, a short walk from the huge dunes which soon gave way to the sea. As the soft flowing music filled the room, her other eight class mates seemed to disappear. Jane put her hand into the lump of clay and covered it over... She spent about an hour making her sculpture, watching the various shapes emerge. Once the sculpture was felt to be finished, she let it dry outside, along with the others'. Later that day, the group met again in the little room. Everyone sat on mattresses in a circle on the floor. Jane watched some of the other members of her class go through the facilitation process - watched them talk about their sculptures and felt the emotion, memories and experiences which emerged. Then with her sculpture in front of her, flanked by Edwards, the facilitator, she began the exploration of her claywork, which lasted just over an hour. This is her story.

FIGURE 4. DIAGRAM OF JANE'S SCULPTURE

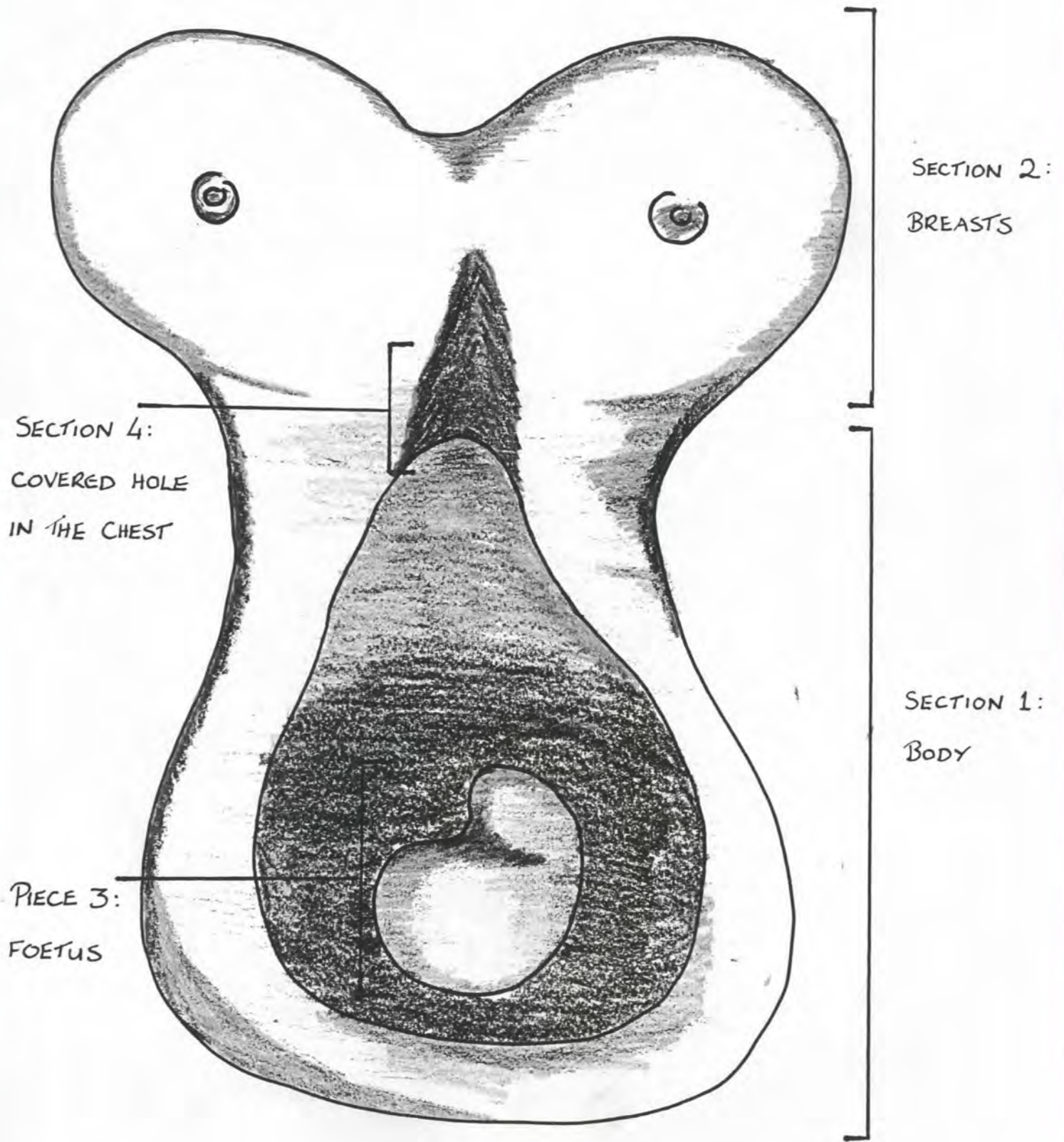


FIGURE 5: JANE MAKING HER SCULPTURE



### **3.3 JANE'S NARRATIVE SYNOPSIS**

Jane describes how she enjoyed playing with the clay in the beginning, saying that she "just wanted to get right inside it". She reported "enjoying the smoothness" as she created a range of shapes in the clay including a spiral. She began "making a hole in the middle" and then felt that she wanted to "make a body", so she began forming the clay circular shape (Section 1) into 'the body'. She took clay from 'the body' and began to add it onto 'the breasts' (Section 2). She describes touching the body with both her hands as being "beautiful", saying that it felt just "like a woman" and was very "sensual". She says that she could "appreciate the feminine form" through the sculpture and adds "it is like appreciating myself". She said that she spent "a long, long time" touching the feminine form. As she does so, she continues to caress the sculpture.

She remembers realising that she had some clay "left over" and reports feeling that she "wanted to put something inside". She then "folded the clay up" and made a "little tadpole-like thing" (Piece 3) and put it inside the body shape. She then reports spending "a lot of time" making the shape of Piece 3. She felt that "it just belonged somewhere". She explains that she "wanted to make a pregnant woman", and clarifies saying that she did not try to make it, "it just formed". She said that "it felt very natural" and that the extra clay would be used to form the breasts, remembering that "it felt very nice".

She describes the feeling of caressing the sculpture as being "very nice and sensual". She locates a part of the body as being like her "own body", touching her waist. She then sees that "it is representing my own body". She calls Piece 3, "the child inside" - and then says that it is the way that she "is feeling at the moment". She goes on to explain that she feels "like a fertile woman" and that she could "have babies". She laughs and explains that "its so embarrassing" talking about these issues. She explains that the reason that she says this is that she "was on the Pill for ages, and then decided not to be any more". She feels therefore that she "is changing, and becoming a woman". Again she says that she is "embarrassed talking about it", she also mentions the fear involved in this development of becoming a woman. She says that sometimes she feels that if she were "in another time and another place" she would "have a child by now". And she admits that she "would like that". She then looks doubtful and says that "it gives me a good feeling" having that potential now. The facilitator reflects that she is "connecting with a simple quality of being a woman", but this is "something that does not quite fit with our culture and our times" - Jane adds "and my life", still looking at the sculpture. She continues saying that she feels it is "an embarrassing thing, something you have to excuse nowadays... if you feel... these feelings". The facilitator adds that the sculpture is wanting to "say a lot about that". Jane agrees.

She also feels that the sculpture gives a “nice tender feeling... it is loving”. She runs her fingers over Section 4, and explains that the sculpture on the female body had “a hole in the chest” which she covered up. And she sees this as “some sort of emptiness that I feel”; she touches her own chest. She tries to understand what the emptiness means, relating it to sadness, saying that she is sad that she cannot be like the pregnant body of the sculpture now. She goes on to speak about her need “to be appreciated as... a woman” and that she “would love to love someone like that”. Again she says how embarrassed she is to speak about these issues. The facilitator asks if it is some part of herself that she has “pushed aside” - and she answers that it is but “in terms of practicality” this has to occur. She also feels that she “has so many choices” that she cannot “just... whatever... get married, have a baby...or whatever”. The facilitator asks her to say this statement to the sculpture, which she does. The answer that she hears from the sculpture is “that one day I will, so it is all right”. The facilitator points out that even though this is not what she will be doing now, it is useful “to know this part” of herself that wants a child. She explains that this part of herself is “very vulnerable and soft” and “not necessarily something that others want to see”. The facilitator allows her to clarify that “it is something” that Jane “does not necessarily want to show them”.

Jane describes the feeling that she is “beginning to know the inside of her body” and realises that “it becomes so easy to use contraception the whole time” allowing oneself to be “an un-woman, and just another person”. She feels that she is facing that she is “actually a female”. She then says how she is “ashamed of it” as it feels “totally weak and vulnerable” and “very stupid”. She expresses feeling that her feminine qualities “do not impress anybody” and that they make her seem to be “stupid and weak” instead. She feels that “to impress people” she has to “be strong”. She explains that she has to deny her “feminine qualities to survive in this world” - a world she sees as being “run predominantly on male values”. Being “soft and feminine” does not allow her to feel “respected by those males”. She feels her own frustration at herself for feeling that she “has to be respected by these people” - but she realises that if she is to succeed “in the way that they see success”, then she “has to do it”. She identifies these males as “Just everybody - the business world, male peers, and friends and her father”. At this stage she looks sad and continues stroking the sculpture. The facilitator notes that there seems to be “an emptiness there”. She describes the emptiness as being “sadness” which she realises, she knows “where it is from”, but feels it “is not a reasonable sadness”.

This sadness she identifies as “not feeling good enough” for her father. She feels that “it has something to do with the fact” that she “left home so early”. She feels that “everybody... withdrew their affections” from her to help her leave home to go to school at a very early age.

She thinks that her mother and father did this “to make me strong and to make them strong”. She explains that they “lived in the middle of nowhere” and that she had to go to school at the age of seven. Jane holds onto the sculpture and admits that there is a lot of sadness in connection to these memories, saying that she does not “like to talk about it”. The facilitator asks what happened to the little girl who went to school and Jane answers “Nothing much... it was just sad”. She has to wipe away her tears at this point, as she feels that sadness. She says that she “managed”. The facilitator reflects that she “survived”, and that “when we survive we always pay a price”. Jane agrees and describes her parents later moving house to where she could live at home with them, but she says she never “felt at home”. The facilitator explains that when she left home at seven to go to school, she “had to do something to survive there” - and he says that it sounds “as if it is still in place even now”. Jane agrees. The facilitator asks what a little girl does when she is far from home and by herself. She answers “You just forget about what is going on and forget about home”... “you forget about your parents, and you forget about sleeping in your own room, you forget about your family and all the love they give you” because “all you are in this new place is just one of many, small confused people... who are all sad”. She says that she could not think about it because it would be “pointless”. She says that this had allowed her “since then” to leave her family easily.

She describes knowing how, at the age of eight, “to be strong” and not to upset her parents “by being upset” - she describes this as being “an understood rule”. The facilitator asks her about how the separation affected her relationship with her mother. Jane admits not being close to her mother “at all”. She concludes that at seven she “must have been close to her” because she taught her the first two years of school. She remembers that her mother would never “come and say good-bye because she would cry” and indicates that this alienated them from each other. She describes her leaving her family to go to school as “all just putting on a brave face and just doing it”. The facilitator reflects that this could make leaving her mother worse because “you have your own pain, and you also have to somehow protect her from hers”. She agrees saying that she cannot admit to her own pain because she was protecting her parents from their own pain. She feels that she did not know what she was doing then and that she just found it “scary”.

The facilitator explains how the sculpture is “inviting” her to look at that fear. He explains that the sculpture is dealing with her development as a woman and her “own appropriation of [her] femininity”. He sees the “masculine heroic gesture” that was needed for Jane as a seven year old, to fit into the impersonal school system. Jane expresses “feeling guilty” as she feels that she is placing too much emphasis on this event saying it “was not that bad...”. She then adds “... although it was!” and laughs half-heartedly. The facilitator verifies her pain saying it could have been worse than she would ever let herself realise. He explains that the point is not to

blame her parents, but to be aware of “the reality of it” - and the reality of having to implement the “emergency survival tactics” that she is describing. She repeats that it makes her feel sad - for herself and for “the other little people that were there [at boarding school] too”.

Jane describes the need she feels to “pick up” and take out Piece 3, the foetus, from ‘the body’ . She then realises that this movement would make her sad as it would leave ‘the body’ (Section 1) empty, and Piece 3 “unprotected”. She feels that this piece needs “somewhere to grow safely, somewhere to be nourished”. She feels it needs a place to “grow slowly, so that it can leave by itself”. The facilitator encourages her to say: “I am seven years old and I need somewhere I can grow safely and I need some place where I can be nourished so that I can leave by myself”. Jane is silent yet as she strokes the sculpture, she cries. She then whispers “I can’t say it”. In retrospect, Jane writes in her report that if she had said this, it would “unleash all sorts of emotions” which she felt she had no idea how to deal with, as she “never even knew they were there before”.

When asked how she is feeling, she describes being surprised as she had thought that the sculpture was “saying something totally different”. She had thought that she was ‘the body’ while she now sees herself as Piece 3, the foetus. The facilitator explains that “it will feel different when you identify with ‘the womb’ and ‘the breasts’ than when you identify with ‘the foetus’” - adding “but it is all you”. Jane agrees and admits to thinking that ‘the foetus’ was not her, saying that the realisation is a shock.

Again she says that she feels “very stupid, very foolish talking about this”. The facilitator explains that this is a whole side of Jane with which she has not yet identified. She agrees but adds that she feels that she should not identify with it. She again says that the issues are “stupid” and that she is “going on about nothing”, and that she “should not be talking about these things”. The facilitator asks where she thinks all these “should” statements come from. She immediately identifies them as from her father “coming straight from his mouth” and she laughs. The facilitator encourages Jane to speak her father’s admonitions to her. She puts on a deeper voice and says: “Oh come on Jane, that’s bullshit”, “it wasn’t that bad; it is stupid to talk about these things - just pull yourself together”. The facilitator and Jane laugh at the fact that her father is of British nationality and stereotypically shows that mentality of the ‘stiff upper lip’. Jane says that she does “SOME times think that he is right” and the facilitator corrects her saying “MOST times” and describes the way in which she has identified “with the male impulse”, adding that it seems as if her “feminine side has been largely pushed away”. The facilitator shares that he thinks it is therefore difficult for Jane to look at the “half-formed child” within her.

responds that this is the case unless you have a powerful way of reclaiming it. She stresses that it is weak to admit about 'the foetus', because "if you just forget about it, it will just go away because when you carry on you will sort it out just by mistake" - she laughs at this. When asked about the truth of this statement, she answers that in her experience it actually does not "go away". The facilitator asks the group if any of them have experienced repressed issues that "disappear" - and sums up the answers by saying that this sounds like "paternal bullshit". Jane agrees but says that she could never tell her father that. The facilitator responds by saying that "to start", she could tell herself and the group. Jane realises that she is very identified with her father and not at all with her mother.

This leads her on to realise that the sculpture looks like her mother's body. She says that she does not have a relationship with her mother. She describes the sculpture as being her mother with a hole in her chest. Her mother's sadness relates to her being "not appreciated by ... anyone". Jane describes her as "not herself, or not anything that she could have been; she has just become a servant to her family". Thus Jane's image of a woman appears to be inextricably linked with how she sees her mother. She feels that her mother has sacrificed herself and her feelings for her family - and this holds a great deal of fear for Jane. Jane agrees as the facilitator describes the mother not being appreciated for "being a woman, for her femininity, for her fertility, for her sensuality, for her nurturance". He explains that Jane has the opportunity to "get in touch with" those qualities that her mother has not realised within herself. Jane says that she does not remember if she "ever had those things" from her mother, adding that "obviously" she did, which the facilitator queries saying that "nothing is obvious".

The facilitator asks how old 'the foetus' is. She says "not very old", but she describes it as having form and being strong - "probably almost ready to be born". The facilitator asks if she knows anything about the circumstances of her conception, or how it was for her parents. Jane laughs as she says that her mother had German Measles while pregnant. She explained that she was born prematurely and the facilitator reflects that perhaps she was not ready to be born. Jane agrees and says that "it was all a big emergency" as her mother went into labour because "she was working very hard for a New Years party". She describes there being "huge storms in the area" and difficulty in getting to the hospital in time. She was "a couple of weeks" premature. The facilitator asks her to try say "I am not ready to be born yet". Jane repeats this, but says that she also feels "excited to be born". She is asked to repeat: "I am looking forward to being born". She feels that both are felt together but that they do not "seem very dramatic".

At this stage the facilitator brings her attention to her caressing the foetus - she responds that she is 'comforting' it. She feels as if the foetus needs "comfort and some warmth" as well as

“acceptance even though it is quite ugly”. She then describes it as feeling “quite alive” and she feels its need for her not to “be scared of it”. She realises that she is scared “that it is alive”, and that “it is ugly”. She describes the sculpture, and in particular, the foetus, speaking to her, telling her “not to see it as ugly, but that it was real and strong, and needed nurturing and love”. She identifies the piece as being “a part of me that I do not really want to see” and that it “speaks of sadness” and a time where she felt “very ugly”. When she was at boarding school she felt this as well as being very unwanted. The facilitator wonders what her mother thought of her before she was born, after having the German Measles, and Jane says that she has never asked her mother. He goes on to say that her mother may have been scared about the possible deformities that Jane could have had because of the Rubella. He wonders if Jane may have “picked up” some of that fear about her appearance. The facilitator explains that “sometimes during pregnancy we can get imprinted with some of our mothers fears and feelings”.

Jane describes having always sensed that her mother felt that ‘the foetus’ “was greater than she [the mother] would be” - “like this was more important than her”. The facilitator reflects that her mother must have felt very threatened by being pregnant”. Jane agrees and the facilitator points out the dilemma for a foetus “to be with a mother that is threatened by it and thinks that it is bigger and better than her”. Jane agrees and says that “it is very troubling” and asks “what do you think if your mother does not think much of herself?”. Her voice then seems to change and she expresses that she “really hates talking about this”. The facilitator calms her by saying that she does not need to carry on, but that there is a deep connection between her mother’s lack of identity as a woman and her own struggle.

After a long silence Jane explains that she knows that her mother was about her age now when she got married, saying “she had not done nearly as much as I have done in terms of experiencing herself”. She realises that “she did not know any better and that she did not have any choice either”. She expresses her anger and disappointment in not being able to have a mother with whom she feels she can talk, or identify. She admits that she does in fact identify with her mother but that she “does not like it”. In this way she feels like her mother has “been cheated” - this observation makes Jane never want to be like her mother. She continues saying that she “never wants to base her dreams on a family and on a man, to realise later on that those dreams are unfounded”. She feels she would never “sacrifice my life for the sake of family, when you should be concentrating on your own life”, as she knows that this is “ultimately what is important”. In this way Jane learnt to see the feminine as weak, thus denigrating this aspect within herself. In her report she writes: “This tends to make me weak and vulnerable, the very characteristics which I am trying not to be, because I feel those feminine characteristics strongly,

particularly in my relationships with men, and so I become the serving, sacrificing woman that I hate so much".

Her attention is brought to the fact that she is now touching 'the foetus', and she responds that she is "thinking hard" and that it "is there". Again she describes "feeling bad" about talking in this way and that she feels she is being "self-indulgent". The facilitator points out that according to her father, she is being self-indulgent; but according to her mother, this type of speaking about issues could aid her own healing process - to which Jane agrees.

She feels that if she were to take 'the foetus' out of 'the body' of the sculpture, it would look like her mother: "empty and used". The facilitator explains that Jane has an image of "being a woman is being weak". Thus, by allowing herself "to be sensual and to be fertile and to embrace that budding impulse, that womanhood" she feels that her mother's fate is her own. Jane says that this is true as she has felt those same instincts that she has "towards being sacrificing". After a while, Jane states that she thinks she is stronger and that she has "a lot more opportunities" than her mother. She still seems guilty about the fact that she dislikes her mother, even though "she has brought us up and done everything that she could". She expresses that she feels angry that "she let herself be like that". She also feels betrayed and "cheated out of a loving relationship" that is lacking between her and her mother.

Jane feels that there is a part of her that knows what is missing, but feels that she does not know "how to find" that which is missing from her life. The facilitator shows that the sculpture is talking about Jane's "being a woman", and within the sculpture is the story of her mother not being able to "fully appropriate being a woman". Yet "partly within the sculpture" is Jane's "own sense of something deeper" - a sense of what is missing in her mother and what is possible within herself. Jane agrees saying that the sculpture "is an expression of me".

Her hand is resting on 'the foetus' now and, she describes it as feeling "empty" in the space around 'the foetus'. She feels that it could be "the womb" that she feels she should be "growing into", but she realises that she is not and that she is "out" already, showing a position with her hands above the sculpture. She feels she needs to grow into "accepting some sort of affection" from her mother - but then adds that she thinks that they "have gone past trying for that". The facilitator asks if she could speak to her mother about all this and Jane says that she will try but that "it is extremely difficult". He then adds that he does not know if she should, but describes these issues as fundamental "for her as a woman, you as a woman, her as a mother and you as a daughter". Jane recognises that these issues would "shake the foundations" of her mother's life. The facilitator recognises that "unless that happens she will never be whole" - and Jane

feels that she has accepted that her mother will “never be whole” - admitting that she has given up on her.

She says that she feels “very embarrassed and stupid” about “saying these things in front of everyone”. The facilitator affirms that “these are core issues probably for many others here” and speaks about “the predicament of women in a patriarchal society”. Jane realises that she has “never thought about this before”, but that in order for her to grow, she will have to face her mother - whereas she used to think that she could “leave it all and do my own thing”. She realises that “she is part of me and I am part of her”, which shocks her as she has always felt that she [Jane] disliked her. The facilitator relates that through her mother, Jane is carrying “the history of women in our culture”. Jane shows that she dislikes that and reiterates that she is ashamed of her mother - and that she wants “something different”. She feels ashamed of her mother’s weaknesses, yet she is also ashamed that she has been “totally self-sacrificing” - realising that she could “do that too”. She follows on that if this were to occur she would be betraying her mother, herself and her children... she feels that the pattern would go on for another generation. The facilitator recognises “this healthy impulse not to pass that on”, but points out that the way Jane is doing that is through “denying your own feminine”. Jane agrees and realises that doing this is almost “just as bad” as she feels that she will “just pass it on in a different way”. The facilitator agrees that this will not work, and describes a need to “honour that fertility, that sensuality, that nurturance - and recognise it not as something weak, but strong”. Jane argues “that it is not strong by itself” and that it “needs a man” to be strong.

The woman needs a man, according to Jane, to make ‘the foetus’, and to touch and appreciate the woman. She exclaims that it is “just so pathetic!”. She describes the man as being “someone who is strong and good”. She says that it is not like her father, and the facilitator agreed that her father could not be like that for her mother. She agrees but says “he could have, but he didn’t”, and she notes that it was not her father’s intention to not give these qualities of himself to his family. The facilitator agrees and explains that her father, “like everybody, is a well-meaning person caught up in these archetypal struggles”. Jane realises that “it is an impossibility” to find this type of man. The facilitator describes the fact that as women are not whole because they are “caught up in this image of weakness and self-sacrifice and denial of their femininity, so a lot of men are caught up in this macho stuff, this authoritarian stuff”. Jane expresses her wish that she did not need a man - and then feels her frustration with herself having said this. She jokingly refers to herself as “a lost cause”, and the facilitator reflects that “this is saying something about women and men”.

When asked about the breasts, she says that they are 'beautiful and very sexual, and they are for nourishment'. She describes their becoming "empty and then they are not beautiful any more". This happens when they "get used", as her mother got used by her family. She feels that there "is nothing to refill them" - except some "inner strength that is derived from a feeling of satisfaction that you have fulfilled your need to give life to someone - and have fulfilled this in a satisfactory way". She feels the strength in the breasts and describes them as "so healthy and proud and filled with love... and giving" - this 'giving' she qualifies as "not in a self-sacrificing way - nor in a way of using the love that you give to others to get more". The facilitator recognises this "possibility [of strength] that she has created".

She realises that the feel of 'the breasts' and that of 'the foetus' is the same - in that they feel like "wholeness". She postulates that the wholeness relates to the fact that 'the breasts' are supposed to nourish 'the foetus'; or that 'the breasts' contain what will make 'the foetus' grow. The facilitator asks her to repeat: "I contain what will make this [the foetus] grow". She repeats it and says that "it's good to realise" the truth in that statement. She feels that 'the foetus' should grow into 'the body', filling up the space inside the body, and "grow next to" the body as it seems "empty and open and wide, as if it is just being used as a container". She recognises that "this IS what 'the body' is being used for" if 'the foetus' is "untimely ripped" from the body. She feels that it is as if 'the foetus' "has not been allowed to form an attachment to 'the body'". This statement resonates with both Jane's being born prematurely and her independence from her family at a very young age, which she describes as being "taken away from the safety of my mother and family prematurely in life too". She feels that 'the foetus' was not "allowed to" form this attachment, and sees that she "was not given the opportunity to be nurtured" by her mother. She feels this as "leaving her empty". In addition to this, she realises that as 'the body' seems to represent both Jane and her mother, she concludes that it leaves her empty as well.

Jane repeats that 'the breasts' allow 'the foetus' the opportunity "to grow with the mother" - "not apart". She continues saying that 'the foetus' can grow "even if it is apart from the mother". She thus recognises the resource within the image of 'the breasts' as "a beauty and a womanliness". The facilitator asks that, despite all that Jane feels that she is missing from her mother, "and all that she (her mother) was alienated from in her own womanhood", somehow Jane, in her own psyche, "has some access to the feminine". Jane announces that she thinks that she has what her mother lost. She feels that she has not "lost it" and that she does not want to lose it. The facilitator responds cautiously, pointing out that, "in a conscious sense" she has not wanted these feminine aspects. Jane agrees saying that she was scared that she "would lose it", meaning that she is scared that the same process that happened to her mother could happen to her, once she accepted her femininity. The facilitator asks what would occur if she kept "running away" and

Jane responds that she would “feel this emptiness” and that she would “never feel the growth” of ‘the foetus’ which would grow and fill up all this emptiness within ‘the womb’. The facilitator notes the paradox of the feminine being felt as “weak and dangerous and likely to put you in the same predicament” as her mother; and the opposite which is encapsulated in the sculpture where, if Jane “finds a way of embodying and own it and find a way of embracing it”, then this may be the route to the solution of not being stuck in her mother’s situation. Jane reiterates that she cannot see herself as a woman being strong. The facilitator comments that it is “2000 years of cultural history” which has demolished any idea of woman being strong, adding that “it is not an accident that Christian culture does not have any goddesses” which leaves all the archetypal figures as male. He describes the sculpture as being “the old pagan fertility goddess waking up again and reminding us all of feminine strength”. This feminine strength is needed by both women and men, indeed, as the facilitator suggests, that men without this femininity could become like Jane’s father. If the balance does not occur then the cycle of “the cut-off abusive male and the exploited, used female goes on and on and on”. Jane recognises that this cycle will not be broken unless the female goddess rises, and if she can trust Her integrity and strength. She says that this is something that she realises deeply as she feels her “body waking up”.

She says that she is “quite surprised” and is now “thinking heavily”, after being asked how she is feeling at that moment. Part of this surprise seemed to be the fact that Jane had thought that the sculpture had represented her pregnant with a child, but she began to identify “more with the child than the woman”. The facilitator reflects that “this is a big shake-up”, as Jane stares at the sculpture. When asked if “there are still aspects of the sculpture that wait to speak”, she described making ‘the foetus’ first as “a terrible phallic thing” - a penis. She understands this as being “a male thing inside this female thing”, which she describes as being “like sex”. She says that it “is like having something inside you, and it is really inside you”. She describes this as being “some sort of invasion”, yet sometimes she describes it as “feeling right”. Jane feels that it is an invasion of her independence - that she would need someone else, but sees it in a positive light as an “acceptance of the need” for someone else as well. She feels that the sexual act is “invading for the woman”. She describes the “other side of the experience” as feeling that she needs a man to make her feel whole. Thus she feels that the sexual act is “nice but still not right”, saying that she has “this terrible, terrible fantasy of the perfect male” and realises that it is detrimental to herself.

She feels that it is just as “terrible to think that it [the perfect male] does not exist as well as to think that it might”, as she recognises that this is what she needs. Her fear is that it “does not exist” and if this is true then she wonders what the meaning of her life and relationships is.

Equally she sees that "if he does exist, then how can you want to base yourself on someone who is perfect". The facilitator responds that "the bad news is that he does not exist", but explains, that the good news is that "that is an intuition, at a spiritual level, of the union of opposites, of the sacred marriage - which is part of the spiritual wholeness, like the sun and the moon". He notes the difficulty of trying to find this "in an ordinary guy", explaining that it is on a different level. Jane says that she has been realising this recently as she has discovered that her partner is "not perfect", and she realised that she had projected all her "idealism" onto him. She feels good "releasing him from that", but is still obsessed with the search for the "ideal man". She exclaims that "it is all a lie!" as she states: "**Everyone** tells you that one day you will find the perfect man and get married and live happily ever after". The only people she could think of where this situation actually occurred were her grandparents. She described this happening in fairy tales and movies. She then mentions her parents and the facilitator explains that her parents "have a story on the surface" and then they have the deeper story which has been revealed through the sculpture. Jane feels that they would like her to find "the perfect man". The facilitator explains that Jane's mother would like her to "enact her fantasies which she has been unable to embody", he also points out that she has been looking at the fundamentals of most relationships. Jane asks about fairy tales such as "Cinderella and the handsome Prince" and the facilitator tells her that at an archetypal level, they "speak about the inner journey of masculine and feminine within us". Jane earnestly asks "Why did they not say so?" and the group laughs.

The facilitator speaks about the lack of understanding "in our culture, about the relation between ordinary life and archetypes". He calls it the "Spiritual Journey" and adds that it is impossible to "by-pass these things", thus "a sense of the perfect", is seen as "an intuition of spiritual possibilities". The inner Journey he describes as being very personal as "we each have to struggle with these polarities and with integrating them." To Jane he says that the "next step in the alchemy" is reclaiming her femininity, and that that will lead onto the next part of the journey. It will get her out of "the stuck place" in which he sees she has been.

Looking at the sculpture again, Jane repeats that she "still appreciate[s] the shape" of 'the body', and the facilitator affirms that "it is a real connection to the authentic, ancient, archetypal impulse of the feminine". He explains that her mother battled to integrate this aspect, but tells her that "it is there anyway - and this is the miracle". He says that "no man can give you that" and Jane whispers back: "but I want them to!". He responds that a man might awaken it, and he may recognise it, but he cannot give this femininity to her. Thus it is only in her own reclaiming of the innate femininity, that she can "meet a man with it". The facilitator explains that "part of the spiritual task of women in our generation, is to, as women, claim this - there is no way that we can do that as men". Jane ends off by saying that this is the first time that she has spoken

about these things, and that it feels good. The facilitator affirms that it is her own story "embedded in cultural struggles, archetypal struggles". Jane says that she would like to take some more clay and cover 'the foetus' over with the body.

The facilitator acknowledges her ability to share so deeply, as does the group.

### **3.4 Thematic Summary of the Narrative Synopsis:**

Throughout Jane's claywork experience her sculpture is seen from different perspectives: firstly, she sees the sculpture as an image of aspects of *her* body; secondly, she begins to identify the sculpture as aspects *her mother's* body; and thirdly, the sculpture is seen as a *symbol* of the awakening of the Feminine, or the Goddess. This thematic summary describes each of these aspects of the claywork experience, in terms of the three main sections of the sculpture: the Body, the Breasts, the Foetus and the 'Hole in the Chest'.

#### **3.4.1 THE BODY (section 1)**

**As Jane:** Jane describes the sculpture as being like her "own body", while touching her waist. She describes wanting to be appreciated as a fertile woman and links this to her coming off the 'Pill' contraceptive. She describes her body changing - becoming a real woman - and the sculpture depicting this process. This view of the body links with Piece 3 - the foetus - which shows her new potential to have a child/become pregnant. She states that if she was in another time, or another place, she would probably have a child at this stage of her life.

**As her mother:** She realises that the sculpture looks like her mother's body. Without the foetus (Piece 3), the body looks "empty and used" - just as Jane views her mother. She relates this to her mother sacrificing all her dreams for the family, which leaves her (like her body) empty and used.

**As the Feminine:** The shape of the body is appreciated as "a real connection... to the archetypal impulse of the feminine". The beautiful female form of the sculpture is seen as a depiction of the Goddess, an archetype which has been accessed by Jane through the sculpture, to remind herself of the strength possible within the Feminine.

#### **3.4.2 THE BREASTS (section 2)**

**As Jane:** Jane describes the breasts as "beautiful and very sexual", "for nourishment", "healthy, proud - not self-sacrificing", saying that *they* contain what makes the foetus grow. Later, she states "*I* contain what makes the foetus grow", indicating that she identifies herself with the nourishing breasts. In this Jane recognises a capacity within herself that can give nourishment and which is not self-sacrificing. This distinguishes Jane from her mother and symbolises Jane's potential for becoming a woman different from her mother i.e. finding a strong aspect of being a woman.

**As her mother:** Jane describes the breasts "getting empty" and "being used up", saying that there is nothing to refill them. She sees that this makes the body simply a container, as she feels her mother's body has been - without a nurturing capacity. In Jane's mother becoming 'a servant to her family', she undermined her capacity to nurture both her family and herself. This is symbolised in the breasts becoming empty.

### **3.4.3 THE FOETUS (piece 3):**

**As Jane's Child:** Jane sees the foetus as her own potential child. She discusses the issues around wanting children and stopping her use of contraceptives.

**As Jane:** Jane feels that she is the foetus who needs a place to "grow slowly, so that it can leave [the body] by itself". She discusses her premature birth and having to leave the family to go to boarding school at a young age, each time feeling that she was "too young to leave". In each instance, she should be growing, being nurtured, but she is already "out" in the world.

**As the Feminine:** Jane sees the Feminine aspect of herself as a "half-formed child" within her. Although this has been denied by her, it is still present within her waiting to be born. Thus, within the sculpture is Jane's "own sense of something deeper" - a sense of what is missing in her mother yet which is possible within herself.

### **3.4.4 THE HOLE IN THE CHEST (section 4):**

**As part of Jane:** This is described by Jane as "some sort of emptiness I feel" - as she touches her own chest. She feels that this is related to the sadness of not being able to have a child. To Jane this is a "very vulnerable and soft" part of her that others may "not necessarily...want to see". This pain relates to her not being ready to fully appropriate the Feminine, symbolised for her as becoming a mother. She fears that she would then become like her mother - an "empty", "used", "servant" to the family. This epitomises the view of a woman who is not connected to her own Feminine strengths.

**As part of her mother:** Jane later identifies the hole in the chest of her mother. This is described as her mother's sadness of "not being appreciated by anyone", of having given up her dreams for the family.

# CHAPTER 4

## CHAPTER 4

### **HERMENEUTIC KEY (1):**

#### **The Psychodynamic/Cognitive Perspective**

Having described Jane's sculpture and the claywork experience in detail, a theoretical basis will now be set up in the form of two main domains or, hermeneutic keys of theory. It is essential at this stage of discovering the inner meaning of Jane's sculpture, that a theoretical context be established which will broaden our understanding of her experience. The two hermeneutic keys have been specifically chosen to deepen our understanding of Jane's claywork experience. They form a theoretical framework which can be used to access the data and through which the data, in turn, may add to the theory. The Schema-Focused Therapy outlined by Young (1990, 1994) forms the first hermeneutic lens which is followed by a synopsis of Jane's experience informed by this newly introduced theoretical framework. The second hermeneutic lens uses the theoretical framework of Transpersonal Feminism as outlined by Knight (1997).

#### **4.1. Schema-Focused Cognitive Therapy**

Jeffrey Young, in his publication *Cognitive Therapy for Personality Disorders* (1990, 1994) succinctly outlines a model of treatment used to change the maladaptive cognitions and behaviour patterns of certain psychotherapy clients. This model is based on the four theoretical constructs of:

- 4.1.1. Early Maladaptive Schema (EMS)
- 4.1.2. Schema maintenance
- 4.1.3. Schema avoidance
- 4.1.4. Schema compensation

"A schema is a cognitive structure for screening, coding, and evaluating the stimuli that impinge on the organism" according to Beck (1967, cited in Young, 1990, p. 7). Using the schemas, an individual orients him/herself in relation to time and space, as well as categorises and interprets experiences in a meaningful way. Thus, when a person walks into an empty room instead of thinking "this is a space with four walls and a ceiling and a floor and therefore must constitute an empty room", one accesses the schema already programmed within the mind of 'a room' to avoid all the processing necessary to formulate the new experience. Thus schemas are useful in dealing with the large amount of information we have to deal with everyday. Schemas are formulated around many aspects of human experience: they are used to interpret events, emotions, behaviours, cognitions. They do however have a negative aspect: according to Beck (1967), schemas can bias our interpretations of events in a consistent way which can be seen as 'pathological' when the biases are "reflected in the typical misconceptions, distorted attitudes, invalid premises, and unrealistic goals and expectations" (p. 284) of an individual.

#### 4.1.1. Early Maladaptive Schemas (EMS)

"Early Maladaptive Schemas refer to extremely stable and enduring themes that develop during childhood and are elaborated throughout an individual's lifetime" according to Young (1990, p. 9). He states that the EMS are unconditional beliefs about oneself in relation to the environment, which are dysfunctional to a significant degree (McGinn & Young, 1996). They are self-perpetuating and therefore resistant to change, being activated by events in the environment relevant to the particular schema.

"EMS seem to be the result of dysfunctional experiences with parents, siblings, and peers during the first few years of an individual's life. Rather than resulting from isolated traumatic events, most schemas are probably caused by ongoing patterns of everyday noxious experiences with family members and peers which cumulatively strengthen the schema (Young, 1990, p. 11).

Thus, these maladaptive schemas are developed at a young age yet affect the individual's life drastically: the schemas become distorted lenses through which individuals view their lives and experiences. As the schema was developed at such a young age, the person cannot easily see beyond the distorting lens, but often his/her behaviour perpetuates the distortions i.e. the person may 'set up' situations in his/her life where the distorted 'truth' is 'proved' to that person time and time again (Young describes this as schema maintenance - see section 4.1.2.). Therefore, several defining characteristics of EMS are noted by McGinn and Young (1996): Schemas are essentially *implicit, unconditional themes* held by individuals; they are perceived to be *irrefutable* and are *taken for granted*; "schemas serve as a *template* to process later experiences and, as a result, become elaborated throughout life and define an individual's behaviours, thoughts, feelings, and relationships with other people" (p. 188).

McGinn and Young (1996) have identified 18 Early Maladaptive Schemas. These are the schemas of: Abandonment/Instability; Mistrust/Abuse; Emotional Deprivation; Defectiveness/Shame; Social Isolation/Alienation; Dependence/Incompetence; Vulnerability to Danger; Enmeshment/Undeveloped Self; Failure; Entitlement/Grandiosity; Insufficient Self-Control/Self Discipline; Subjugation; Self-Sacrifice; Approval-Seeking/Recognition-Seeking; Negativity/Vulnerability to Error; Overcontrol/Emotional Inhibition; Unrelenting Standards/Hypercriticalness; Punitiveness. Most patients, according to Young (1990, 1994) have more than one of these core schemas.

In sections 4.1.5.a, 4.1.5.b and 4.1.5.c, three of these schemas will be focused upon: the Emotional Deprivation Schema, the Abandonment Schema and the Subjugation Schema.

#### **4.1.2 Schema Maintenance**

Schema maintenance refers to the two means through which the schema is reinforced. This occurs at both a cognitive and behavioural level. "At a *cognitive* level, schema maintenance is usually accomplished by highlighting or exaggerating information that confirms the schema, and by negating, minimizing, or denying information which contradict the schema" (Young, 1990, p. 15). At a *behavioural* level, this schema maintenance is achieved through self-defeating behaviour patterns: these patterns may have been adaptive earlier within the family environment for the person, but now they have lost their defensive use and have become self-defeating. In this way, the individual, instead of wanting to disregard the distorting lens, seeks ways, cognitively or behaviourally, to maintain the distorted lens through which they see their lives.

#### **4.1.3 Schema Avoidance**

When Early Maladaptive Schemas are triggered the person may experience a high level of affect, such as intense anger or guilt.

This emotional intensity is usually unpleasant; therefore the individual often develops both volitional and automatic processes for avoiding either the triggering of the schema or the experience of affect connected to the schema (Young, 1990, p. 16).

There are three types of avoidance: cognitive, affective and behavioural. *Cognitive avoidance* uses thought and image blocking to stop an event from triggering the schema. The individual attempts to stop the process of association which may link the present experience to the hurtful core of the schema. *Affective avoidance* refers to volitional or automatic attempts to block the feelings/emotions brought up by a triggered schema. People who use this type of avoidance would rarely experience extreme anger, sadness or anxiety, even in situations that would certainly trigger these emotions for most other people. Thus avoiding the emotions around the experience avoids contact with the core emotion of the schema. *Behavioural avoidance* is the avoidance of real-life situations or circumstances which may trigger the painful schemas.

#### **4.1.4 Schema Compensation**

This refers to behaviours or cognitions that overcompensate for the Early Maladaptive Schemas. Many clients, according to Young (1990) have been observed to adopt cognitive or behavioural styles that seem to be the *opposite* of what a knowledge of their EMS would allow one to predict.

Schema compensation processes may be viewed as partially successful attempts by patients to challenge their schemas. Unfortunately, schema compensation almost always involves a failure to recognise the underlying vulnerability, and therefore leaves the patient unprepared for the emotional pain if schema compensation fails and the schema erupts (p. 18).

The schema compensations therefore represent early functional attempts by the child to redress and cope with the pain of early mistreatment by parents, siblings, or peers, but when extended into adulthood, “the schema compensations often become too extreme to be functional in a healthier environment and thus overshoot the mark” (McGinn & Young, 1996, p. 191). In this way, overcompensations ultimately ‘backfire’ and eventually serve to maintain the schema (McGinn & Young, 1996).

Examples of how the schema maintenance, schema avoidance and schema compensation as well as the adaptive response will be discussed in the following section.

#### **4.1.5 Focusing upon Three Early Maladaptive Schemas**

Three of the 18 different Early Maladaptive Schemas will be discussed in detail to illustrate aspects of Young’s Schema-Focused Cognitive Therapy (1990, 1994) - focusing particularly on Jane’s experience.

##### **4.1.5.a Emotional Deprivation Schema**

This core schema is described as: “The expectation that one’s needs for nurturance, empathy, affection, and caring will never be adequately met by others” (Young, 1990, p. 13). These needs include nurturance, empathy, affection, protection, guidance and caring from others. According to Young (1994) often the parents were emotionally depriving towards the child (who has now developed this schema). Each individual will have different means of schema maintenance, avoidance and compensation, unique to their particular situation. This is a general outline of possible aspects of this particular EMS.

The *schema maintenance* may involve ‘setting up the scene’ for rejection or a lack of emotional support - such as choosing an unavailable partner, or being in an unstable relationship. This could include activities such as choosing to be alone, or being emotionally unavailable to other people and then feeling deprived of close relationships and then using THIS as evidence that he/she has no emotional support. Thus schema maintenance is a self-defeating activity which keeps the person stuck with the distorted lens through which they view their lives. In this way the schemas will be reinforced and the reasons for avoiding or compensating will seem justified.

*Schema avoidance* would involve avoiding any sort of intimacy so as to protect him/herself from the emotions triggered by the schema activation. One may state: “I don’t need anyone - people who get close just tend to hurt me. It’s safer being alone”. This attitude self-sufficiency is reflected in Jane and allows her to avoid the pain of having been deprived of emotional support at a young age. Thus, the schema of emotional deprivation cannot be triggered because she

tries not to get too emotionally attached to or dependent on other people, in fear of being hurt by them. This is reflected by Jane stating: "If any of you do not accept me, then I will just leave".

*Schema compensation* could involve, for example, being extremely demanding of the partner i.e. not protecting him/herself from the possibility of the rejection and pain involved, but instead doing the opposite. This would involve becoming emotionally attached to another person, paying no heed to his/her fear of being rejected or of triggering the schema. He/she may then become very demanding, tempting the partner to leave, thus overcompensating his/her deep fear and setting him/herself up for the triggering of the schema. In this way, Jane states that her partner actually "forms" her world, saying "he is my world at the moment". This can be seen as compensating for the schema of emotional deprivation by becoming very attached to her intimate partner.

The schema makes the adaptive behaviour - to have a close, mutual relationship, with equal give and take - extremely difficult to achieve.

#### **4.1.5.b Abandonment Schema**

This schema, like that of emotional deprivation, involves the person expecting that their need for security, safety, stability, nurturance, empathy, sharing feelings, acceptance, and respect will NOT be met in a constant or predictable manner (McGinn & Young, 1996). This includes,

... the sense that significant others will not be able to continue providing emotional support, connection, strength, or practical connection because they are emotionally unstable and unpredictable, unreliable, or erratically present; or because they will abandon the patient in favour of someone better (p. 201).

Young (1990) describes this schema as referring to the expectation that one will soon lose anyone with whom an emotional attachment is formed. Thus, the person believes that, in one way or another, close relationships will end imminently. "This schema can arise when parents have been inconsistent in attending to the child's needs; for instance, there may have been frequent occasions on which the child was left alone or unattended to for extended periods" (p. 72). For Jane, the abandonment schema developed at a young age when she had to leave her family to go to boarding school.

*Schema maintenance*, similar to emotional deprivation, would involve setting up unstable relationships which would result in either being abandoned or choosing an unavailable partner. The schema would be maintained or 'proved to be true' through these circumstances: "You see, I am destined to be alone forever; important relationships NEVER last".

*Schema avoidance* may then involve avoiding the possibility of becoming attracted to anyone, by avoiding men/women. As with Jane, she feels she may terminate relationships as soon as she begins to feel too close to the other person to prematurely protect herself from being abandoned.

The *schema compensation*, again, as with the emotional deprivation schema, may involve relying or depending excessively on someone, without protecting themselves against their fear of being abandoned. Thus, the opposite to avoiding the situation is acted out: they may get deeply involved in a symbiotic relationship, overcompensating for their fear of being left alone - a situation which Jane describes.

The adaptive behaviour would be to be able to have an open, mutual relationship, which does not involve over-dependence upon the partner, or the fear of 'becoming too close'.

#### **4.1.5.c Subjugation Schema**

The third core schema is called the subjugation or 'lack of individuation' schema. This is described as: "The voluntary or involuntary sacrifice of one's own needs to satisfy others' needs, often with an accompanying failure to recognise one's own needs" (Young, 1990, p. 13). In Young's revised schema listing (1994, p. 60) he adds:

Excessive surrendering of control over one's behaviour, emotional expression, and decisions, because one feels *coerced* - usually to avoid anger, retaliation, or abandonment...

Therefore, the two major forms of subjugation are: *subjugation of needs* - suppression of one's preferences, decisions and desires - and *subjugation of emotions* - suppression of emotional expression (McGinn & Young, 1996):

[This generally] involves the chronic *suppression of anger* toward those perceived to be in control. Usually leads to a build-up of anger that is manifested in maladaptive symptoms (e.g., passive-aggressive behaviour, uncontrolled outbursts of temper, psychosomatic symptoms, withdrawal of affection, "acting out," substance abuse) (Young, 1994, p. 60).

This schema usually involves the perception that one's own desires, opinions, and feelings are not valid or important to others, and frequently presents as excessive compliance, and a hypersensitivity to feeling trapped (McGinn & Young, 1996).

The *schema maintenance* behaviour involves pleasing other people and not being concerned about him/herself. There would be a feeling of anger towards these people who are seen as 'not giving anything back in return' - which is suppressed. People with this schema may take on 'thankless' work where a lot is demanded of them with little appreciation or sense of achievement. Their aim would be to 'keep others happy' while depreciating themselves and then

feeling angry, expressing it in covert ways. In Jane's life, she describes being taught by her mother that other people are more important than she [Jane] is: for example, difficulties at school between Jane and another child, resulted in her mother blaming Jane. In this way, Jane's mother subjugated her child's needs as well as being subjugated herself. Thus, as a model for Jane, she further taught her daughter to subjugate her own needs.

The *schema avoidance* behaviour would be any activity opposing the schema, such as procrastinating action and not being sure that he/she wants to do something for someone else. He/she could refuse/shy away from contact with people who he/she might think needs something - being painfully aware of having to 'look after' the other person's needs before his/her own. Jane describes this occurring in her intimate relationship, where she begins to subjugate her own needs for her partner, but then realises this and reacts by being wary of 'becoming a servant' - the role her mother played out within the family. In this way, she is trying not to activate the powerful emotions such as anger, betrayal and pain that the schema could trigger.

The *schema compensation* behaviour could be not doing anything which others want - basically reacting in exactly the opposite way his/her schema would 'naturally' react by subjugation of his/her needs. For example, he/she would boisterously demand his/her needs to be fulfilled by others - ignoring the fear and disappointment possible which could activate the subjugation schema.

The adaptive behaviour which the EMS is obscuring would be finding a balance between one's own needs and others' needs.

The EMS identified through Jane's experience, have been briefly introduced. The following hermeneutic exploration describes, in depth, the dynamics of such schemas in her life. )

## **4.2 A Hermeneutic Exploration of Jane's Claywork Experience**

Using the hermeneutic lens of Young's (1994, 1990) theory, deeper levels of meaning of Jane's claywork experience and her interview can be explored.

Jane speaks about never 'feeling close' to her mother. She felt that her mother could not see to her [Jane's] needs and her mother continually put other people's needs before her and her child's needs. Jane speaks about her school days, where, if she was having problems with a child at school or a teacher, her mother would say "Well, the other person must be right". This attitude of other's needs or opinions being more important than one's own is described through Young's (1990, 1994) subjugation schema. The mother seems to not only be subjugated within the society and the family, but she seems to pass this attitude onto her daughter. The implicit message being: other people are more important than me and therefore other people are more important than you are. The role of the mother, as described by Horowitz (1988) is to accurately reflect the emotions of the child: when the child argues with a playmate, the mother can reflect whether the child is angry or upset by the incident. Telling the child to dismiss those emotions is understood as a lack of nurturance from the mother. The child also learns not to trust the way that he/she is feeling in response to a particular situation.

The mother's position in her family is a reflection of women's role in patriarchy (see Chapter 5). To be subservient and considered of secondary importance to the masculine role in society necessitates, and/or is a cause of, putting the needs of others before the woman's needs (Hartmann, 1997). Hence, the subjugation schema is enacted by woman as part of their role in a patriarchal society. Jane's mother has taken on the role of the subjugated woman within society: she is alienated from the archetypal feminine in qualities such as nurturance which are part of the powerful aspects of being a woman. This subjugation, according to this hypothesis, has been transmitted to the next generation through Jane's experience of her own needs being subjugated for other's needs by her mother.

The theme of lack of nurturance in Jane's life seems to have been reiterated in her going to boarding school at the age of six. She describes the difficulty of separating from her family, but once this was done she could not allow herself to feel the emotional response of the little girl alienated from the nurturance of home life. Her fear, anger, betrayal and pain she felt in leaving home had to be hidden. Her mother found it difficult to say goodbye and therefore was often not present at the partings. The family could not show their pain at the separation and therefore no true reflection of Jane's emotions could be found - only the defence of "putting on a brave face". Her needs for expressing her fear, pain and anger had to be subjugated to protect the parents

from their own emotional pain of separating from their daughter. From a very young age Jane had learnt how to defend against her own intense needs.

The core of the abandonment schema, outlined by Young (1994) can be seen here. This schema arises "when parents have been inconsistent in attending to their children's needs" (p. 72) and is evidenced when Jane's parents could not attend to her needs when she went to boarding school. The child feels abandoned and emotionally isolated, and therefore has to learn how to protect herself from this great pain. The schema of abandonment has at its core a belief that no close relationship can work - as the relationship with her parents could be destroyed so easily at such an early age, the abandonment schema suggests that Jane could expect to lose anyone with whom an emotional attachment is formed. This is evidenced in her present day relationships - which will be described later.

Through the claywork session, Jane began to experience the deep-seated emotions associated with the separation from her family by going to boarding school. She began to cry as she remembered being one of the 'little people' at the school who were all separated from their families. In this way, the schema avoidance and compensation began to be bypassed and the deep underlying emotions became more exposed. She remembered realising that she would have to forget about her family to survive this experience: "forget my house, forget my own room, forget them". In this way, Jane is describing the defence mechanism, or schema avoidance, she used to cope with the extremely difficult experience at such a young age. Defence mechanisms, according to Horowitz (1988) occur when:

...competing aims influence what becomes conscious: one wants, on the one hand to master threats and stressors and, on the other, to avoid painful states of mind such as may occur when one realises the emotional implications of a serious event (p. 187).

Some such schema avoidance is healthy, but when these threats and stressors are avoided too extensively they may lead to maladaptive consequences, such as this schema compensation.

Jane decided to 'forget' - to repress - her memories of home and her attachment to her family members, particularly to her mother, as a means of schema avoidance. This was done, she describes, in order to survive as best as she could in this new environment. The defence mechanism of repression is described as "withholding from conscious awareness an idea or a feeling" (Horowitz, 1988, p. 195). This is an involuntary action that occurs and "may operate to curb ideas and feelings that have not yet reached consciousness but would emerge were it not for the defence process".

Through the claywork Jane was able to remember the experience and the extent of the emotion from which she was defending herself. This painful experience allowed her to cry and to begin to express those emotions denied (and avoided) so long ago. Jane realised that 'just putting away those feelings' could not eradicate them - rather they remained in their raw form hidden and needing much psychic energy to keep them contained. Jane's experience indicated that her coping style had been the unconscious process defence mechanism of repression. The sculpture allowed for the expression of some of these emotions where Jane experienced becoming aware of her repressed pain associated with leaving her family. It also allowed a deeper understanding of her feelings of alienation from her mother and the dynamics beneath the emotional deprivation and abandonment schemas.

The emotional deprivation schema, as outlined by Young (1990, 1994) has at its core the belief that one's primary emotional needs will never be met by others: these needs include nurturance, empathy, affection, protection, guidance, and caring from others. Jane did not experience these needs being met by her mother. Thus, it can be hypothesised that, according to Young (1994) the schemas of emotional deprivation and subjugation were learnt by Jane and were still affecting her life and relationships at the time of the claywork and the interview.

At the core of these schemas (subjugation, abandonment and emotional deprivation) would be the pain and disappointment of the little girl who could not receive nurturance from or a stable relationship with her family. A deep belief that she does not have anyone to meet her needs such as giving the love, acceptance and comfort she needs forms the basis of the emotional deprivation schema. Through the culmination of these early experiences, Jane developed the schema summed up by a belief: "I don't have anyone to nurture me, share themselves with me, or care deeply about everything that happens to me". In this way, the child develops a feeling of lack of connectedness with people. This links in with Young's (1994) abandonment schema, where Jane could therefore worry that people she feels close to will leave or abandon her - as has happened in the past with her family.

Although these schemas seem to inform much of Jane's relationships and attitudes to her life in general, she feels that she has had many experiences which make her have a greater understanding of herself. She describes herself as 'emotionally old', meaning that she has been through the gamut of emotions of life and therefore is more experienced than most people her age. Soon after this statement in the interview, however, she states that she is 'emotionally young' where she describes not having much in-depth emotional contact with people. In these two opposing views of herself an intrapsychic controversy is realised: on one hand she sees herself as experienced and knowledgeable about emotional contact with others and on the other

hand she admits not really knowing how to make that contact, describing her aloneness in her world.

One hypothesis for this dualism is Young's (1994) concept of *schema compensation*. To compensate for the schemas of emotional deprivation and abandonment would be to feel that one 'knows the territory' of emotional contact and experience well. In this way, as possibly with Jane's attitude, to defend against (or compensate for) the schema of being unloved being triggered, she could rather feel that nothing in this area of emotions could surprise her as she "has seen/felt it all". The schema compensation would therefore be the denial of any possibility of the emotions becoming unbearable, as, she feels, she has experienced enough to prepare herself for their effect. Following this hypothesis, the schema compensation is the creation of an opposite reaction to avoid the triggering of intense emotions such as pain, betrayal, anger, that are at the core of the schema (Young, 1994). The compensation is often functional to some extent, where Jane can now use the confidence of feeling 'emotionally old' to begin allowing her needs to be met within a relationship. Young (1994, p. 18), however describes the dangers of compensation where "failure to recognise the underlying vulnerability, and therefore leaves... [her] unprepared for the powerful emotional pain if schema compensation fails and the schema erupts".

Thus the tenuous position of compensation can easily be toppled to cause the feared triggering of the schema. The break down of the compensation could potentially occur within an intimate relationship where the defences usually attained in day-to-day relationships are lessened. Within such a relationship the vulnerability of need can be expressed. The fear of rejection and abandonment within the relationship is increased as there is 'so much more' to lose. Jane describes her relationship with her boyfriend in Durban as "comfortable", but feels that he cannot fulfil her needs on different levels - he fulfils them on a social and physical level, but "not completely", as Jane states. As Young (1994) points out, the abandonment schema is avoided by staying away from close relationships. This may be an indication of Jane's need to step away from a deep level of intimacy in order to protect herself from having these needs for nurturance triggered. This 'step away' may be connected to her fear of being rejected for having those needs or wanting them fulfilled within the relationship. This could be described as *schema avoidance* by Young (1994). The realisation that if the needs are triggered, there is the possibility of being further disappointed as the boyfriend may not be able to see to these early unfulfilled needs. Thus the distancing within the relationship may be understood as the protective measure of schema avoidance.

This distancing of people from herself seems to be a means of maintaining enough emotional space to allow Jane to leave them easily. According to Young's abandonment schema (1994), this behaviour can be seen as schema avoidance where, to avoid the triggering of being abandoned (as she was in going to boarding school), she has to be able to leave the relationship FIRST. Thus, she feels that she enjoys the company of others, but that she can still maintain a stance summed up by: *"If any of you do not accept me, then I will just leave"*. Thus to allow the partner to begin to see, within the intimate relationship, Jane's needs, is for her to feel extremely threatening. This allows a new level of depth to the relationship, and with it a deeper fear of being abandoned and triggering the core emotions of her schema. The defence - or schema avoidance - of 'just leaving' will be more difficult to act out within the relationship and the emotions of the schema will be triggered at a deeper level due to the vulnerability and openness of the relationship. The fear of rejection and abandonment, it can be hypothesised, thus becomes more intense and is defended against by knowing that if at any point there is the possibility of rejection, she will be more easily able to reject those involved before they can hurt her.

Jane's usual safety in thinking *"I don't need you anyway"* has been her means of avoiding the schema of emotional deprivation and abandonment from a very young age. This leads to the following hypothesis: Her fear could then be that any close attachment could trigger her need of nurturance and love - and if her partner cannot see to her needs then she would have to experience the intense emotions which are at the core of the schema: anger, hatred, disappointment, betrayal, and pain mainly initially aimed at her mother but unable to be expressed. This attitude of "I don't need you" is used as an avoidance of this schema within a relationship. It is a protective measure which ensures that she does not get dependent upon the person and therefore possibly suffer through another experience of abandonment, which would trigger painful memories and emotions.

Jane seems to battle between two extremes: the need to have people around, to form relationships and to yearn for companionship and well as the wish for complete solitude and aloneness, having no contact with people. She seems to view her need for contact as weaker than her need for solitude and strength to cope with the world alone. It can be hypothesised that these extremes link with her schema of abandonment - where she feels a deep urge to relate to people to have relationships, but then, because of her fear of being abandoned, she chooses to lead a separate/independent/isolated life where the fear of abandonment can be avoided. This dialectic is described by Teyber (1989) as dilemmas between Separateness and Relatedness. He states that the challenge of successful relationships is one of balancing intimacy and

autonomy, where we need to have a sense of belonging and being cared about AS WELL AS needing to be separate and independent. In psychotherapy he speaks about such clients:

The problems that most clients present reflect an inability to achieve an integrated sense of self as both an independent and competent person and an emotionally available and committed person (Teyber, 1989, p. 7).

Jane's issues centred around the Separateness and Relatedness continuum are described further: firstly, the isolation of her fantasy world and secondly, her relatedness to people through her intimate relationship.

Jane describes what she terms her "regression into fantasy", usually through the use of psychedelic substances. She feels that this fantasy world is an escape from the reality of her lived-in world - a place within which she can feel self-sufficient. She enjoyed the fact that in this world she was the only person as she need not rely on others. These altered states of consciousness allowed her, as she describes, to live separately from others and escape the demands of reality. She feels that from these states she began her spiritual path (discussed in Chapter 6). Jane describes realising the negative aspect to this fantasy world: she began to find it difficult to relate to others, as in this world there was no need for other people - it had no connection to the lived world. Again, understood as a type of schema avoidance, Jane's isolation in this state seems to make sense: by herself she does not have to risk triggering the schemas of abandonment or emotional deprivation.

Secondly: Men, she feels, help her "relate to the world". She describes her boyfriend as 'being' her world as he helped her settle into a new life in a new city in a new country. His friends become her friends and she feels that he constitutes her world. In this way the men in her relationships would ground her from her fantasy into the world of "Reality, Actuality, Truth and Fact". This description indicates that Jane, once in an intimate relationship, becomes dependent upon the person in many ways. According to McGinn and Young (1996), this could be seen as an overcompensation to her Early Maladaptive Schema of emotional deprivation and abandonment: where instead of not forming any relationships, she chooses to act out an essentially healthy need by beginning a relationship, but this then becomes a dependency upon her partner. Her fear of being abandoned has not been heeded, but she feels the possible insecurity and find herself very dependent upon her partner, which increases her fear of his possibly leaving her.

Within Jane's life, in a bid to further her grip on reality, she describes getting into "abusive" situations. Her self-abuse is in the form of intensive smoking, where she "craves the pain", and in pushing herself within the working world where she, for example, survives on minimal sleep.

She also abuses herself within the relationship by allowing her needs to be overshadowed by those of her boyfriend - part of the subjugation schema. She describes herself as becoming the subservient, dominated woman, abused as the relationship deepens. It can be hypothesised that this fits in with the schemas of abandonment and emotional deprivation: when she becomes involved in an intimate relationship, she feels loved and begins to get the nurturance that she needs. This situation has a positive effect and she therefore wants to try to keep the relationship as 'perfect' as possible. Because of the underlying belief of the abandonment schema that "all important relationships never last, this will end and I will be alone forever" (Young, 1990), Jane may be extremely invested in trying to keep her partner happy. She may begin to subjugate her own needs - as she had seen her mother enact to keep others happy, thus activating the subjugation schema. If the relationship then begins to experience difficulties, or if her partner does not please or appreciate her, she may get angry. The anger may then remind her of the trigger emotions based in the abandonment schema, reminding her of the possible pain in her partner abandoning her. She may then fall back into her "*I don't need you*" stance - the schema avoidance - and possibly leave the relationship.

# CHAPTER 5

## CHAPTER 5

### **HERMENEUTIC KEY (2): The Transpersonal Perspective**

#### **5.1 Introduction**

Jane's conflicts which emerged through the claywork lend themselves to be viewed through the discourse of Transpersonal Feminism as outlined by Knight (1997), which constitutes the second hermeneutic lens used in this research. The theoretical context will therefore be used to describe the role of women in the socio-cultural organisation of patriarchy, and the psychological consequences of that role. The traditional central experiences of women in the patriarchal society are those of oppression, exploitation, abuse and disempowerment. It is understood that these experiences affect women's - and men's - consciousness as well as the unconscious content of their psyches. In this light, Jane's claywork experience can be understood by looking at women's experiences through the epoch of patriarchy and beyond: looking back into ancient history to cultures where Masculine and Feminine were seen as equal archetypal powers.

Transpersonal feminism describes the Masculine and Feminine aspects of men and women's psyches, tracing the history of denigration of the Feminine and the identification with the Masculine impulse - both within the realms of socio-politics and the collective unconscious of the human psyche. This discourse of transpersonal feminism will draw mainly upon the research of Knight (1997), Eisler (1993), Gimbutas (1974), Achterberg (1990) and Baring & Cashford (1991). Thus, the aim of this chapter is to recognise the ways in which patriarchy may have affected the basic structure of both the conscious and the unconscious aspects of specifically women's psyches. Jung's concept of the collective unconscious and archetypes, will be used to describe the way in which the Feminine and Masculine archetypes and the experience of gender relations through the ages can still be affecting humans today in their everyday lives.

#### **5.2 Patriarchy - The Rule of the Father**

The society we live within is, according to Eisler (1993), based on a 'Dominator' patriarchal system. This system focuses on masculine principles which dictate how people think and interact with each other. Patriarchy affects how we think about ourselves - in fact, the principles of patriarchy become the ground principles from which our society develops.

The feminine qualities of intuition, sensitivity, nurturing and more systemic ways of being are not considered equally powerful aspects of being human within this society and are therefore not as valued as the masculine. This type of relation is the basis for the 'Dominator' model of society, described by Eisler (1993, pp. xvii) as 'the *ranking* of one half of humanity over the other'. This

model, according to Eisler, needs to be replaced by the 'Partnership' model (discussed in depth in 5.6.3.) which values the feminine aspect of the psyche as equally as the masculine aspect.

Patriarchy is a system of ideas that entrenches unequal power relations between the sexes. This system affects the values, ideals, behaviour patterns and expectations deeply seated within our society. In describing the dominator model, Eisler (1987, p. 168) describes patriarchy in modern times:

The two basic human types are male and female. The way the relationship between women and men is structured is thus a basic model for human relations. Consequently, a **dominator-dominated** way of relating to other human beings is internalised from birth by every child brought up in a traditional male-dominated family.

Thus the ideas of patriarchy are taught to children who are born into a situation which is difficult, if not impossible, to see beyond. The power dynamics behind such a system of male dominance is not only the subjugation of women, but the denial of the Feminine as a powerful force within the human psyche - for both men and women. Patriarchy uses the threat of violence against those who rebel against its patterns. Thus as Knight (1997) points out, the social structures within this system are built on a discourse of systematic covert and overt intimidation, censorship and dictatorship in which all men and women are forced to function within the system. Deviance or rebellion against the system is ridiculed, suppressed and even punished. Patriarchy thus works through having '*power over*', rather than the more equal partnership model of having '*power with*'.

Rowan (1987, p. 3) cites Warnock's definition of patriarchy:

Patriarchy is a society which worships the masculine identity, granting power and privilege to those who reflect and respect the socially-determined masculine sex role.

Thus patriarchy does not focus solely upon one's biological sex - it functions through socially and historically defined gender stereotypes. Women can adopt more masculine ways of being and succeed in the patriarchy, while some men may display more "effeminate" qualities and be oppressed within the system. As Eisler (1993, p. 185) states: "The problem is not men as a sex, but men and women as they must be socialised in a dominator society". Thus, within the patriarchal value system, both men and women learn which aspects of their personality are more valued than others. The masculine way of dealing with the world yields far greater results - thus to be successful, the more yielding feminine aspects are repressed or ignored by both men and women. This undermining of the Feminine occurs at a very young age where, within the patriarchal system, more entrepreneurial, assertive, "brave" activities are rewarded, while displays of emotion and sensitivity are not as valued. Thus, as an initiation into our society,

children - both boys and girls - learn to repress the more feminine qualities, developing instead the "heroic masculine response" which is a socially accepted and effective way of being. As the feminine is repressed, so the masculine way of being takes over and the balance between these two aspects is lost.

### **5.2.1 The Role of the Woman in Patriarchy**

Socio-biologically, the role of the woman has differed from that of the man through the ages. The sex roles of men and women differ according to their physical differences: generally, for example, men are stronger than women. This allows for men to do more of the manual labour requiring strength and stamina. Women's capacity to have children and nurture them define their sex role as that of carer of the home. Thus sex role behaviours pertain to one's biological make-up from birth.

Gender roles however, are social constructions which create expectations designed to outline the acceptable behaviour of each sex. Gender roles refer to personality characteristics of women (and men) developed in accordance with the expectations of society and the particular culture in which a woman (or man) is socialised. This socialisation plays an integral part 'scripting' the role of women today i.e. being 'feminine' is to a large extent taught and learned.

The results of this process are stereotypes of what it is to be female and what it is to be male. These stereotypes are accepted at an early age and influence women's (and men's) behaviour as well as men's thoughts about women (and vice versa). The effects of these stereotypes are damaging, as, for example, feeling the external pressure to project a certain image to the public often conflicts with the woman's inner needs. The fear of femininity and feminine values are common results of male socialisation. As Gayle Rubin (1997) asks:

What is a domesticated woman? A female of the species. The one explanation is as good as the other. A woman is a woman. She only becomes a domestic, a wife, a chattel, a playboy bunny, a prostitute, or a human dictaphone in certain relations. Torn from these relationships, she is no more the helpmate of man than gold in itself is money... (p. 28)

The question then is: *What are these relationships by which a female becomes an oppressed woman?* These relationships are embedded within patriarchy, the system which entrenches unequal power relations (Shinoda-Bolen, 1993). As patriarchy is based upon domination and therefore obsessed with the fear of overthrow. Therefore, a set of strict power relations are enforced which oppress women and empower men. The masculine qualities of greater strength have been glorified and worshipped, especially in times of war and heroism. The feminine qualities were seen as inferior and less capable than these masculine attributes. Gender roles became entrenched meaning that gender pronounced what qualities the person would possess and whether they were intrinsically inferior and superior. Being female meant that one

possessed innately inferior qualities, while being male meant being superior - basically 'born at an advantage'.

Therefore the masculine way of dealing with the world becomes the most successful way of living. The positive masculine principles of active, directive, linear thinking, symbolised by logic and the sciences are more prized than the feminine qualities of intuition, collaboration and nurturance. Thus, to survive in a world based on success within patriarchy, one has to identify with the masculine, rather than feminine aspects of the psyche.

However, for females, their process of 'growing up' is a process in which, usually, the feminine qualities are reinforced as the weaknesses they inherently possess. The masculine traits are therefore seen as more 'useful' for women to display and, at the same time, their feminine aspect is devalued. Thus women feel trapped within their "innate and shameful weaknesses". This is the basis of oppression of women within the patriarchy, according to Kahn and Yoder cited in Shinoda-Bolen (1993).

### **5.2.2 The Awakening of the Feminine: Childbirth and the Role of Nurturer**

Within today's society, the natural processes of finding partners, forming intimate relationships and having children, continue in the same patterns that have been reoccurring for a very long time. The meaning, however, associated with these aspects of life have changed drastically. Thus, appropriation of becoming the nurturer/mother may be psychologically disruptive to a woman within patriarchy. As women are associated with weakness, so the acts of childbirth, or the natural preparation of a woman's body for children, may carry with them an intrinsic fear. Instead of this being a time of embodiment of the feminine aspect of the woman's body and psyche, women within the patriarchal system may feel alienated from their experience. At childbirth in our society, the woman is mainly 'seen to' by agnostic male doctors trained in the allopathic model of medicine as a science (Achterberg, 1990).

The physical awakening of becoming pregnant, or even realising the potential to have children necessitates a corresponding psychological development, according to Achterberg (1990). The physical changes associated with the woman's body's potential for children may thus result in feelings of loss, emptiness, sadness and ultimately fear. These emotions are associated with the deep recognition of a loss or disconnection with the powerful Feminine archetype (described in 5.4.2.). Women may feel further weakened by the appearance of the archetype in their lives at the time of childbirth of this stigmatised 'dark side', scared of further vulnerability within the dominant society.

This 'quickenning' of the feminine principle is considered a natural process that is necessitated by patriarchal repression of these impulses. Beyond this struggle to maintain the uneven power balance, the feminine aspect continues to emerge as a force that necessitates change. There is a natural tendency to wholeness (see section 1.5.4) which activates the more repressed aspects of the feminine to balance, as in the Chinese Yin/Yang symbol, with the masculine. Ultimately the Masculine has to balance with the Feminine - for these two parts to be in their natural state of partnership, having equal status and power. As Harman cited in Eisler (1993) suggests: a cultural transformation must come about where a new consciousness incorporates competition balancing with co-operation and individualism balancing with love.

### **5.3 Principles of Contemporary Feminism**

The definition of feminism has broadened from, in the 1890's, the right for women to define themselves as autonomous beings, to this century of feminism expanding into the political, cultural, economic, sexual, racial and ethical realms of life. Knight (1997) defines feminism as:

a discourse that articulates the position and experience of women within patriarchy and patriarchal societies. It is a complex way of thinking about and acting upon women's lives and experiences. The implication is that the experience of women within patriarchal societies, in comparison to that of men, is fundamentally one of oppression and discrimination (p. 96).

The theorists of feminism criticise the workings and upholders of patriarchy through their discourse. Knight (1997) has succinctly summarised the main discourses of feminism, therefore what follows is her outline of some of the general principles of the discourse: Firstly, feminist theorists view men as holding the power in important areas of society, such as legal, social, familial, religious and political spheres. Secondly, women are systematically denied equal access to such power as the different spheres of their lives are regulated and governed by men. In this way, women are situated within limiting stereotypical sex roles. Thirdly, gender relations are not viewed as either natural or immutable, but as historical and socio-cultural productions, subject to reviewing and transformation. Feminism therefore challenges these gender relations, believing that they have been designed to promote the ideals of patriarchy. Fourthly, feminism does not imply that all women are totally powerless, or totally deprived of rights, nor that men only dominate women. Indeed, as Knight (1997) points out, male over male domination is easily identified within the 'race-class-power' hierarchy of domination i.e. 'white' as having power over 'non-white'; 'rich' as having power over 'poor'; the 'employed' having power over the 'unemployed'.

From the above points it can be seen that the discourse of feminism highlights the point that women, from a patriarchal perspective, are inferior and inadequate. The patriarchal perspective of women therefore is described as "a view that is pervasive and damaging to women, not only

for their psycho-spiritual development, but at all levels of personal and interpersonal endeavour” (Knight, 1997, p. 97).

#### **5.4 Transpersonal Feminism**

Transpersonal Feminism, according to Knight (1997) is a contemporary body of knowledge that is inclusive of contemporary feminist discourse. It focuses not only on the political, cultural and ideological gender relations, but, in addition, on certain dimensions of the psyche, termed the *Feminine* and the *Masculine*. “The Feminine and Masculine refer to an innate universal, archetypal pattern in the human psyche, and are not restricted to one gender but both are present in both men and women” (Knight, 1997, p. 98).

Knight (1997) describes the philosophical foundations and theoretical presuppositions of transpersonal feminism being drawn from many sources:

...such as ancient history, which is based on the archaeological discoveries of ancient civilisations, ancient mythology and art, mostly of Western, mid-east European and Greco-Egyptian origin. These theoretical assumptions are frequently symbolised in art and archetypal imagery, and expressed in certain folklore and fairy tales (pp. 98-99).

The following chapters describe the history of the Feminine that has unfolded through these archaeological findings - particularly in ‘Old Europe’ - and their myths and tales. The era in which we begin our discovery was before the rule of patriarchy - where the society was based, according to Eisler (1993) on the ‘partnership’ model. Yet before this exploration can be described, Jung’s concept of the collective unconscious and his definition of the archetypes must be discussed, as it is within this realm that the archetypes of the Masculine and Feminine can be understood. To add to Jung’s ideas, Shelldrake (1988) described the concept to ‘Morphic fields’ which will be explained to give us an idea about how experiences in the past can affect and inform the lived experiences of humanity today.

##### **5.4.1 The Collective Unconscious and the Archetypes**

“We call the unconscious “nothing”, and yet it is a reality *in potentia*. The thought we shall think, the deed we shall do, even the fate we shall lament tomorrow, all lie unconscious in our today” (Jung, 1951, cited in Storr, 1983, p. 212).

Jung describes the Masculine and the Feminine as being archetypes within the collective unconscious. Thus his model of the collective unconscious is used to describe how it is possible that the ancient archetypal Feminine and Masculine principles could be playing parts in the lives of twentieth century humans. This model articulates a process through which the collective memories of humanity are ‘stored’ and through which it is possible to ‘tap into’ those memories or archetypes.

Jung developed the idea that the individual psyche is not just a product of personal experience. There are two aspects of the unconscious: the *personal* and the *collective* (Jung, 1960). The personal unconscious was seen as developing from the individual's biographical experiences, but the collective unconscious seemed to have access to a transpersonal-transcultural realm which is manifested in universal patterns, symbols and images such as are found in all the world's religious mythologies (Edinger, 1972). Jung's theory about the collective unconscious was based upon the archetypal symbolism some of his psychotic patients described. Jung realised that this symbolism often linked to myths and traditions in other remote parts of the world - the imagery therefore seemed to be beyond the patients' personal/biographical experience. Jung discounted their personal unconscious being a container or producer of these images and thus developed a theory of the collective unconscious to explain these phenomena:

The collective unconscious, as the ancestral heritage of possibilities of representation, is not individual, but common to all men (sic)... and is the true basis of the individual psyche (Jung, 1927, p. 317).

In this way Brooke (1991) describes the collective unconscious as a fundamental hiddenness out of which everything comes into being. On one hand Jung describes the collective unconscious as the 'place' which 'contains' the archetypes (discussed later), but on the other hand, he allows the collective unconscious its essential ontological mystery:

The collective unconscious, it's not for you, or me, it's the invisible world, it's the great spirit. It makes little difference what I call it: God, Tao, the Great Voice, the Great Spirit (Jung cited in Brooke (1991)).

Jung's proposed realm of the collective unconscious is inhabited by the archetypes - or universal patterns of energy - which have affected the psyches and experiences of humans forever.

Whereas the contents of the personal unconscious are acquired during the individual's lifetime, the contents of the collective unconscious are invariably archetypes that were present from the beginning (Jung, 1951, p. 13).

Jung believed that the deepest levels of the unconscious are already prestructured at birth by the archetypes. These archetypes can remain dormant in an individual until activated by events in that person's experience. Rubin (1987) gives the example of a woman who becomes a mother for the first time and discovers *in herself* an archetypal role of mothering. The archetypes gives a particular style to an activity - for example, the mothering, rather in the same way that a particular species of bird will build a nest in a recognisable way. In Jung's words:

Archetypes are not determined as regards their **content**, but only as regards their **form** and then only to a very limited degree. A primordial image is determined as to its content only when it has become conscious and is therefore filled out with the material of conscious experience (1927, p. 155).

Thus, the archetypal role is given substance and lived out with and through the raw materials of everyday life and its experiences. Archetypes unconsciously structure universal happenings in

life, such as separation from the mother, passing the milestones of childhood and adolescence; beginning a family; falling in love; dealing with death. In this way the archetype functions, as a vehicle of mythical forces with the potential to have influence over one's personal life.

Within the natural sciences, a similar theory has been described: Rupert Sheldrake, described Morphogenetic (Morphic) fields as sources of cumulative memory of a species based upon experiences of that species in the past. According to Sheldrake (1988, p. iii), Morphic fields are "potential organising patterns of influence" which are localised around the system they organise. Going beyond the reductionist views, he states that collective memory is inherent in nature (including in humanity):

It is suggested that natural systems... inherit a collective memory from all previous things of their kind, however far away they were and however long ago they existed (p. i).

Sheldrake's Morphic field theory and Jung's concept of the collective unconscious have similar implications. Thus from both a psychological and natural scientific perspective, collective memories, knowledge, behaviour, or images that we do not acquire in our personal lives; as well as transpersonal, collective, archetypal experiences can be accounted for (Shinoda-Bolen, 1993).

#### **5.4.2 The Feminine and the Masculine in Transpersonal Feminism**

The Masculine and Feminine are universal archetypes of the collective unconscious, which can therefore be described as aspects of the human psyche. According to transpersonal feminist writers these aspects are in a naturally oppositional but complementary relationship which is shown through the 'partnership' model of ancient cultures (discussed later in 5.5) According to Baring and Cashford (1991) these archetypal opposites were valued and honoured and expressed in the socio-cultural organisation of that time, which was characterised by equality between women and men. Mythically, this union of the opposite aspects has been symbolised by the sacred marriage or *hieros gamos* (see 5.4.4). The popular *Yin-Yang* symbol which reveals the opposites of light and dark enfolded within each other and within a complete circle, also describes the union (Knight, 1997). In contemporary culture, however, the strivings of patriarchy cause an imbalance to occur. The Feminine is devalued and denigrated to the 'underworld' of the human psyche, while the Masculine is identified with and therefore over-valued. Women are identified solely with the weak, vulnerable aspect of the Feminine, while the men are supposed to identify only with the strength of the Masculine. In this way, a distorted image of the Feminine is appropriated. This distorted image is based on the weak aspects of the Feminine, while the stronger aspects are repressed. This repression occurs because there seems to be no place within patriarchy to display this appropriation of the stronger Feminine. According to Achterberg (1990), men are therefore forced to have only the Masculine traits while

the female has to have only the Feminine traits. The fact that both genders of humanity need Masculine AND Feminine aspects seems to be largely ignored within patriarchal society. Some of these traits of the archetypes are listed below (Achterberg, 1990, p. 191):

**MASCULINE:**

Intellect  
Rational  
Light/Sun  
Linear  
Right  
Knowledge  
Power  
Analysis  
Mastery  
Active  
Expansive  
Proactive  
Giving  
Technical  
Competition  
Sky  
Objectivity  
Curing  
Fixing

**FEMININE:**

Intuition  
Irrational  
Dark/Moon  
Non-linear  
Left  
Wisdom  
Compassion  
Synthesis  
Mystery  
Passive  
Contained  
Reactive  
Receiving  
Natural  
Collaboration  
Earth  
Subjectivity  
Caring  
Nurturing

Looking at the above traits of the Masculine and Feminine principles it can be seen that the Feminine has been culturally censored and limited in its full expression. According to Knight (1997), expression of the Feminine has been reduced to certain traditional feminine values such as nurturance, compliance, dependency, submission, subjectivity, intuition. In this way, "the Feminine consciousness is no longer considered to be complementary and equal to the Masculine, but is systematically alienated and distorted and ideologically exiled to one gender - the female" (p. 102). Transpersonal feminist writers therefore assert that the Masculine consciousness is given higher value. Therefore, as evidenced in certain social behaviours and psychological traits, such as objectivity, control, domination and aggression, Masculine consciousness has been traditionally rooted exclusively in the male gender.

The presupposition that men have contact with the Feminine archetypes and women have contact with the Masculine archetypes is best described by Jung's concept of the *anima* and *animus*.

### 5.4.3 The Anima and Animus

Jung developed the concept of the *anima*, which he saw as the feminine aspect of the man, and the *animus* which was conceptualised as the masculine aspect of the female:

Since the anima is an archetype that is found in men, it is reasonable to suppose that an equivalent archetype must be present in women: for just as the man is compensated by a feminine element, so woman is compensated by a masculine one [the *animus*] (Jung, 1951, p. 109).

This idea of men and women having the opposite gender archetype playing within their lives, describes how some women can be 'masculine', while some men may be considered 'feminine'. Each archetype embodies a powerful way of being for each human which rises above the sex-specific generalisations and stereotypes. The animus contains masculine traits of dominance, linear thinking and Logos, while the anima embodies the feminine qualities of containing, nurturing and Eros. Thus within each human the full gamut of both human genders has the potential to be experienced. Within patriarchy, women acting with their animus are more likely to be successful: the more 'male' they are in their way of living, the more they are accepted into the male-dominated society. In this way, the woman identifies with the animus often to the detriment of her Feminine aspects.

Jung (1951) saw the eventual aim of the individual human psyche as being able to integrate the images of the anima and animus:

The autonomy of the collective unconscious expresses itself in the figures of anima and animus. They personify those of its contents which... can be integrated into consciousness (cited in Storr, 1983, p. 109).

This development of integrating these aspects into consciousness, symbolised as the sacred marriage of the Feminine and Masculine, is achieved by few people and is a high level of psychological development (Engler, 1984).

### 5.4.4 The Sacred Marriage

The eventual union of Masculine and Feminine is symbolised by the Sacred Marriage. This marriage of opposites is a marriage between equal forces which will find balance and wholeness through their union. Not only is this union possible between the Feminine and Masculine aspects of a human psyche, but it is possible between people and between groups. Eisler (1993, p. xvii) suggests a possible social model to replace the 'Dominator' model which is symbolised by the sacred marriage:

The second [model], in which social relations are primarily based on the principle of *linking* rather than ranking, may best be described as the *partnership* model. In this model - beginning with the most fundamental difference in our species, between male and female - diversity is not equated with either inferiority or superiority.

Within the sacred marriage of these two archetypal forces, the quest for wholeness on a personal, relationship, community and indeed global scale is symbolised. In the myths of the 'hieros gamos', the sacred marriage, according to Rowan (1989) the King's (Masculine archetype) right to rule his land was intimately linked with his union with the Goddess who symbolises the Feminine archetype. Perry (1966) cited in Rowan (1989, p. 137) writes:

The union of male and female came to signify much more than procreation...it gathered many meanings of a mythological and cosmological dimension, such as the union, balance and harmony of opposites thus comprising the image of wholeness and completion.

Thus within the patriarchy this sacred marriage of the Feminine and Masculine is made extremely difficult. Socio-politically, patriarchy as a system has been built to maintain unbalanced gender relations, thereby denying the principles of the sacred marriage: a meeting of opposites essentially equally balanced, as in Yin and Yang, and integrated into harmony. As Rowan (1989, p. 138) states:

But the god is never self-sufficient, the Goddess will drag him down [whenever he thinks this]... He must be connected to the Goddess.

Thus the sacred marriage is the full appropriation of the archetypes of the Masculine and Feminine. Has there ever been a time where these principles have been lived-by? Transpersonal feminists state that there has...

### **5.5 The Ancient Cultures of the Great Goddess**

The transpersonal feminist perspective offers a view of the evolution of culture that differs from the history taught from the patriarchal viewpoint (Knight, 1997). The existence of a well-established civilisation between 7000 BC and 3500 BC in south eastern Europe, has been confirmed through recent archaeological excavations. This Neolithic culture has been termed 'Old Europe' by Marija Gimbutas in her work *Goddesses and Gods of Old Europe* (1974). Gimbutas states these peaceful, agrarian people worshipped the Great Goddess as the source of life and holds that men and women were equally honoured within this culture. Such cultures, according to Knight (1997) celebrated the Feminine consciousness as a wholesome and equal partner to the Masculine consciousness. The Feminine, symbolised and mythologised as the Goddess, was valued for thousands of years and was expressed in rituals, ceremonies and art in everyday life. She was worshipped as the Creatrix, Sustenance of Life; Death Goddess; Regeneratrix; and Mother:

For here the supreme power governing the universe is a divine mother who gives her people life, provides them with material and spiritual nurturance, and who even in death can be counted on to take her children back into her cosmic womb (Eisler, 1993, p. 23).

According to Gimbutas's interpretation of this society there does not seem to be a separation between the secular and the sacred - religion and life were essentially bound together. As Eisler (1993) comments, a society in which the main deity is female is reflected in the social structure - therefore Old Europe was matrilineal (traced through the mother) and matrilocal (a husband goes to live with the wife's family). Each household had its own temple, according to Gimbutas, and the eldest woman in the family would act as the priestess for the rights performed to honour the Goddess. This developed into a complex religion centring on the worship of a Mother Goddess as the source of all forms of life. This was based upon the observation that all human life emerges from the body of a woman:

The fact that both human and animal life is generated from the female body and that, like the seasons and the moon, woman's body also goes through cycles led our ancestors to see the life-giving and sustaining powers of the world in female, rather than male form (Eisler, 1993, p. 6).

Thus, the culture believed that the source from which all human life emerges is also the source of all vegetable and animal life: the Great Goddess as the Mother-Of-All. Both the principles of Masculine and Feminine were honoured by these people: "The male divinity in the shape of a young man or male animal appears to affirm and strengthen the creative and active female" (Gimbutas, 1982, p. 237) Thus neither god nor goddess was subjugated by the other - both being complementary powers within the society.

Indeed, as Knight (1997) states, archaeological, historical and mythological evidence suggests that these cultures contained an *ancient wisdom*:

This ancient wisdom, incarnated in the Feminine consciousness, is defined as an age-old knowledge of the sacredness and interconnectedness of all life forms. The earth was perceived as alive, life nourishing and feminine in nature (p. 105).

Gimbutas reports that there is a characteristic absence of heavy fortifications and weaponry demonstrating the peaceful character of these Neolithic people. Indeed, Neolithic art reflects the peaceful and life-honouring perspective of this time, where depictions of the natural elements - as representations of the Goddess: the moon, the earth, fruit, serpents, cows, trees, insects etc. saturated the daily lives of these people. The spiral image, for example, is the symbol of the serpent which was seen as a symbol of metamorphosis - where the serpent sheds its skin to become renewed. The goddess was often symbolised as this serpent which expressed the fertility circle of birth, death and rebirth (Baring & Cashford, 1991). The people of 'Old Europe' left an artistic heritage of sculptures, pottery, cave paintings and religious articles as well as a myriad of cave sanctuaries, allowing archaeologists to delve into the dynamics of life with the Great Goddess.

Alternative interpretations of the ancient historical and archaeological data do exist. For example Baring and Cashford (1991) state that evidence for female-centred forms of worship and the reverence shown for the female body and its capacity to give birth were either ignored or classified as being male sex objects, perceived to be obese erotic Venuses or barbaric images of beauty. It can therefore be seen that the patriarchal perspective creates a specific patriarchal-based reality where the evidence for these cultures will be discounted or misrepresented. As Knight (1997, p. 108) states "such alternative interpretations have traditionally denied the existence of the Goddess cultures... because it is not in the best interest of those maintaining the patriarchal system to accept that such cultures did [and therefore can] exist".

### **5.5.1 The Beginnings of Patriarchy**

Based on recent historical and archaeological evidence, the first cultural system based on patriarchy seems to be that of the Kurgans. The Kurgan, or Indo-European invasions from the arid north east of Old Europe began around 4300 BC. According to this interpretation of history, these invasions lead to the gradual assimilation of the Goddess religion and the eventual replacement of the social order to that of the patriarchy - this brutal, systematic and gradual overthrow spanned more than a millennium from 4300 BC to 2800 BC (Baring & Cashford, 1991). The Kurgan warriors had perfected a new war machine: the armed horse rider. Thus the Kurgan invaders developed the technologies of destruction, rather than the technologies for life-giving activities as were the Goddess-centred cultures. The invasions, spurred mainly for economic gain, began to change the ways of the peaceful Old Europeans (Eisler, 1993). The archetypal/mythical consequences were depicted in the religious myths of this turbulent time: the Great Goddess was made subservient to the warrior sky gods who were worshipped through blood sacrifices and honour in the battlefield. This reflected the changes in social order as wave after wave of these invaders poured onto the pages of prehistory. There were also nomadic invaders from the southern deserts, most famous of these are the Hebrews:

Like the Indo-Europeans, they too brought with them a fierce and angry god of war and mountains (Jehovah or Yahweh). And gradually, as we read in the Bible, they too imposed much of their ideology and way of life on the people of the lands they conquered (Eisler, 1993, p. 44).

The development of the civilisation based on Goddess worship came to a standstill. The new cultural encroachment began a slow process of replacing the old culture with their own: a peaceful society where both masculine and feminine qualities were considered equal was replaced with the hierarchies of the warrior-priests, where power was based on brute force. "The one thing they [the invaders] all had in common was a dominator model of social organisation: a social system in which male dominance, male violence, and a generally hierarchic and authoritarian social structure was the norm" (Eisler, 1993, p. 45). Thus the Goddess, often symbolised by the *Chalice* - the holding, womb-like Feminine - was replaced by the Masculine-

oriented sky gods often symbolised as the *Blade* of war, according to Eisler (1993). A higher value was placed upon the power to *take* life, rather than *give* life - the glorification of the lethal Blade became the symbol of worship to the conquering Indo-Europeans.

As the power base in the society became focused on physical strength, women became seen as inferior. These social changes were reflected in the ideological/mythical transformations which occurred. The goddesses became the concubines, wives, consorts of the male gods in the new religion and a new social order followed where women were seen as 'second-class citizens'. "Gradually", according to Eisler (1993, p. 548) "male dominance, warfare, and the enslavement of women and of gentler, or more "effeminate" men, became the norm". The beginnings of slavery, organised killings of people, destruction and looting of property and the subjugation and exploitation of people is evidenced through archaeological excavations.

In this way as Knight (1997, p. 109) states: "the emergence of patriarchy and its identification with and valuing of the Masculine consciousness impacted upon and manifested in the socio-political, cultural, religious and archetypal-mythical levels of human existence and consciousness present at the time". Thus, the historian Eisler (1987) sees the emergence of patriarchy and the subjugation of the goddess-worshipping cultures as resulting in the domination and abuse of women, the earthly representatives of the Goddess. This is symbolised at a mythical level, as the earth goddess becoming secondary to the sky-warrior god. Women were disempowered, according to Knight (1997) socially, politically, economically, religiously - and were reduced to be mere possessions of males. (This is evidenced in the Kurgan burial sites and practices).

In this way patriarchy succeeded not only in overthrowing the Goddess-oriented cultures, but also denigrating the Feminine aspect of the psyche for humanity as a whole.

### **5.5.2 Christianity and the Goddess**

Within the Christian tradition, two major points of theology, according to Achterberg (1990) added to the devaluation of women in society. The first was God and the Son of God being male figures. This, as discussed above was simply perpetuated in Christianity from the invasion of sky war-god worshipping tribes: God was already seen as a male. The second point is the articulation of the consequences of Original Sin. The myth of the Garden of Eden read as the banishment of humanity from God's paradise, after Eve disobeyed God and was tempted by the Devil "to eat of the fruit of the tree". The woman then tempts Adam, her mate. According to the Bible her punishment is to forever to give birth to children in pain, and to be subservient to man. Thus, after Paradise, there began a time of shame over nakedness, conception, birth and even life itself. The myth therefore symbolised and justified male domination, as in this view, women were responsible for the evil in the world. "The church, through systematic indoctrination, reinterpretation and transformation of ancient mythic stories, ensured that all women were then cast into roles of evil temptress, wicked woman and therefore in need of control (by men)" (Knight, 1997, p. 122).

The teachings of Jesus, according to Eisler (1993) and Pagels (1979) questioned the dominator authorities of that time: he denounced the social and spiritual inequalities of the dominator system two thousand years ago.

He preached universal love and taught that the meek, humble, and weak would inherit the earth. Beyond this, in both his words and actions he often rejected the subservient and separate position that his culture assigned to women (Eisler, 1993, p. 120).

Thus Jesus' teachings expressed the need to practise more feminine oriented values such as mutual responsibility, compassion, gentleness and love as opposed to the masculine values of dominance. Historically however, this was not reflected in the Christian church's evolution and the Christian authorities, after the death of Christ, reverted back to the authoritarian ideal of men and women NOT being spiritual equals. Beyond this, the idea of the divine feminine being worshipped was considered heresy. The women, involved in the Gnostic sects of the teaching of Christianity were left out of the scriptures forming the New Testament (Pagels, 1979). According to Eisler (1993):

These early [Gnostic] Christians not only threatened the growing power of the "fathers of the church"; their ideas were also a direct challenge to the male dominated family. Such views undermined the divinely ordained authority of male over female on which the patriarchal family is based (p. 128).

By the year 200 AD the majority of Christian communities were following the dominator style of authority where women were considered heretical if in leadership positions. The medieval

Church, to maintain its domination within society had to silence and subjugate women along with the values of equality preached by Jesus.

Achterberg (1990) describes the Christian church's involvement with women being charged for devil-worship which led to their persecution as heretics - in the form of the witch hunts. Witch hunting was established by the fourteenth century, and lasted until the early seventeenth century (Achterberg, 1990). They were the direct consequence of the systematic persecution of women, and specifically of women's healing powers. Women healers were not allowed into any medical training at this time, so any women involved in healing, for example showing knowledge in midwifery and in general community health, were thought to have obtained their information about herbs and practices through a pact with the devil. These "powers" to heal were seen as a threat to the patriarchal system of the day. Thus, according to Eisler (1993, p. 141),

...one impetus for these persecutions was that, beginning with their treatment of monarchs and nobility in the thirteenth century, church-educated male "physicians" (who were in fact given no practical training for healing) began to compete with the traditional "wise-women", who were now accused of having "magical powers" affecting health - and often burned at the stake for the "crime" of using these gifts to heal.

These gifts of healing were displays of power from the Feminine, linked to the Goddess and reminders of women's connection to and wisdom from the Earth. "Historically, the instances when women were recognised and respected as healers occurred when the cosmology of the existing cultures and religions recognised a deity that was primarily female" (Knight, 1997, p. 120). The women's gifts of healing were therefore attributed by the Church to the works of Satan, and women were shown to be innately evil and easily tempted. According to Achterberg (1990, p. 86) they believed that:

...women were more likely to be witches, because they were more stupid, weak, superstitious, and fickle than men. Further, they were sensual and hopelessly, insatiably carnal. The Dominicans [inquisitors] claimed that the word *female* itself proved that, because it was taken from *fe* (faith) and *minus* (less).

The fear of the Feminine by the patriarchy, which is based upon oppression and subjugation, thus caused an era of mass murders where, according to Achterberg (1990), between two hundred thousand and nine million women (and many men) were killed as 'witches'. Thus, from the feminist perspective, the process of persecuting women who were healers can be viewed as the *systematic and brutal oppression* of women who had powerful knowledge and wisdom, who worked in strange and different ways, and who because of their knowledge, challenged the existing social and political order (Knight, 1997). Through the centuries that followed the Christian Church continued its oppressive authoritarian power over society.

## **5.6 The Implications of Patriarchal Ideology for Women**

The implications of thousands of years of patriarchal oppression and discrimination does not leave many areas of women's lives unscathed: occupationally, educationally, sexually, socially, politically women have been negatively affected. On the levels of both the personal and archetypal-collective unconscious, women have been influenced by the systematic degradation of all that a woman entails (Knight, 1997). Thus, "generation after generation of women has been exposed to all forms of covert and overt patriarchal dismissal of women's wisdom and intuition, repression of their healing knowledge, ridicule of talents and strengths, misinterpretation of their reproductive power, and demeaning of their sexuality" (p. 126). On both a conscious and unconscious level, biographical and archetypal patterns of women's experiences have been informed within patriarchy, having been partly created as a result of the large-scale repression of the Feminine. Considering all the facts about the role of women in the patriarchy and the negative effects of these experiences on many levels, Knight (1997) poses the following questions:

*Is it possible that the nature of women's consciousness may change? Is it possible that within patriarchy women may still somehow reclaim a sense of power and control?*

From a feminist view point, it is only through the restructuring of society on all levels that women will gain equality. From the transpersonal feminist view point, however, socio-cultural transformation can take place at the level of balancing the Feminine with the Masculine aspects of consciousness, primarily. Thus, it is in the re-emergence and integration of the Feminine into the consciousness of all humans which can result in change in both the *spiritual* and *political* spheres. Knight (1997) points out that restoration of the Feminine consciousness is possibly the return to a spiritual consciousness: "the notion of the re-emergence of the Feminine consciousness brings with it potential for transformation at the archetypal and spiritual dimensions of the psyche" (p. 126). The positive implication of this transformation is that, regardless of context i.e. even within patriarchy, *every woman may have access to this spiritual-Feminine consciousness* (Knight, 1997). Thus, the transpersonal feminist perspective outlines a path of liberation from living without the Feminine, a path that involves reflecting a new balance being created between the Feminine and the Masculine at the archetypal level, begun at the conscious personal level of the psyche. This would involve the full appropriation of the Feminine as an equal and powerful partner, complementing the Masculine.

### **5.6.1 The Appropriation of the Feminine**

The difficulty in appropriating the Feminine in patriarchy lies at the basis of Jane's conflicts emerging from the claywork session. From its historical beginnings, patriarchy was based on the suppression of the Feminine symbolised in ancient cultures as the Great Goddess. Certain

power relations were put in place by the patriarchy which politically and socially entrenched the brutal and systematic policy of 'power over' the female gender. Thus, to succeed women had to denounce their femininity and begin living through their animus, the Masculine aspect of the female. The sex role definitions within society left no place for the Feminine to be seen as powerful in her own right: Women and their traits of the Feminine were seen as weak, and this picture was perpetuated by the main religions including Christianity. Both women and men have therefore not been ready to appropriate the Feminine, as this seems only to be an acceptance of weakness, rather than an access to a new/ancient power associated with the Feminine.

## **5.7 A Second Hermeneutic Exploration of Jane's Claywork Experience**

Jane's experience within the claywork was a profound acknowledgement of the repression of the Feminine archetype within her life. The clay sculpture however embodied the possibility of regaining this archetypal life-force which she had dismissed as being 'weak' from a young age. Through speaking about her various experiences and relationships, she recognised a part of herself that was undeveloped yet which offered, if nurtured, to be a powerful presence within her life. She found new meaning within being a woman: a realisation of the more potent aspects of the Feminine. This acceptance of the Feminine was beginning to emerge in her life as a developing woman, and it seemed essential for her to acknowledge this to break away from the pattern of female subjugation not only within her family, but also within her society.

As Jane played with the clay, before her creation of the final sculpture shape, she created a spiral. The spiral, according to Gimbutas (1987), is a derivative of the serpent symbol, one of the forms of the Great Goddess. The serpent was seen as the Regeneratrix as it shed its skin in cycles with nature. Thus from a transpersonal feminist perspective, Jane's experience can be seen as a summons by the Great Goddess to reclaim the Feminine that she had naively repressed. The sculpture was then formed out of the initial clay spiral.

Jane had recently stopped taking 'the Pill' contraceptive. This allowed her to feel more "like a fertile woman" as her body seemed to now be allowed to go through the process of natural cycles and to prepare for childbirth. Jane's sculpture is a female form accentuating the breasts and pregnant womb holding a foetus shape inside. The shape is sensual and beautiful to Jane as she feels a deep connection with this embodiment of the Feminine archetype.

Jane felt that with this new potential to have children, if she were in another time or in another place, would allow her a complete expression of being a woman/mother. This made her feel sad and embarrassed about speaking about these issues. According to the transpersonal feminist viewpoint, Jane is expressing the plight of being a successful woman within the patriarchal society: To succeed and find worth within oneself, the woman has to succeed "in a man's world". Jane is a university student at present and she realises in the claywork session that it would be difficult to have a child at this stage of her life. She feels an emptiness and sadness at this realisation. She would like to have children, but her present career development in society prevents this. This resonates with the feeling she had seeing that the womb of her sculpture was empty: she felt that she should use the clay to make a 'tadpole' foetus to fill it. This affirmed the positive Feminine potential of childbirth for her, which had seemed to be a cultural taboo. The Masculine values of hard work, direction and success overshadow aspirations for pregnancy and nurturing a family - qualities described by Eisler (1993) as not prized in the patriarchal society.

From a transpersonal feminist perspective, Jane's experience demonstrates her need to be appreciated as a woman, who is capable of embodying the Feminine, which she feels she naively chose to deny because of the academic path she has chosen to be on. These feelings can thus be understood as the natural awakening of the Feminine within Jane. Through the sculpture, Jane sees the Great Fertility Goddess's pregnant form waiting to be revealed and accepted into her psyche. Feelings of sadness or longing associated with the long-dormant Feminine aspect indicate the beginnings of a process of reclaiming a lost part of her psyche.

There is a dual character associated with these emotions and her embarrassment in expressing them, which she later identifies as the Masculine voice. This father-oriented part of herself scorns the possibility of finding strength in the Feminine. This duality forms a conversation between the Masculine and Feminine translations of her claywork. The father-identifying part states that the claywork is "bullshit" and that she should "pull herself together" - yet the Feminine (according to the transpersonal feminist view) deeply recognises the archetypal forces emerging through the sculpture. Jane "pushes aside" the issues of her "becoming a woman", as she feels ashamed about them - again voicing the patriarchal scorn of this need. Thus she describes the need for masculine values to impress others, to be successful and finally, to fit into the world of patriarchy.

Jane remembers her experience of leaving her family and going to boarding school at the age of seven years. She experiences some of her pain and fear of being in this new environment. She had resolved, at that stage, that she would simply "forget" about home, family, her own bedroom - repressing the pain and alienation that she could not express. Her family did not allow her to express these emotions as they were trying to deal with their own sense of loss, guilt and pain in losing their child. In this situation, Jane needed nourishment from her family which she could not obtain. She felt that she had to "be brave" and not display her emotions about leaving her family as she felt she had to protect her family from their pain - showing hers would only make the situation worse. She seems to have been separated from their nourishment prematurely, and then repressed her emotions about this untimely separation.

At boarding school she learnt how to "survive" as she defended against her loneliness and loss. This essentially heroic masculine gesture was needed to stop her and her parents pain. Archetypal Feminine qualities, such as emotionality and sensitivity were stifled and instead a "brave face" was put on, so that no outward emotional display would occur. By taking on these Masculine principles, Jane identified strongly with her father. Jane describes him as being very rational and unemotional - having a "stiff upper lip". He seems to be the embodiment of the

patriarchal Masculine principle disconnected from the Feminine. Jane begins to recognise that in identifying with him, she represses the Feminine even further. She has taken on the role of the patriarchy herself and represses the Feminine as a dark, negative and shameful force.

Jane's mother is described as "a servant to the family" - a woman who has done everything for her family and has given up all her personal hopes and dreams. Her femininity is based upon weakness and subservience to the needs of others. Jane feels ashamed of this self-sacrificing attitude and associates only these negative qualities with the Feminine principle. As she equates being female with these qualities she disowns the positive Feminine qualities as well. Thus, through the sculpture, Jane perceives a split within her own psyche seeing the Masculine as being positive/strong and the Feminine as negative/weak. The denigration of the female as weak, inferior and stupid leads Jane to suppress any fundamental embodiment of the Feminine. Jane sees her mother's role as resulting from the archetypal Feminine, the Great Goddess, being repressed by the Masculine-oriented patriarchy. The aftermath of this oppression is, as her sculpture revealed, a woman's body shape with an empty womb and a hole in her chest. Thus a woman alienated from the Feminine life force seems barren, alone and without real creativity or content.

Within her clay sculpture, Jane pointed out the image of a half-formed child. This image, from a transpersonal feminist view point identifies her stunted Feminine impulse. The image speaks of a lack of nourishment from the Feminine force; a result of a purely masculine response unfed by the nurturing Great Goddess. This theme of a lack of nurturance is reiterated in Jane's story of her premature birth. Her mother had been over-working for a New Year's Party causing her to enter into labour a few weeks before the baby had been expected. This theme is repeated as Jane leaves, at a young age, for boarding school. The early separation from a mothering, nurturing figure resulted in "forgetting" or denying of the pain that this early separation caused. A deep need or generalised lack of nurturance is then expressed by Jane and is symbolised in her sculpture through the half-formed figure and the woman form "with a hole in her chest" (section 4). From Knight's (1997) transpersonal feminist view, it can be understood that Jane yearns for the nurturance of the Great Goddess, that creative reproductive spirit that she had learnt to shun to become part of the male-dominated world.

Jane felt that her mother had always thought that her daughter would be *greater than herself*. As Jane's mother had identified with the 'weak female' role in the patriarchal system, for her daughter to better herself she would have to take on masculine traits. These seemed to be the only means of empowerment for the intrinsically powerful Feminine had not been realised or ever embodied by her mother - a plight for women, according to Eisler (1993), world wide. For

Jane to be 'better', she had to be 'stronger' and this meant paying dues to the Masculine world while further losing connection with the Feminine source of power. The mother's basic lack of identity with being a woman was thus passed on to Jane. Jane compensated by vowing not to be as weak and down-trodden as her mother and therefore identified with her father's "Masculine" aspects. This fear of becoming like her mother is spoken about through the sculpture: if the Feminine is invited into her life she feels in danger of becoming like her mother.

The repression of the Feminine has not only affected Jane, her mother and their relationship, but it has also affected the whole family including her father. The damage done by this is shown in the parental division of roles, where, each takes on a stereotypical model within the patriarchy. As previously discussed, the mother takes on the role of the Feminine which is distorted and seen as subservient. The father takes on the role of the Masculine - being strong with a 'stiff upper lip' - discouraging displays of emotion or weakness. In this way, both roles deny the possibility of the appropriation of the powerful Feminine within their lives and within the lives of the other family members.

Thus, from the transpersonal feminist perspective, the sculpture is a symbol of the missing part within psyche - the missing Feminine principle that is needed to balance out the powerful Masculine. Jane feels that she needs this part for nurturing both herself and others. The 'missing part' is essential in developing a relationship with the Feminine as well as her mother, to whom Jane felt she could not relate. Thus the former idea of the result of incorporating Feminine principles into her life would lead to her transforming into a similar role as her mother, has been challenged. The Feminine has been recognised as an archetypal force balancing the Masculine and therefore being just as powerful. This is referred to by Cashford and Baring (1991) as the understanding necessary for the sacred marriage.

The irony of Jane's defence against her mother's appropriation of the Feminine is that in her not wanting to continue that cycle she denied her own femininity, resulting in a similar effect of alienation and need. Indeed, through her mother Jane is carrying the history of women in our culture.

Jane expresses concern that in her intimate relationship with a man, she is being the weak 'serving' female. This is the only role that she has learnt from her mother: to be a woman is to be this way - yet the sculpture is hinting at another possibility described by Gimbutas (1974) which necessitates Jane reclaiming the Great Goddess of nurturance and power. As Jane sees sex as an 'invasion of independence', so the Masculine archetype has taken over her potential wholeness. This wholeness, the sacred marriage, necessitates the equality of the Masculine and

Feminine forces within the psyche. In Jane's life, where the Masculine archetype has been so prevalent, she is beginning to feel the awakening of the Feminine - the call to balance. The act of sex, she describes as being an 'invasion of independence', becoming symbolic of the Masculine invasion of essentially physical, psychological and archetypal Feminine ground. Sex is also linked to her wanting a child, of feeling the quickening of the Feminine archetype within her: of awakening the ancient fertility goddess.

Within Jane's claywork the history of women in patriarchy, from a transpersonal feminist perspective, has been dramatically encapsulated: being born into a world of patriarchy where the sensitivity and power of the Feminine are neither appreciated nor appropriated by women themselves. The fear of the meaning of this alienation as Jane matures, standing on the brink of becoming a woman herself, summons the archetypal Female power. Fertility and mothering without the holding of the Great Goddess become meaningless, empty endeavours with little pleasure and great sadness. The emergence of the Goddess shows an archetypal energy that nourishes a world desperately in need of a balance between the Masculine and the Feminine - the Jungian symbol of the 'Sacred Marriage'. She is the ancient symbol of creative power controlling Birth, Death and Regeneration - the ever-present archetypal Feminine.

# CHAPTER 6

## CHAPTER 6

### **6. The Hermeneutic Explorations depicting Stages in the Development of Self**

Western theorists such as Engler (1984) and Welwood (1986) describe the process of the development of self, and its implications for further spiritual development. Their ideas about this developmental continuum will form the theoretical basis through which both of the above Hermeneutic Keys to Meaning can be explored - the aim being a deeper understanding of Jane's claywork experience.

#### **6.1 Self and Spirituality**

According to Engler (1984) there is a large conceptual difference in the eventual 'aim' of psychotherapy in the Western tradition and the 'aim' of meditation as a spiritual practice. Within the tradition of psychotherapy, the central concern is the integrity of the self, where, according to Engler (1984, p. 30) "the deepest psychopathological problem... is the *lack* of a sense of self".

The definition of the **self** that Engler uses is described as:

...a process of synthesis and adaptation between inner life and outer reality which produces a sense of personal continuity and sameness in the felt experience of being a "self", a feeling of being and ongoingness in existence (p. 28).

Thus the self-representation of a psychotherapy client is essential to the process of therapy, indeed therapy's aim could be described as developing selfhood.

Engler (1984) describes the aims of Buddhist 'insight' meditation as the practising of "seeing through" the illusion or construct of self. This necessitates the *dis*-identification from the experiences upon which our personal identity is founded - basically going 'beyond the self'. Meditation is thus the spiritual practice of losing the self construction, while psychotherapy aims to strengthen the self-construct and make its foundations more sturdy. The distinction between these two practices is therefore evident and conceptually essential to understand, if investigating an experience on both psychodynamic/cognitive and transpersonal levels.

Engler sees these two practices, however, not as mutually exclusive, but rather as different points of development on a continuum: *You have to be someone before you can be nobody*, he states, meaning that the development of the self or "ego" has to be at the beginning of the process that culminates with the transcendence of all self-representations.

Both a sense of self and insight into the illusoriness of its apparent continuity and substantiality are necessary achievements. Sanity and complete psychological

well-being *include both, but in a phase-appropriate developmental sequence* at different stages of [psychological/spiritual] development (p. 52).

Engler emphasises the importance of the differing stages as he describes the negative effects of beginning a spiritual practice such as meditation with the aim of 'transcending self' without having developed a core sense of self. This, he describes as being a difficulty associated especially with younger 'Western' students who are drawn prematurely to this spiritual path. Engler, a psychologist and mediation teacher, has identified certain people with "particular vulnerability and disturbance in their sense of identity and self-esteem" (p. 35) which do not benefit from the experience of being students of meditation.

The Buddhist teaching that **I neither have nor am an enduring self** is often misinterpreted to mean that I do not need to struggle with the tasks of identity formation or with finding out who I am, what my capabilities are, what my needs are, what my responsibilities are, how I am related to other selves, and what I should or could do with my life. The no-self doctrine is taken to justify their premature abandonment of essential psychosocial tasks (p. 35).

Engler goes on to describe the kinds of students who are attracted to this doctrine to escape the earlier stages of human development.

#### **6.1.1 Borderline Levels of Ego Identification**

Engler (1984) described a 'sizeable subgroup' of people with borderline levels of ego identification, for example the 'narcissistic' ego formation, who were drawn to become students of meditation. The term 'borderline' here refers to "a *level of personality organisation* rather than a specific personality type of character disorder" (p. 35). By this he means people who have not yet developed a sense of 'self' - as described above as a stable and persistent self representation.

He describes the 'narcissistic' ego formation's attraction to the Buddhist 'no-self' doctrine:

It helps explain and rationalise, if not actually legitimise, their lack of self-integration, their feelings of inner emptiness, of not having a cohesive self (p. 36).

The person with narcissistic personality organisation may be drawn to the ideal of the 'enlightened state': as it represents the purified state of complete and invulnerable self-sufficiency from which all badness has been expelled - basically the aims of all narcissistic strivings. Narcissism's primary function is *splitting*: this occurs when "one's self, others and outside events are perceived as either "all-good" or "all-bad"... all-good if they appear to satisfy and provide; all-bad if they appear to withhold, frustrate or deprive" (p. 36). Integration of these aspects is extremely difficult and the person with this type of ego organisation alternates swiftly

between omnipotence and devaluation. Thus, without the cohesion of the self, people in their world could be either idealised or totally devaluated. These students while practising meditation:

...will tend to oscillate between states of great rage, emptiness, and depression at one extreme, and states of great euphoria, bliss or pseudomystical feelings of unity counterfeiting a genuine experience of self-transcendence at the other (p. 41).

Thus the lure of 'egolessness' and detachment from the world by being on a spiritual path may seem extremely attractive to a person who has not developed an integrated sense of self yet. The level of ego integration is an essential indicator of where a person is on the developmental continuum, suggests Engler (1984) who states that *one has to have an ego before one tries to transcend it*. Thus, the authentic spiritual path involves development of the ego before trying to go beyond the ego.

## **6.2 Personality Structure: Path or Pathology?**

Welwood (1986) discusses the extent the personality plays in psychological and spiritual development: *"Is our personal identity an obstacle in the path of realising the full range of possibilities, and thus, in this ultimate sense, a form of pathology? Or could it be, as certain esoteric traditions suggest, that our personal patterns actually provide the stepping stones on the path of our spiritual development?"* (p. 131). Welwood describes the personality as an 'identity-structure' - a self-image along with a particular 'schema' (as in Young's Schema-Focused approach) or story that identifies who we are. This personality with its particular 'schema' or neuroses thus developed in response to particular threats to the child's survival in the family. In this way, Welwood (1986) states that children show tremendous intelligence and creativity in turning these perceived threats into a solid identity that relieves their anxiety at that time of crisis. He therefore describes this identity structure which is "at first brilliant and eventually neurotic" as a life raft that helps us navigate the vast sea of the unknown:

It [the identity/personality] gives us a sense of being somebody, actually existing, feeling like, "I am me" or "I am something." But eventually we outgrow the life raft because it blocks us from feeling and touching the larger currents of life, whose circulation through us is an essential principle of health and well-being. *Our identity becomes a trap, a frozen mode of being-in-the-world that deprives us of the very things we need most - the fullness of our being, and the fullness of our relationship to all of what is* (p. 135).

Thus, feeling both the pain of remaining stuck in our old ways and our resistance to moving forward puts one through an important healing crisis - an identity crisis. This involves realising that the out-dated schemas do not play a healthy part in one's life now, even though they used to be important survival mechanisms. Welwood (1986) describes 'befriending' these schemas, forming a relationship with this part of oneself and becoming aware of the schema's effect in one's life as a process of 'turning the obstacles into stepping stones'. Thus the 'obstacles' would

be described by Young (1994) as the early maladaptive schemas that have been developed at a young age to cope with relationships or situations usually within the family. In this way the authentic spiritual path will involve facing the pain and alienation in these Early Maladaptive Schemas, as an initial step. It is thus through converting the obstacles within our personalities into stepping stones along the path, that healthy development can occur. The schemas then become the learning process which allows for further development. In this way, Welwood (1986, p. 141) describes the ideal of 'enlightenment' as having been misunderstood in western culture:

Enlightenment is not a goal - an ideal state of mind, a spiritual realm high above - to arrive at, but a path on this earth. It is a process of waking up to the totality of *what is* and making a complete relationship with that. Only the pain of imprisonment can provide the inspiration for liberation.

Indeed, it is the awareness of the redundant schemas that still effect one's life in the present, and the realisation that they contain the necessary learning, that IS the process of development.

### **6.3. The Developmental Continuum as Evidenced through Jane's Claywork Experience**

Jane holds two opposing ideas about her spiritual path. Both involve different interpretations of her difficulty in relating to people - as a friend and as an intimate partner - and in her busy life in Durban. The first view holds that these relationships and difficulties are distractions of a lowly type - irritating detours from the 'true' spiritual path. In the second view, paradoxically, she sees the difficulties as her being presented with lessons which she still has to learn within her busy life - dealing with these frustrations as part of the spiritual path.

The first view seems to link with Engler's (1984) observation of the borderline level of ego organisation: the idea of a 'spiritual path' that would allow a 'bypassing' of the developmental tasks of "finding out who I am, what my capabilities are, what my needs are, what my responsibilities are, how I am related to other selves, and what I should or could do with my life" (p. 35). Jane's self-described 'fantasy world' seems to merge with this idea of her spiritual path, for in this alternative world she is alone and free from human restraints and emotional turmoil. As Jane states in the interview: "I was not [in the fantasy world] with other people, I was not reflecting back on reality ever". She was introduced to this world through the use of psychedelic substances as a quest "to find the spiritual nature side" and she enjoyed being alone in that world. She reports however that a change has recently occurred and she has begun to concentrate on forming relations with the 'opposite' world of "Reality, Actuality, Truth and Fact". The realisation that caused this shift from wanting to be alone, self-sufficient and 'above' the world, to connecting with the 'real' world of complications and frustrations, related to her fear that she was losing touch with what was happening in reality. Indeed, she calls these experiences induced by psychedelic substances a "regression into fantasy" - an attempt to hide from reality. According to Welwood's hypothesis (1986), Jane's seeing her present experience of the difficulties in reality with friends and work as a 'detour' on her spiritual path, would be a misunderstanding. He describes these aspects of her life - the pain of relationships, the fear of abandonment, the subjugation of needs, the joy of a close relationship, the freedom of being away from home - as the essential stepping stones on the path of development. This leads us to Jane's second view of her spiritual path.

The second way of understanding this aspect of the spiritual path involves her naturally intuiting the need for her learning to take place within the 'real world' of relationships and work. She senses that she should rather put energy into staying with people and in Durban rather than choosing to leave when she feels unhappy or insecure. Indeed, she states: "Whenever I am unhappy I move places... it has always been such a big temptation to move because it is so much easier than staying and facing the world of emotions that have been created around

yourself". Remaining within the situation through the more difficult times seems to be the appropriate developmental phase, which she herself has recognised. This would involve facing the difficulties in her path and working through them rather than turning her back on them and leaving. She states that, for her, leaving is a lot easier than staying, once situations get more difficult and emotionally intense. This has been a repeated pattern of coping with difficult relations and situations.

Thus there are these two views of her situation in Durban which she seems to entertain at different times. Firstly, that the difficulties need to be left behind and that perhaps she should leave to go find her true spiritual path, or secondly realising that the difficulties are indeed the developmental tasks upon the spiritual path. This second option thus involves 'dealing with' the problems, which would lead to a more authentic spiritual path according to Engler (1984). He states that it is essential that one focuses on the stage-appropriate sequence of development, which for Jane seems to be the formation of steady, long-term relationships and friendships. Jane describes this saying: "It is good for me to live around other people for a while".

Engler's (1984) description of the narcissistic ego formation allows for a deeper understanding of Jane's issues around seeking a spiritual path away from the world. Jane has awareness of the two views and is choosing to hold both possibilities in this confusing time. The narcissistic ego formation does therefore not apply to Jane as she seems to be able to take the challenges in the world which are presented to her and face them adaptively, without acting upon her wishes to separate prematurely from the world.

Interestingly, this premature separation from the appropriate developmental stage has been echoed twice in Jane's life: being born prematurely and having to go to boarding school at an early age. It has been hypothesised that these experiences formed a way of dealing with the world best described by Young's (1994) abandonment and emotional deprivation schemas. This involves the schema avoidance of leaving relationships before they became too emotionally involved, so as to protect herself from further triggering of the painful schemas. In this way, Jane's choice of either leaving her busy world in Durban as well as her intimate relationship, or staying to work through the difficulties that come up, is a choice of whether to replay the avoidance of the abandonment schema or not. In choosing to stay, according to Welwood (1986), she would be gaining awareness into this schema, not acting to defend herself from the triggered pain, but choosing to work with her issues around being possibly abandoned. In this way, the 'obstacles' within her personality could be turned into the 'stepping stones' along the path of development. It is in facing the painful emotions in these schema that she may be able to find an authentic spiritual path (Engler, 1984). The temptation of solitude as a defence

against possible rejection as described by Young's (1994) emotional deprivation schema has links with the borderline ego formation. Indeed, the taking on of the developmental tasks needing focus at this stage of Jane's life seems to necessitate forming relationships and developing her awareness of defences and schemas. As Engler (1984, p. 26) states:

All psychological growth comes about by being able to renounce outworn, infantile ties to objects and to give up or modify self-representations that have become restrictive, maladaptive or outgrown.

In this way, the schemas of emotional deprivation, abandonment and subjugation are, as Welwood (1986) states, the life rafts that have been outgrown and which now simply keep one out of touch with the larger currents of life. The path of development thus involves the growing awareness of these aspects of oneself: Jane's realisation that her path involves the busy life she finds in Durban, with the pain and happiness involved in the tangle of relationships. Most importantly, Jane has been allowing her emotional needs to be expressed within her relationship, thereby challenging the schemas of abandonment and emotional deprivation. Thus, her difficulty in trusting her partner and her need to leave and begin her spiritual path are being challenged by another aspect of herself. This aspect of herself seems to be finding an innate strength within herself which she feels she can begin to trust.

The Feminine principle, as discussed by Knight (1997), embodies this kind of strength Jane seeks. Jane's learning, as seen through her sculpture, involves the appropriation of the Feminine aspect - the Goddess - within her life: What is it like to be in the world as a woman?

Jane described her relating to her life in a very Masculine way: through intellect, power, competition and proaction. These were activities aimed for her to succeed within the world lead by men. The Feminine had therefore been despised as the weak aspect of herself which she began to despise and hide, preferring to live out the *animus*, the Masculine aspect of herself. The sculpture describes a forgotten aspect of Jane - the strength latent within the Feminine that Jane has not seen. Through role models such as her mother, she had not been introduced to the idea of the female having strength - being a woman had meant being subservient and weak. According to Welwood (1986), this would indicate that the developmental task for Jane is the learning to be a woman within this society, and finding the innate strength in this, as opposed to trying to deny the Feminine and live solely through the Masculine aspect of her personality. This Feminine aspect has to be based in the reality of her everyday life, through which she can meet the challenges facing her in the future with new strength.

In this way, Jane's spiritual path, to be authentic, will involve facing the pain and alienation of her Early Maladaptive Schemas and at the same time, will involve interpreting 'the Feminine' within her life.

Thus Jane's stage-appropriate sequence of development can become clearer. Through the hermeneutic lenses, the specific 'obstacles' embedded within her personality and circumstances are discussed, as well as the potential they have, and which Jane sees, for them to become the 'stepping stones' on the path of spiritual development. The schemas that have become apparent through working with the sculpture as well as Jane's issues around identification with the Masculine to the detriment of the Feminine aspect of herself, are seen as the 'stepping stones' or the learning that is appropriate at this time of her spiritual development.

# CHAPTER 7

## CHAPTER 7

### 7. DISCUSSION

This research has outlined numerous ways of understanding Jane's experience through the claywork session. The essential question however remains sharp in our focus: *How is it that this sculpture can emerge, saturated in personal and transpersonal meaning? How does this happen? Where does the sculpture come from?*

One of the central aims of this research, is examining the different perspectives on art therapy with clay sculpture in terms of how well they open up and do justice to the experience of the sculptor and the nature of the overall process. This examination of the different perspectives has led to the metatheoretical comparison of the psychodynamically-oriented perspective of art therapy, described by Naumburg, and the transpersonal perspective, consolidated by Jung and McNiff. In section 1.7, this comparison made it clear that although, as a solid base for art therapy, Naumburg's techniques are extremely effective in understanding certain aspects of Jane's experience, this perspective has its limitations. These involve the understanding of how such meaning (of both a personal and transpersonal nature) can occur from an art work.

The more psychodynamically-oriented theories describe the process of projection: the unconscious aspects of the sculptor's psyche are projected, or 'thrown out' onto the sculpture - and it is then the interpretation of this, with the help of the therapist that causes the positive therapeutic effects (section 1.7.2d). Projection however, cannot explain all that has been described through this particular claywork experience. The sculpture seems to go beyond the psychodynamics of the personal unconscious and to move into the realm of the transpersonal, perhaps described best in conjunction with Jung's concept of the collective unconscious (section 5.4.1). Jung describes this as the container of images and archetypes which are common to all people - the fundamental hiddenness out of which everything comes into being (Brookes, 1991). This is accessed in the sculpture as through the discussion around Transpersonal Feminism (section 5.4) and Jane's lack of connection with the Feminine archetype. Thus, the meaning behind the sculpture seems to be derived from a different source - from a place *beyond* the person sculpting - necessarily described as a *transpersonal* source. The perspective of Jung and McNiff incorporate the transpersonal revelations within their understanding of art therapy and therefore offer a broader scope of understanding than the psychodynamically-oriented theorists (section 1.7.2).

The interesting aspect of this research has been the linking of recurring themes from the personal and transpersonal dimensions of Jane's psyche. For example, in section 4.2, Jane describes the lack of nurturance from her mother, and this is reiterated as a lack of nurturance accepted from the strong Feminine archetype by Jane, in section 5.7. The reactions to this, again on both levels, connect: Jane has to become self-sufficient, strong and 'successful' to compensate for the lack of nurturance; Jane thus lives through the Masculine aspect of herself - the *animus* - denying the Feminine aspect which she sees as weak. In this way, Jane sees her mother as weak and therefore any embodiment of the Feminine aspect, in Jane's eyes, is therefore a weakness. Thus there are echoes of recurring themes which link both the personal and transpersonal aspects of Jane's life (section 7.3).

These different aspects can be explained through transpersonal psychology (section 1.3), using the metaphors of the holographic paradigm (section 1.4).

This brings in the first of two goals of the research: To what extent the holographic paradigm, in comparison to other perspectives, allows a deeper understanding of transpersonal themes and processes. The holographic paradigm describes a way of understanding phenomena, such as transpersonal processes in art therapy, from a radically different perspective in comparison to the Newtonian-Cartesian paradigm. The holographic paradigm describes the explicate and implicate orders and the enfolding and unfolding between these realms to explain how our reality (and other realities) can be conceptualised (section 1.4.3). This is useful as it replaces the limits placed upon our understanding by the biases of the Newtonian/Cartesian paradigm (section 1.3.5). From this Newtonian viewpoint, spirit and matter, body and thought, animate and inanimate, subject and object were all seen as separate entities whose interactions were ruled by strict laws of nature. These laws proved to be invaluable for understanding and conceptualising certain aspects of the world within a specific state of waking consciousness. The limitations of this paradigm have been highlighted at the subatomic realms, where the laws of nature do not seem to apply, thus the study of quantum physics has become a ground, not only for the challenging of principles of scientism, but also the ground for philosophical debate. The harm done through Newtonian/Cartesian scientific paradigm comes in the form of discrediting any information that may have been obtained beyond empirical principles i.e. beyond the five senses (section 1.3.4). Thus, this unistate viewpoint has to be contrasted to the multistate viewpoints, such as transpersonal psychology which considers knowledge obtained through different modalities as valid as that obtained through empirical means.

The holographic metaphor describes the significance of each aspect of our reality. Its unfolding gives a certain quality of meaning to the existence of all that we know - which includes the

sculpture (section 1.5.2). Through its description of the process of unfolding and enfolding from the implicate to the explicate, the meaningful act of creation is described. Bohm (cited in Keepin, 1995) states that there is a trinity of matter, energy and meaning that forms the three major constituents of our existence (section 1.5.1). There is thus significance for the forming/unfolding of our world - a significance which is embodied in the meaningful nature of the sculpture for Jane.

Within the holographic paradigm, this concept of meaning saturating both matter and consciousness is essential in our understanding of art therapy and the formation of the sculpture. The significance of the art work can be seen as innate, it is not necessarily the artist/sculptor/creator of the image which has meaning in his/her life. It is in fact the sculpture which is imbued or animated with this meaning deeply connected within the implicate order, which is the carrier of meaning. This relates to the basic intrinsic unity of everything, which is understood as emerging from the implicate order (section 1.4.5). The holographic paradigm allows us to conceptualise the idea that the meaning associated with the sculpture has its source beyond the personal consciousness/unconsciousness of the artist, linking to the implicate order.

The metaphor of the shaman - understanding the shamanic journey and the use of altered states of consciousness - allows us to further understand reality as described by the holographic paradigm. It is possible for the shaman to cross between the explicate and implicate orders and to go into the very blueprints of reality (within the implicate order) and there to be able to significantly change aspects of lives embedded in the explicate (section 1.5.5). Ritual is a means of creating a sacred space which facilitates the connection between the realms of the implicate and the explicate - it forges an access point, imbued with spiritual significance which is an essential aspect of the healing process (section 1.6). This is the fundamental understanding of healing within shamanic cosmology - the ability to "search for lost souls within the spirit realms", which is translated by Grof (1988) and Talbot (1991), into a quest for wholeness as reflected holographically within the implicate order (section 1.5.4).

As much as the holographic paradigm can be used to explain all this, understanding cannot occur without assessing the role of ritual (section 1.6). Ritual provides the vehicle, the state of consciousness, needed to access the realm where healing can be seen to occur. It links the implicate with the explicate, the unconscious with the conscious, the spirit world of the shaman to his/her lived-in world. Ritual provides the liminal space where the transpersonal aspects can be integrated into personal consciousness - it is a place where emergences such as the sculpture can be expected. This is a place open to the sacred, which invites a suspension of disbelief and therefore a susceptibility to the healing powers of deeper levels of reality.

The sculpture has, as McNiff (1992) describes, the metaphorical quality of being a shaman (section 1.5.4). It seems to be a holographic microcosm of the macrocosm of the sculptor's psyche that has emerged for the specific reason of holotropic healing - of creating opportunities for the sculptor to tend towards wholeness. This view of healing within this society and the modern world in general, seems particularly significant if one is to note the fragmentation - the opposite of wholeness - simply caused by survival in this era. In this situation it is necessary to maintain some sense of the path towards wholeness - an echo of the spiritual path. This spiritual path involves the awareness of the pain and fragmentation on both personal level (for example, Young's Cognitive Schema-Focused issues - Chapter 4) and the transpersonal level (for example, Feminine and Masculine archetypal issues - Chapter 5). It is through the discovery and exploration of both these levels that healing can occur and the appropriate sequence of development can lead to new dimensions of 'selfhood' (Chapter 6). According to Jung, the process of individuation is such a path (section 1.5.4a). It involves the growing awareness of the unconscious - both personal and collective - with the content of the conscious aspect of the psyche. This is the path that Jane has been called to remember through her claywork sculpture.

The holographic eruption of the clay sculpture appears in our explicate reality. It emerges like a shaman - a traverser of worlds - a communicator with the gods. This shaman-figure brings into awareness, through the images within the clay, those aspects of the psyche that have been lost or hidden and now need to be remembered. Spontaneously appearing within the ritual of creativity, the shaman emerging from the clay shows the sculptor her innate potential for healing. Indeed the appearance of the shaman allows deeper meaning to be associated with the journey upon which she has embarked.

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# APPENDICES

## **APPENDICES**

### **Appendix A**

#### **The Transpersonal Honours Course Experiential Report Outline**

### **Appendix B**

#### **Transcriptions of the Interview with Jane**

## **APPENDIX A: Transpersonal Honours Course Experiential Report Outline**

Keep a diary and record your experience of the workshop as well as reflections and dreams. After the workshop you will write up an aspect of your experience in 15-20 typed double-spaced pages (or written equivalent). Half of the class mark for the course will be derived from this. It must be handed in to Mrs. Kenny by 09h00 on Monday 20 May.

In your report, you should aim to provide a phenomenologically faithful account of actual experiences as well as to develop an articulate psychological understanding of them. You can organise the material in whatever way best suits your exposition and you are not expected to write about everything you experienced during the workshop. You are advised to use one of the following as the basis of the report:

- 1) A description of your sculpture, of your experience of making it and working with it and an analysis of how it relates to your life.
- 2) An account of your breathwork session, of the main features of the experiences and how they relate to ongoing issues during the workshop or in your life.
- 3) Discuss one or more personal, interpersonal or transpersonal issues in your life that came into focus during the workshop. Refer to the sculpture, other art work or your breathwork where relevant. Go as deeply as possible into the issues you choose. Avoid choosing too many issues, because this will have the effect of making your account superficial.

## **APPENDIX B: INTERVIEW WITH JANE**

**July 1998**

**(Names and places have been changed to ensure the confidentiality of the participant)**

We can start anywhere you want to..

I suppose I will start with that I suppose (the picture)

That would be great.

Well like I said I drew it when I was bored. I did not see that likeness - to the sculpture until a few months later. At the time when I drew it I was going through, what I can now see as a really tough time - it was really confusing because I basically went home back to Botswana and I was isolated from everything I knew and I found myself looking for spirituality really in a very wrong place.

And in the process with that I became close with some people, particularly one person who was really more than anything a spiritual mentor to me, but at the same time - this person was going through alot of confusion and was the wrong person for me to focus on, basically. So that really gave me a ... it was very traumatic. I still feel pain for it... I still feel... there was so much there, so much spiritual potential there which I have not found. And that was the most amount of pain because I left - eventually I could not take it anymore so I came to SA. And there was such a huge potential therefor my own spiritual evolution I knew that so well. But it brought out so many problems and I had no help in dealing with them from anybody. No one could have understood what I was going through. It sounds so vague, but it was really...

It was basically my identification with Africa and spiritualism which has always been very strong, but at the same time I am a white person and I have no way of finding it. And, so when I did, I ended up being used as a scape goat rather than being accepted as someone who was real. But basically in that situation, we were all used by a system which was corrupting us all. In terms of drugs and alcohol and escape from what we really were all looking for which was Africa's spirituality. So when I drew this it was basically symbolising my mentor not myself.

This big one. This was myself. I was really being protected by this person but totally unformed as you can see - totally weak and unformed - but happy there - very happy there in that safety.

Yes, it looks snug.

Very snug. But not ready to be by myself, but we were just about to be born from this earth - here. This Africa. But I was not able to be born by myself - I had to have this person and this person... this was only in my concept I was not in their concept, in their world as such. I was very important to them as well, but probably through circumstances of social pressure it just wasn't - it just didn't happen. And it is unfortunate, I'll have to find it again, but I realise that I have to find it again, but I realise now that I have to find it myself. I feel still like this small thing here, so I am not going to be able to find it by myself, yet, or at least to be strong enough to. I know I have a lot of growing to do before I actually get born. You know what I mean? Anyway this was me. This was a year ago.

This is quite interesting because it is quite similar to something that came out in the sculpture as well. Where, towards the end, you spoke about needing a man, in a way... in that role... for a man to kind of complete yourself - for that wholeness - it seems to have a slight inkling of that.

It definitely does. That is a definite theme of my life. I don't see it as a problem as I have learnt that I try too hard to be correct and right and everything I blame on myself - including needing a man and that in itself is a problem. So I have accepted that need for companionship. And I am doing this at the moment. At the moment I have someone who is fulfilling this - who's there...

That mentor role?

Yes, but it is no - no they are filling a space but they are not the mentor I need. And um, it is a huge issue in my brain and it never really leaves my thoughts. This issue of having to have somebody. I keep leaning towards the view that I have to leave this person. But at the same time I care for this person so I allow myself. You know I am trying to be gentle on myself because I have always been too harsh on myself. So I am allowing myself the capacity to say: OK, you are happy, stay and see how things develop. Which I think is the most healthy way of doing it.

But at the same time I am always, in fact constantly thinking about it, literally constantly thinking about it... the fact that I am not fulfilling that spiritual... or that something else which I thought I could get from the other person, which I didn't... and I know I have to get that for myself, but I just do not know how to. Especially now that there is this other person filling my world - filling my womb - now there really are filling my womb. And I am not going to grow any bigger because they are there. It is actually restricting my growth but I am comfortable...

So it is forming your space.

It is filling my space.

It even seems to be creating your space.

Yes, it is definitely creating my space. This person that I am with is creating my entire world for me. Which is... I have accepted this because I am like this, a totally unformed personality. I feel. And I need some one to create a world for me otherwise I get lost and what happened like when I was at home I got lost. Because no one was there filling this space for me so I got lost - very very lost.

And when you get lost what kind of emotions are involved with that?

Well basically a lot of fantasy. I see it as regression actually. A regression into fantasy. Through my altered state experiences which were induced by drugs, and I am still not anti-drugs, but I have stopped entering those states. Consciously. I used to make a conscious effort to enter in to those states to find the spiritual nature side. I've realised now that it has sent me in the wrong direction - not sent me in the wrong direction, but it encouraged a fantasy way of thinking where I was not supported. I was not doing it with other people, I was not reflecting back on reality ever. It was always, like I send myself out somewhere, where I was not relating to anyone. So now I am still out somewhere and I need someone to help me relate to the world. And I am trying very hard to come back to terms with reality. And that is my main mission: reality, actuality, truth and fact, because I lost that on a quest for meaning, I basically...

You asked what happens when I am there.

Basically self abuse in terms of physical things, like smoking to the extent where I crave the pain of the abuse that I give myself. I crave the pain of not sleeping, of pushing myself, smoking a lot and self abuse - and basically allowing other people to abuse me.

In relationships?

Yes, in relationships.

And that contact with reality, is that obtained through the person that you are having a relationship with?

That is what it is. Not as such I do not attain reality through this person, I've always got my own reality - I'm not only just proud of it I am quite defensive of it. I know for a fact that the people I am surrounded with have no clue about me. They do - they intuitively know that there is

something deeper there, but there is no way they can understand me because I feel, because I am far too complex, and they have lead such simple lives in comparison to mine. So what I am saying is that I do not find reality in this person I have my own reality, but this person - he - is creating the world in which I am finding it. And that is where I am at the moment.

It seems like quite a battle between two parts where you feel you want to go your path - and you have an idea that the path to spirituality is basically by yourself, its your own thing, something you have to find; but then the other part of wanting this person, needing this person, feeling the benefits of having this other person around.

No there are benefits: You see, it is so difficult to reconcile those two things like you say. You see I need that depth, I need that spirituality, I need to find it and I need contentment, and I know that one day I will land up on a mountain living. I KNOW that. And I will be totally content with that silence and I don't need anything to go with that. I really don't.

But I so love having companionship and I have had such a stunted emotional growth, I feel and this is the first time that I have allowed anybody to enter my world - Anybody. But you see it is so full of danger for me - so full of fear. That, no - not my world, but the fact that this person is entering - its the first time... not necessarily the first time, but it is the first real, the first time that anyone has really come anywhere close to me. And I am not sure that this person can handle it... not 'can handle it'... but I don't want to find that I have to loose them. At the same time I know that if I were to loose them tomorrow, I'd be fine. But I am filled with such loneliness that it just really alleviates the loneliness and I have always had an alone life. And I don't necessarily think that it is good. It is good for me to live around other people for a while. So that's why... This path to spirituality... I don't think I'll find it with this person but at the same time I am learning other things about other people at the moment. I don't really want to be alone again. But, whatever...

It sounds that it is therefore important to be with people like you are with this person - through this person, with this person.

It is important, but it is always lacking for me.

In what way?

In the way that we all are very close in our own way, but it never really reaches that depth which I know is inside of me. And I have a couple of friends like that, but I don't live next to them, close by them. I am actually all right at the moment. I am stabilised. I was really stable before through ignorance, and now I have come a full circle through complete knowledge... not complete, but a lot of knowledge about myself - to the depths of my despair so far. I know that I can go further, but I did have a depth of despair and I am only just coming out of it. Of course it has to do with the recovery from altered states and such. I am really facing reality ALL the time now. So I've now come out with a stability from knowledge, rather than ignorance. So I am fine and I keep... I've just written this poem now. It was basically about how I keep trying to send myself on a journey and I trying to go in a direction that I know I should be going in. But actually, I'm being moved in the right direction and every way I am being moved is focusing me and I am learning - so... there is still all this emptiness and fear inside which is being filled by someone else at the moment.

But I am fine. I am pretty much OK. I am not happy where I am though... you know...

It sounds like you are wanting, one thing that you would like to happen is for yourself to fill those parts that you need the other person to...

Definitely, it has to happen. I was always a late developer and I am now 24, and I feel like a ... there is no way to measure age... but I am still very, very young emotionally, although I am very old emotionally - I've, you know... I am very young in my own strength, I don't have my own strength, but I am very old in experience. So I feel like I will have to learn it, and it will take a

long, long time. And... I will just... the main thing that I have learnt is to stop wishing for things that are not there. I've just started accepting things that are happening.

The other temptation that I always have, which is a result of my life, is whenever I am unhappy, I move... places. And that is also something I've attempted to put a stop to... not to restrict myself, and say "no, you will no longer move" but it has always been such a big temptation to move because it is so much easier that staying and facing the world of emotions that have been created around yourself - the relationships which you have created out of yourself. That is exactly why I got out of that relationship which was filled with so much spiritual potential, but so much pain - I simply left it... without saying good-bye, I left - and it is still there. (coughs)

And with that unfinished business, do you think that one day you will return to it - or not really.

Well, I hope that you don't mind this whole focus on spirituality, but my spiritual home land is at home. I know that. I feel such a yearning for it. Which I did not realise I would feel, I thought In my experience, that I could say, the other place did not exist and move to the next place and say this place does not exist and move to the next place. For the first time I miss the place - and I do not miss the city and I do not miss the people. I miss the place - no, I do miss the people, but I know that I belong back there, but I know I need to learn a lot before I go back there. It is really that I must be deserving of the place before I go back. I can't go back uninformed and I can't go back 'dirty', you know. I must be cleansed of whatever it is that's inside me. I'd love to go back for cleansing. But then I would loose this other person...

If you were to go back?

Hmmm, or at least ... they would not be with me and if I lost him it would be dangerous again because that spiritual homeland is not a safe place either: it is a powerful place filled with very powerful people. And I can't go back unless I am very strong.

Strong in a masculine way?

No, strong just in a... um... I just need to be able to define myself exactly, or.. no not exactly, that's the wrong way of saying it... I need to feel myself, my presence, my own presence. My presence gets lost when I am around other people, then I think that I am, you know, part of their presence. I need to become stronger in myself - not masculine - or no... that would definitely be part of it... I would definitely become physically stronger and I love that, but... its more of a personality thing.

- Right, because it strikes me that this image looks like a Yin/Yang symbol...

And this relationship that I am in now could very easily become a Yin/Yang, I mean... I'm just finding it so difficult to reconcile everything at once. There is real love in it, but... I keep saying that I am a difficult person but I am not... I keep thinking that I am deserving of a lot of different kinds of attention, so... that's difficult for my partner because... well, basically me and him are the only two people who exist in the world to me. And that is difficult because obviously everyone else exists too! (Laughs)

- There would be no one else to...

But I want to open up to people but I don't have the capability yet. I've never had it.

- To open up in that way?

Ya, I mean I've got lots of friends, but... none of them know me... I mean not in bad way... its just fine like that... its just...

- Well it sounds that there are depths within you that you would not just let anyone enter into...

And it sounds like you keep your friends at a certain level and he has been able to go deeper in and...

And it has been such a painful process...

- Sure there has to be trust involved.

Its been so painful, I have never had so much pain in my life. (Laughs)

- In trusting him with what you are giving him?

In trusting him. And I cannot still trust my friends... You know that Bible verse "Ye Of Little Faith" - well, that's me. I am of little faith and I wish so much that I could have faith, cause if I had faith, I could move mountains! If I had faith I could love and if I could love I could have strength to be my own person.

[Phone Rings: "Not now Broe"]

-I was talking about that "Ye of little faith" - that's a powerful way of thinking about yourself because that trust that you need to be with a person, that trust that you can build up with someone can take quite a while and you can get disappointed...

I am actually disappointed with this person - I have been very disappointed in that area before, but that has nothing to do with it really, because this is new, or it is different and it is itself. But I am very disappointed in this person. Its about... I suppose I am trying to compromise, when you accept someone else you are accepting someone else, not just accept them on your terms. So I am mainly, my main source of disappointment with this person it ... although I get the physical and emotional and social support, there is no spiritual.. and it is such a big thing for me... I tend to think that it is something I shouldn't be looking for in a relationship. That's probably the answer isn't it, I mean I shouldn't be looking for spiritual fulfilment in a relationship... and I do...

- It's interesting because we have been talking about nourishment - nourishment of spirituality - you pointed out that these are all nourishing this relationship which you see as spiritual. I was wondering where you think that nourishment would come from...

In the picture its from the earth. But if it is also from the tree it is from the sun and from LIFE. Nourishment through that, in this particularly comes from the earth. In reality I'm not sure where it would come from... I suppose the earth as well... I mean I've been so sick and it is because of my ...I've basically thought wrongly that I could mess my physical body around and it would not matter and I have really made myself really ill. I feel I've been ignoring that nourishment from the earth. Its not something that is easy to find in the kind of lifestyle that I am leading now. My life style is full of business, and television and advertising, you know what I mean? Its not ... there is hardly time! I've got a beach all around me and but I never go and if I go to the beach I can't stay for more than 5 minutes. I can't connect. I can't connect... whereas here [Grahamstown] I am walking in the street and connecting so much with the land and the sky and the clouds... and it is actually filling me with joy to be here. Where I am, there [Durban] I can't feel near to the land.

Cut off from it?

Yes, it is there there in your face! But I can't feel it.

It's strange how that happens... where you get so caught up in ideas if what has happened and what will happen, that we loose the connection. That in itself is a phase don't you think?

Probably, ya. I am sure it is a phase and I have gone through phases very seriously, which is fine. I've learnt a lot from them. I'm obviously learning a lot from this phase.

Yet you are not getting that fulfilment...

No I am definitely not getting that fulfilment, but I am realising that I cannot get it yet - so I must just wait and do things right and it will come... and that's fine.... But I am definitely not getting that fulfilment -no. I've always been a person of extremity where, every now and then I'd say "OK I am going to break this relationship - its taking me no where". And it has been so difficult... its the same thing as... to leave the country because I don't like the... because I can't handle it. Its a difficult process to consciously recognise those thoughts and to say "Just hold on". 'Cause you are actually learning...

Well that makes sense. I suppose through painful situations you are learning. (Unclear)

I was amazed at going through that process last year. I had always seen myself as a happy, easy-going sort of person, only to find that I was actually NOT AT ALL and that everyone else was more easy going me and I had always thought that I was far more easy-going than everybody else!

When did you discover that?

Being at home. Well, I suppose that it was the culmination of a process where I eventually ended up without my family, without my friends, without anything, without a job... just really trying to recover from what had just happened. It was a 6 month down and now I am on a 6 month up again. I'm getting there, it was a really whirlpool down where I stayed in the bottom for a while... Not really doing anything, just looking, not even feeling pain... anymore just looking. And that person that I am with now here was there. See? I was at my lowest. And now he has been there through my growth and that in itself says - although I have no faith - there is definitely something there and some depth to him. I just find it difficult to find it.

You say that you are 'building up from there'?

Ya, I am definitely building up, definitely and I was expecting to have things going back to normal, but I am realising that it will take a very long time. And I am actually enjoying the up now, but it is really slow and frustrating and I am filled with anger sometimes for days... just absolutely cross.. wanting to hit. You know when I walked here and saw the fountain... it's in times like that that give me some times of clarity and it sustains me to the next one. Its, this clarity and beauty that I am getting from this place, obviously because I was safe here and I have a history here, whereas I don't have a history where I am now... its that which I need to find there and its all in the place... which is odd - you should find peace anywhere, but... I put a lot of importance on places.

Its seems like your life in Durban is quite fast and quite anxiety provoking?

It is anxiety provoking, that's why I got sick. Not, I was under a lot of pressure, but pressure does not necessarily need to get to you... its when you make yourself sick.

Ya, when you push yourself.

There was one part of the sculpture - quite a main point - about you Feminine issues: things like relating more to the Masculine way of doing things, like a way that your dad would like ... "Go girl, go! Don't worry about all this emotional, spiritual junk! Go your path. Do what you have to do..." And then the more Feminine which you saw as being very weak and yielding, servant-like.

Hmm, I definitely do, its still the same, exactly the same. I'm basically on my father's path at the moment. In terms of business, I'm "going for it" at the expense of my health and emotions

and personal life. And... um... I am still very disappointed in my females - all of my friends of whom I am here with - 15 of them are all male. And I am very good friends with them and I fit in well with them.. as a girl! I am not as a man to them, they all see me as a girl and they look after me as a girl, but I am far more comfortable there that I would be with girls. And.. um... I am just disappointed in women really... the only woman that I am not disappointed in is my mother. This is one thing that I have learnt over the past year which is really odd. I am disappointed with girls generally, I just don't like the way they are. But... that is one thing that has happened this year which has been SO excellent: for the first time my mom and I began relating to each other as people, as friends and that is the first time in my life... she never existed to me before. And I don't think that I ever existed for her before and I finally realised this... we respect each other and it is based on respect. I was always scared to approach her before because I always felt such pity for her but now I feel such respect for her, and she respect for me. That's something that has really grown. But generally in the female world I don't respect girls at all...

How did that happen: from pity to respect? That's amazingly different.

Because my mom was the only person who really understood what I was going through last year. The only person who I could actually talk to about it... and have a constant honest reaction back and that is something that I have always hated about her - her honesty and her factualness and her almost coldness towards me, but at that time it was perfect. I was going through such emotions that I needed some honesty back - right in my face. And she could give it to me. Everybody else was so involved emotionally in my situation they were just reacting as crazily as I was.... including my father and my sisters. My mom was the only person who could just... she has such a sense of duty, she said: "OK, what is happening here?" And probably because of the fact we weren't close as well it was perfect. It isn't as though she is involved in my life... we actually just spoke on an honest level which gave me more clarity than anyone else at that stage. That was really great.

And the respect was built on that because she could give you valid advice.

Yes, she actually gave me valid advice when no one else could, and I now realise that still... she's the one person who... you know my family are all so emotionally involved with me that they react so defensively, you know especially if it has something to do with me and other people. They will completely take my side or they will completely get emotional about an issue. Instead of exploring it clearly. I have people who love me so much - like my grandparents - that they are so filled with emotion that they can't help me. So at least she did. She will still. And she has given me a lot of support with she living there now and me living here, for the problems I had and she's the person who is worried about my health and who is helping with my relationships and business problems.

So you are finding a great resource in a person that you did not really feel that had it in her to help you through it.

And I am sure that definitely is tied up to my growth. I am sure that my mother's strength or how I perceive my mother's strength is linked very strongly to my own growth. And I think the more I see her strength, the more I will grow. I'm just so jealous of people who had strong mothers from the beginning. Because they are all so strong! They really are strong, they had mothers who thought that they were right all the time and no matter what - "Go for it" and they are such strong people. I did not have that, but at the same time, I really feel my uniqueness and I really feel it is a gift... my life. And my differentness and my loneliness and I am very different from other people and although it is painful it is fine - not fine...

How do you feel you lacked because of that distance in the relationship between you and you mom when you were young?

Well, my mom is the kind of person who will do everything for duty and will do everything right. To the extent that everyone but her own child will be right too. And if, say someone was mean to be at school, she'd just say "Don't worry it was just someone being mean", instead of other parents would come to school and shout at that other little person. Or if the teacher was mean, she'd say "Well the teacher must be right then" or... if was sick, she'd say "You'd better go to school" not "You're sick, stay at home" - you know what I mean. She was always interested in everybody else and that made me always live for everybody else. I never had my own importance.

Right. So you are always secondary to whoever else...

Exactly! That's exactly how she is. And I am sure that I said in my sculpture interview was that my one fear was ending up like my mother (laughs) which is SO terrible, But at the same time my mother is still growing... so am I still growing... so maybe we won't mind ending up like each other at the end! (laughs)

Sounds like you are both changing - I mean you started off that way, but are realising that ...

No, it is definitely... I would not change it either my life has been very special and I have perspectives of life which no one else would have so... I really feel that I understand a lot more than most people do. But it is not something that makes me happy either. Its a gift that has pain with it.

Sure almost like knowing too much. Your eyes being really open too... I am wondering if that set up of relationship long ago where you were always the unimportant one and it must be the other person that she would have to protect, in a way... or would respect rather than yourself... where that could make up quite a dynamic in you relationship now where you say you sometimes battle to relate to people.

Meaning that I would act in the same way?

Well, not in the same way, but I am wondering if it could inform how you react now. Where you would put more importance on the other person and you put yourself down, or your first reaction being that they would be right and therefore you would have to fit in with them, rather than them having to fitting in with you...

Definitely, and that has given me so much problems... that attitude has given me so much problems.

In what way?

Well, just socially. I arrived in Durban a totally new person and instead of having that pride in uniqueness, I felt totally wrong because everyone else was different- you know what I mean? So no it is a terrible thing, I have to get over that. But it is also a lovely thing, I can be caring and I can know what other people need but it is definitely a question of having to really stop myself from getting used and stop myself from putting myself down. But I am getting there and it is the first time in my life where I've felt that I am getting there. Its the first time in my life where I have felt any personal strength.

And that is what you have said before. You said that part of the problem is that you do not think that you have a strong enough personality. A way of saying "Hey, this is me and that's you. You deal with your stuff." And you say that you are beginning...

I am getting there. My brain is still in the habit of putting myself down, I think it always will be but I will learn to regulate it - it is definitely improving... its just... I have to make a constant effort all the time to get it right.

But you know it, you have the awareness of it.

Ya.

It interests me that you say you are now in your dad's world now. The business is a venture with your father? The business world... is he quite...

He's terrible. (laughs). He's really terrible. All my life my dad was an icon for me and now he has fallen from grace.

As in the ruthless businessman?

No not at all. How can I explain it. I always had such trust in him. I had faith in my dad. And he has totally disappointed me. So just in terms of my mom and my values. He does not understand that - we are very.... I've got strong principles but about different things and he's got strong principles about different things. And he's very linked with the material world of business and objects, whereas I am really still searching for spiritual fulfilment and I can't understand that someone that old cannot see the importance of spirituality. And when it comes down to it we still have the odd conversation where we realise that we both love each other and we will always know that we love each other - we are very special to each other. But generally I have lost a lot of respect for him. I still respect his love and he will always support me and I know that if there is any problem or trouble he will do anything for me. But just generally for his personality and his values I have lost respect.

So he has disappointed the whole family?

Definitely for the whole family he has fallen (laughs). Its terrible. Its terrible for him. Its not terrible for us, we all gained strength from it, which is a weird thing to say, that my mom has gained strength from it. She has had to be strong for the rest of us. Not only that but her strength was based on her subversion... what's the word...

Subjection?

Ya, his strength was always based on oppressing her. And now that he has fallen from his state of former glory, that we... she has had that opportunity to expand, like this (shows picture). He was here, she was this little one and now he suddenly almost withered and small and it is giving her space in her womb to grow.

Right. It is interesting seeing it in that way, where you see yourself and the person that you are involved with, and seeing her growth when this has been lessened.

Well, not even lessened in importance, but lessened in dominance. I mean really, this big snake has about 3 quarters of the nourishment that that little one was meant to get, right?

Yeah, with the bigger mouth that would definitely gobble up a lot, wouldn't it?

It took more than the other one did. And that is really my relationship now. He takes far more than I do and I sit back and let him because I love him, but he takes far more than I take. He will take. That's what I suppose disappoints me. Because I always want equalness, but... At the same time its my fault I must start taking!

Yet there is also a reward in giving.

Yes, I love that side of it.

But as you say... the balance...

No giving is wonderful. Its also about learning to give to the right people at the right time. Well, I have tended to, previously to give to the wrong people. And now I am trying to realise who is deserving... not deserving, but who is a good person and who are just people that take. So it is with a certain amount of intrepidation that I go back to Durban, but definitely with a lot of reflection that has happened here. I don't really want to be there. I would prefer to be here in Grahamstown. But I must be there, my life, the reality, the social, and everything that I am involved with... I can no longer just leave. I am too old to do that...

This whole stopping yourself from just moving is a really big thing.

It is. Ya, it is a very big thing.

It makes you stick it out in the emotional turmoil of one spot.

Yes and I will never ever get over the ability to get up one day and just leave. Which is also great.

Yes, its incredible quality.

But at the same time it is something I hold as a defence. I'll sit back and I'll be with these people and I'll be able to say to myself: "If you guys don't accept me or if you do something wrong, I can do without you". That's what it is really. I CAN do without them, which is quite bad. I don't know if I can do without this person, well, I can, but I don't I want to. And because that person is there, I'm fine to be with him.

And that is where the fear is involved, isn't it? Because you cannot say that to him. You cannot say: "Well, if you decide not to accept me..."

Mmmm, I can't. Well it is not so cut and dry, not so black and white.

TAPE ENDS

Ok, there are a whole lot of things in here... how are you doing?

Fine actually, its great to talk, great to talk, its the only chance I will get to... You know its really putting myself into my own picture. I don't get a lot of time to think about my own issues really, I am always thinking about other people's, so it's... and um.... I'll get over that and I will find my own space and I am really slowly trying to do that... writing my poetry and stuff. I haven't done it for so long, I am coming back to it. So its great; great to clarify what is happening.

It sounds beautiful. If you have any poetry that you would like to send through you are most welcome to...

I've got so much. Maybe there is something there that you can use.

Well, if you feel the need I am sure that we can fit it in, not, put it I, in but its such a beautiful way of expressing how you feel. Its just reminded me of something that you said right in the beginning. Remember you said that one day you are going to be on top of a mountain.

I'd love to.

Well, I am just thinking, what do you think this is? This rock right on top. (Shows picture)

Ya, well, hopefully when I do get born from this... you know its just forming, I am just forming here. Hopefully when I do get born... if I ever get born (laughs), I will go back and I'll be there and I'll be free from all the materials - I'll be free from everything - because I know - I KNOW NOW - Which is another gift that I am so thankful for. I know that I do not need the material stuff. Its such a wonderful thing to be able to realise. So many people are really caught up in it. It creates unnecessary fear. So I will at some stage be sitting there watching the sun go down.

It sounds beautiful. It sounds as if this is a lesson that your dad has given you, in a way.

Why?

You say that he is very conscious of the whole material, object scene ... and that he is not getting anything out of it... I mean he's getting 'things' out of it, but maybe not...

What I would want to get...

It is a gift then...

I mean... I am often filled with pain, but I also always think how fortunate I am. So... I am lucky.

Maybe it is some sort of birth-pang.

One day, one day that (big snake) will be me and this will be my baby (little snake).

Your baby.

Yeah, my baby.

Are you looking forward to being a mother?

Yes, I really am.

So right, it goes back to the whole embryo... Have you thought about starting a family?

Ya, but at the moment I only think about... I can only think about starting my family as a single person. I wouldn't mind doing that its just I think its not necessary now, just to see how it goes. But I definitely do want to have a baby.

You seem quite excited talking about it!

(Laughs) Ya, I am really excited, but I know that will be the one thing I'll do right.

What, look after your child?

Not live for my child, but I'd love to experience the gift that we have of giving birth. Creating somebody. Hopefully, the reason that I am waiting is that I really want someone to be a father. I would not like to do it by myself, but I can. (Laughs)

So you need one person for a commitment.

Mmmm, it is great having that support - it is lovely not to be lonely... at night. Or the day. (Laughs)

So it is kind of an ideal - having a family, having the space where you can have children.

But it is not necessarily that set ideal. I don't want only a family, you know. I will have... I would like a child, but I do not mind how that happens. I will merely wait for the right time. Ya it is very exciting, I like the idea. But people always ask me: "But don't you hate being a woman?" and I DON'T really. There are many reasons why I don't hate being a woman. One of them is that - we can have children, you know.

What are the other reasons?

Um, women are allowed to express themselves and they are allowed to be more beautiful and to be more creative and... they are allowed to be weaker and more intelligent really. They are allowed to open up - bigger... men tend to mistreat themselves.

Do you feel those qualities within yourself?

Ya.

I suppose that knowing about the potential, the possibility that you can..

There is so much that we can do. There really is. I just wish women would realise it.

Realise?

That there is so much that they can do. Not to say that I'm someone who has realised it and I am absolutely wonderful, cause I definitely have a lot to do before I be a strong positive influence on the way that women are seen. That is my disappointment in women is basically I find them small-minded and they don't need to be, you know.

So if they were to realise that there is so much potential in being a woman, they could give up that small-mindedness. Which I suppose is quite a patriarchal thing, training us. Trying to make you think you are a small male.

I am fiercely anti-patriarchy. It makes me very cross... to just think about it.

What part of Patriarchy?

Well, just in my social relations I make sure that people, I hopefully try to teach people that women are not just like they have always seen them: stupid, able to be bossed around. You know, that sort of thing. But the patriarch, I hate the patriarchy. I hate the fact that men don't realise how sexist they are, and how oppressive they are. They can go on about racism and, you know, the oppression of people and they do not realise that 50% of the world's population is being put down everyday by words - by everything. But it also makes me so cross that women accept it so much. Its not about women not having any possessions or not owning any land. Its got nothing to do with that stuff... its women's personal contentment. I have no problem with women who are content in their marriages - housewives - what a beautiful job to have, you know... Its just that I am personally offended by sexist men. I really am.

I suppose that patriarchy can be in the mindset where women are brought up in a world that says: "You can only do things from A to D, men can do from A to Z. And just being limited in that tiny tiny way. But it sounds incredible that you have that and that you are able to voice that.

Well, I should try to voice that more. The problem is I am so emotional about it, I start ranting and I don't want to put people off! (Laughs)

And in front of 15 males!

Ya, well they all get pissed off - they take it very personally because I am their friend but then I am confronting them, they take it very personally and get very defensive, I've noticed.

How do you handle that?

I don't really we just avoid the subject. But if it comes to my attention, I will really say something, but I won't go on with it. I'll just say it and they will know that they mustn't mention that around me or something, that's the easiest way of doing it. 'Cause also the other thing about sexism is that you are able to say that women are feminists and emotional and stupid, so that it would just be proving their point. So you have to be a logical and as male as possible and say it that way to relate to them but also to say it with enough femininity that they can realise...

Its interesting, I mean that is the whole Feminist 'plak', is to march like men around and to have that whole...

Its terrible. And I hate this whole anti-male thing as well - it is just as bad.

Yes, it seems as if men have been harmed as well, hey?

That's why they are so defensive, I think. I am really glad to have done this.

Thank-you so much, it is wonderful talking to you, it really is.

I feel much better, I really do! (Laughs).

Do you have some sort of email...

Ya, its there [on the card]

TAPE ENDS.

#### **SOME FINAL QUOTES ON CLAY:**

**Clay lies still, but blood's a rover  
Breath's a ware that will not keep.  
Up lad: when the journey's over  
There'll be time enough to sleep.  
Housman, 1896**

**This is the porcelain clay of humankind.  
Dryden, 1690**

**Has not the potter power over the clay, of the same lump, to make one vessel to  
honour, and another to dishonour?  
Romans 9:21**

**Shall the clay say to him that fashioneth it:  
What makest thou?  
Isaih 45:9**

**Ashes to ashes, clay to clay,  
If the enemy don't get you, your own folks may.  
Observer saying of the week, 1 July, 1956**

#### **SOME FINAL QUOTES ON ART:**

**Art teaches nothing, except the significance of life.  
Henry Miller, 1941**

**Art is a lie that makes us realise the truth.  
Pablo Picasso, 1958**

**Art is like baby shoes. When you coat them with gold they can no longer be worn.  
John Updike, 1965.**

#### **A FINAL THOUGHT (A Navaho Night Chant):**

**Happily may I walk.  
May it be beautiful before me  
May it be beautiful behind me  
May it be beautiful below me  
May it be beautiful above me  
May it be beautiful all around me  
In beauty it is finished.**