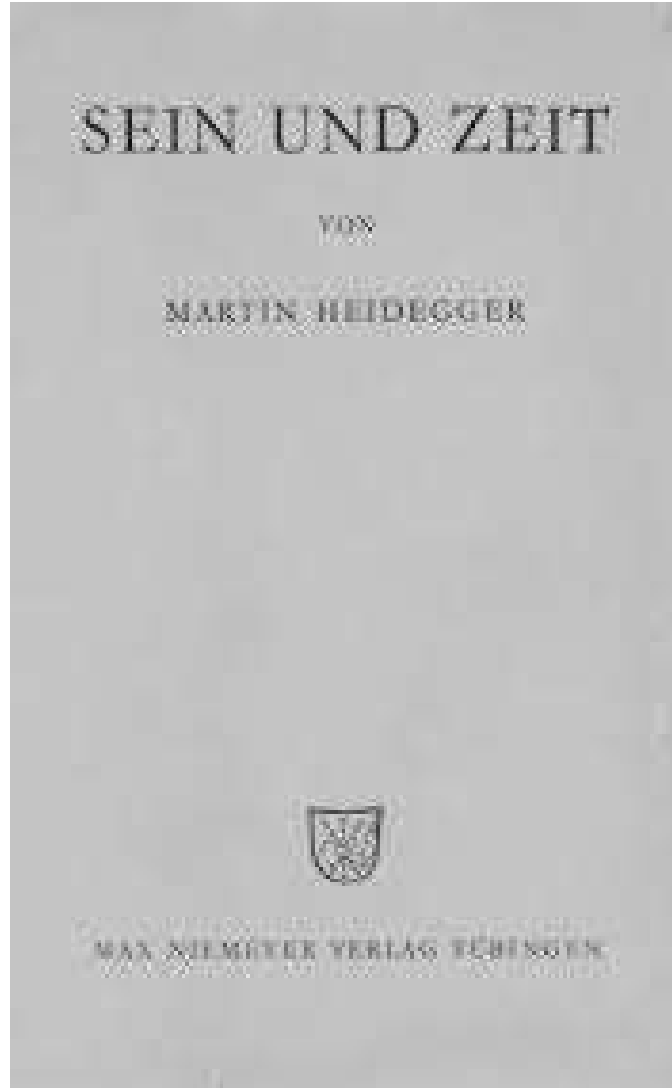




RIDING THE LUCK DRAGON IN NEVER-ENDING STORY

**Andrew Royle,
Dramatherapist.**

*MARTIN HEIDEGGER – BEING AND TIME
(1927)*



HEIDEGGER'S 'BEING-TOWARDS-DEATH'

- Death has an 'Immanent Imminence' in our being
- Anxiety/Authenticity
- 'Taking Care (Sorge)



CLEARANCES, SEAMUS HEANEY

....

The space we stood around had been emptied
Into us to keep, it penetrated
Clearances that suddenly stood open.

High cries were felled and a pure change happened

....

Clearances (1987)



THE CLEARING

Space from the
They-Self

Congruence-to-
client-therapist
thread

Attunement



SPECTRUMS OF INTERVENTION

- Epoche – Hermenutic
- Deconstructive –
Reconstructive
- Localised – Non-Local
- Absurd - Meaningful



ANIMATION

Anima – Life/Soul

To enter into a flow
(discussion, drama,
play) as a way of
enlivening/arousing
aspects of the Over-
There.



H 18" x W 24" ACRYLIC ON PAPER



VITALISATION:

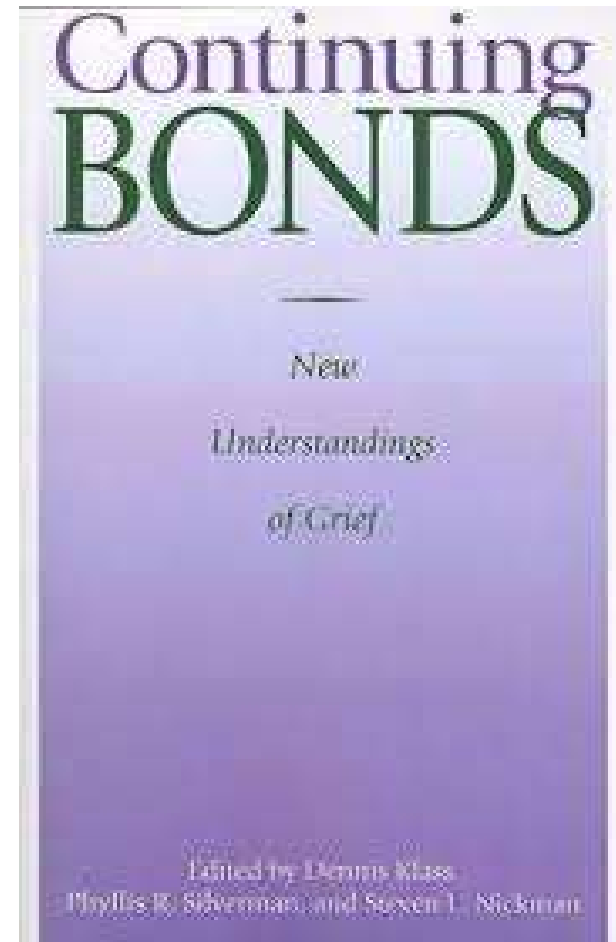
A VITAL SPARK THAT CONCEIVES A
CONTINUING BOND



CONTINUING BONDS: NEW UNDERSTANDINGS OF GRIEF (1996)

‘Enables the bereaved to construct an ‘inner representation of the deceased that is part of the normal grieving process’

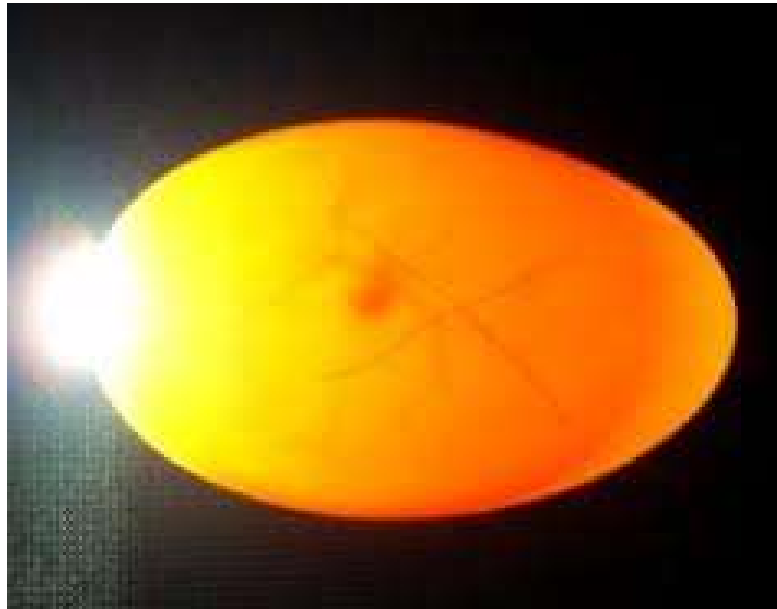
Futural focused rather than Freudian regressive/’letting go’



VITALISATION: A VITAL SPARK THAT CONCEIVES A CONTINUING BOND



INCUBATION: THE CONTAINMENT AND DEVELOPMENT OF A CONTINUING BOND



Synchronicity is a characteristic of Incubation.



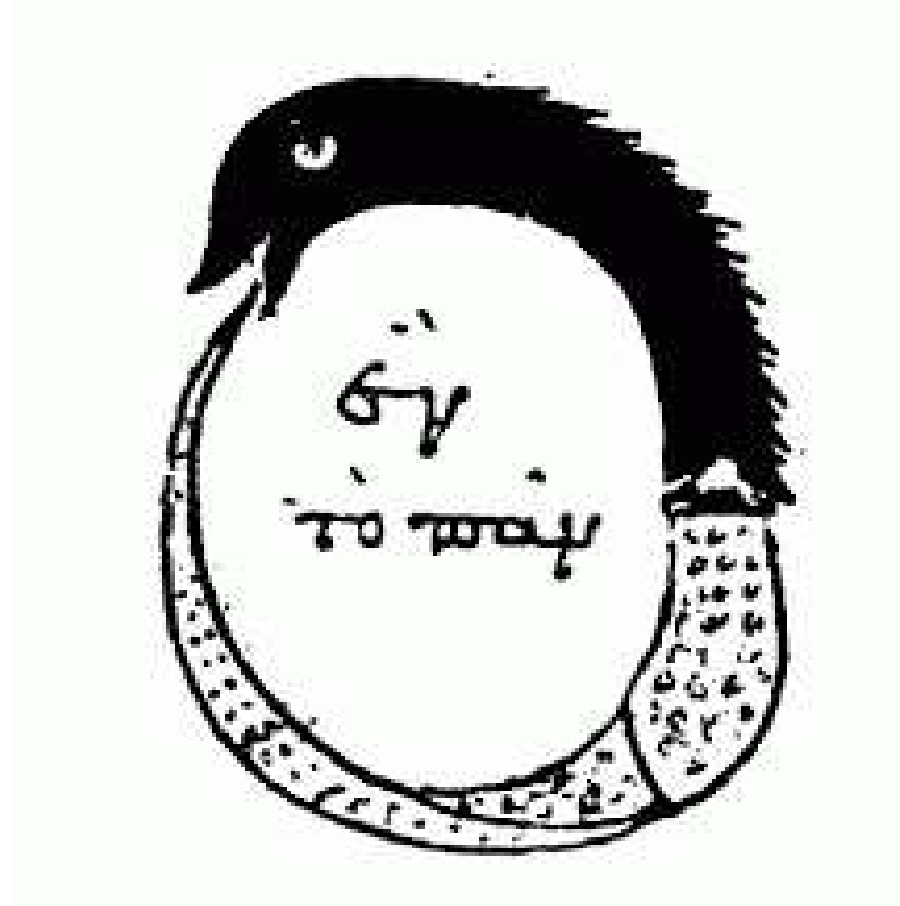
SOLE, LUNA E TALIA , PENTAMERONE,
GIAMBATTISTA BASILE (1634)



CONTINUITY/RE-BIRTH

Self-
fertilization
and
Individuation

‘All is one’



LUCK?

'Lucky People, so Tis Said,

*Are Blessed by fortune
whilst in Bed'*

Sole, Luna e talia , Pentamerone (1634)



THANK YOU!

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THE DRAMATHERAPY SPACE

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WHAT IS DRAMATHERAPY?

- Dramatherapy is:
 - ‘A unique form of psychotherapy in which creativity, play, movement, voice, storytelling, dramatisation, improvisation and the performance arts have a central position within the therapeutic relationship’

The Health-Care Professionals Council



‘A FORM OF PSYCHOTHERAPY?’

- Confidentiality.
- A psychological/therapeutic process
- Fortnightly clinical supervision
- All dramatherapists trained to MA level and undergone their own therapy.

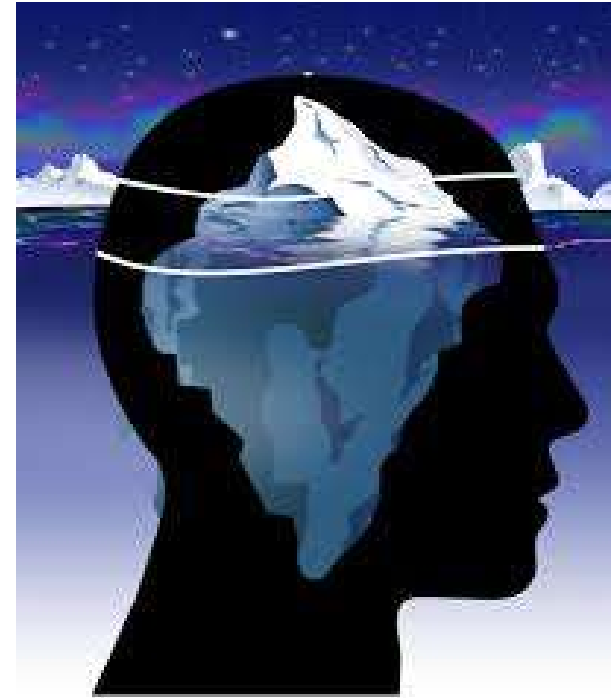


THE MIND (PSYCHE).....

Sigmund Freud:
The Unconscious

Carl Jung:
The Collective Unconscious

Stanislav Grof:
Transpersonal theorists

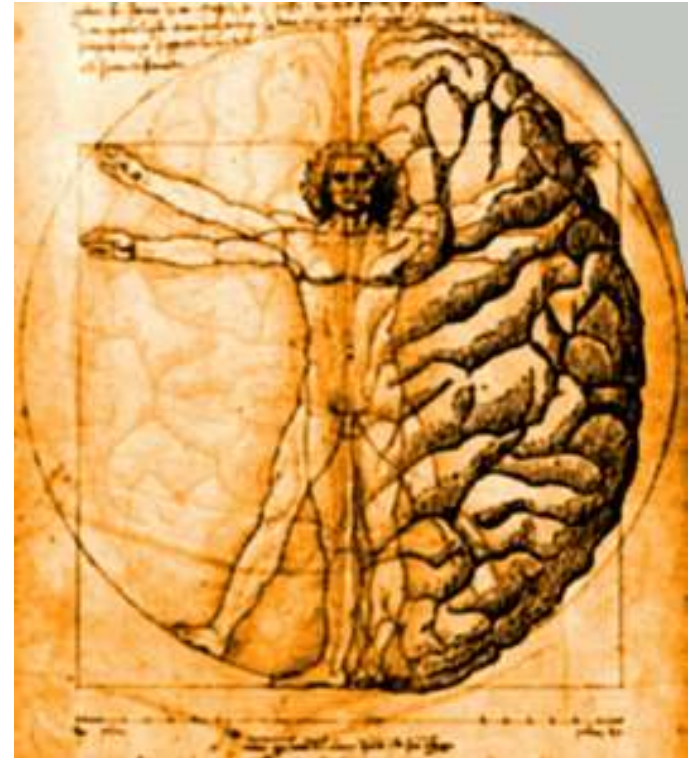


THE BODY (SOMA).....

The Behaviourists: the
'mind' is a construct.

John Bowlby:
Attachment Theory

Neuroscience:
Mind/Brain identity



THANK YOU FOR YOUR
ATTENTION

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TRAUMA IN BEREAVEMENT

- Etymology of the word 'Trauma' is derived from the Greek for wound.
- One way to enquire into bereavement trauma is to ask what *kind of wound* has been created.
- Seamus Heaney: *Clearances*



Trauma is a Psycho-Physical Experience

Babette Rothschild

(The Psychophysiology of Trauma and Trauma Treatment, 2000)



THE WOUNDED BODY

- Bereavement ‘penetrates’ the Body:
 - The wound occurs As If being struck or receiving a blow – leaving a residue.
 - JW Worden: Harvard’s *Child Bereavement Study* identified Somatic response to bereavement in children (headaches, stomach pains...etc).
 - Sitting *Shiva* – Jewish mourning ritual.



THE WOUNDED PSYCHE

- Symptoms: Day-dreaming, Fear, Depression, Suicidal thoughts, Avoidance
- A closing-down in Being
- Miss Haversham in *Great Expectations* – enters a stuck, frozen and immovable state.
- RD Laing's 'Ontological Insecurity' It creates a 'Life, without feeling alive' (p.40)
(The Divided Self, 1960).



FIRST PRINCIPLE OF BEREAVEMENT WORK

**Meet the
person/group
where they are.**



BEING-WITH THE BEREAVED, WHAT MIGHT
HELP

○ Congruence

○ Attunement

○ Reverie



CONGRUENCE

- Adopting a position of not-knowing, but staying with what is revealed.
- A connectedness and fidelity to what unfolds in this unique encounter (example of the Pen and the cat-face)
- Going beyond Carl Rogers 'Integrity' of therapist. Willingness to be changed/affected by this encounter – it's a mutual journey.



ATTUNEMENT

- An aligning/sharing of an mutual, wordless experience between mother and infant (or Self and Other)
- Attunement involves, Intensity, Timing and Shape of a behavior.
- Example from Daniel Stern (*The Interpersonal World of the Infant*, 1985)



UPON MEETING – ENTERING REVERIE

- ‘The mood of grief is akin to the mood of Reverie’
(Robert Romanyshyn, *The Soul in Grief*, 1999)
- Reverie, from the French for ‘dream’
: ‘like grief, is a way of haunting the world, a kind of consciousness which has slipped its usual moorings.....it drifts in a mood of detachment’ in a sleepy or otherworldly state’
- ‘It is exactly this uselessness of Reverie which is its value’
- Poetry is a kind of Reverie – perhaps also Dance, Drama and Play too. A drifting emergence of Being-With.



2ND PRINCIPLE OF BEREAVEMENT WORK

- **Make space for the ek-static emergence of psycho-physical phenomenon.**



CASE STUDY (EXCERPT 1)

- What was ek-static about this session?
 - The synchronicity of the students playing the music
 - The emergence of necrophilia image with change in bodily movement.
 - The arrival in the session of the bereavement picture/drawing.



THE IMPORTANCE OF THE NECROPHILIA IMAGE

- The taboo image arrived in a ‘cacophony’ of noise and movement – energy released with arrival of the repressed.
- An example of Carl Jung’s *Coincidentia Oppositorum*:
 - A union of opposites
 - Signals an important psychological moment
 - Creates a tension, like a drama, waiting to be resolved/transcended, by a new symbol (‘A Transcendent Third’)
 - Signifies the Group’s task – to attempt to bring life to a life that doesn’t feel alive



3RD PRINCIPLE OF BEREAVEMENT WORK

- **Track the group's meta-narrative through the emergence of key symbols, images & bodily movement.**



CASE STUDY (EXCERPT 2) – THE BABY IMAGE

- Pregnancy jokes and ‘loving pairings’ within the group.
- Fantasies were projected onto myself and the other therapist – that we were ‘secretly married or going out and had a little girl’.
- A student’s deceased brother’s baby and concerns over paternity. This student ‘regressed’ to baby-hood: sucking her thumb in sessions and wearing PJs under her uniform.



MOVEMENT INTO DRAMA

- Dramatherapy responses are to Animate the Fantasy, in body and psyche.
- From sculpt – sound – movement – improvisational play – to drama piece.
- Making more resources active in the encounter (of therapist/client) – Rothschild: ‘Trauma is limited resources’
- Ek-static Excerpt 3: *Death and Cannibalism*



RE-APPROACHING TRAUMA

- Similarities in Case Study to motifs, images and narrative in early versions of *Sleeping Beauty* (*Sun, Moon and Talia*, 13th Century – Perceforest)
 - Necrophilia
 - Blood on the finger
 - The Baby image
- Bettelheim's *Uses of Enchantment* (1975), regards the baby in the story as representing 'mutuality' - 'the one who receives life, also gives life' (p.235).
- 'the story of *Sleeping Beauty* impresses every child that a traumatic event.....does have the happiest consequences"
- The heroine is awakened from her dormant state, following a shadowy union (Animus, Jungian reading) and emergence of a new aspect of Self.



4TH PRINCIPLE OF BEREAVEMENT WORK

- **Bereavement work is often a creative and physical journey to animate and internalize the deceased, creating a *Continuing Bond***



CONTINUING BONDS

- *Continuing Bonds*, advocates the bereaved constructs an 'inner representation of the deceased that is part of the normal grieving process' (p.16)
- The inner construction involves the emergence/reawakening (within a person or group) of a new aspect of self (as symbolised by The Baby image)
- Cont Bonds are more future than past orientated
- But, a paradox! A presence in absence.
 - *Continuing Bonds – New Understandings of Grief* (Klass, Silverman Nickman, 1996)

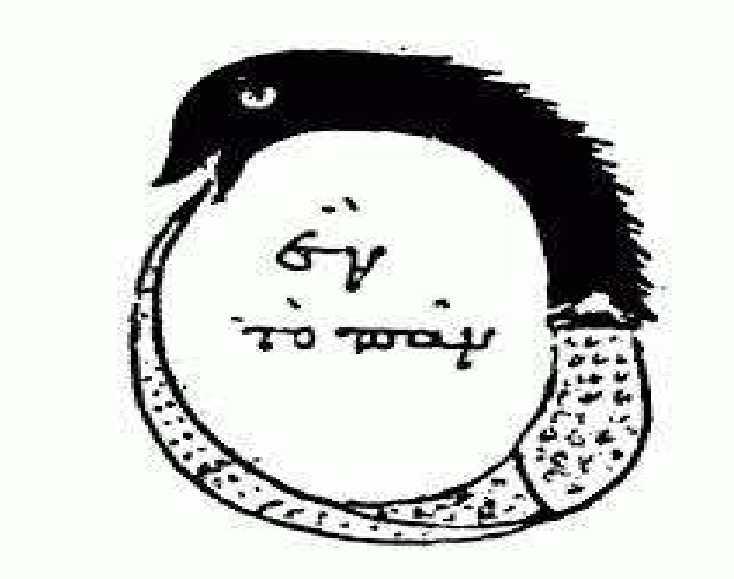


NEW BEGINNINGS AND CONTINUING BONDS IN CASE STUDY

- A student wrote a poem for her deceased father and read it out to the group.
- Another went out for dinner with her remaining family to acknowledge her father's 10th anniversary.
- Another wrote a short story: '*Love is Immortal*':
 - Escaping from *Mortuus Arbor*
 - They free themselves from collars round their necks that restrict their powers.
 - The student takes to sketching in sessions (The tail-eating snake – *Ouroboros*)
- Two members of the group visit the graves of the deceased in the school holidays.



NEW OR OLD BEGINNINGS?



- Found in Ancient Egyptian Funerary Text & in tomb of Tutankhamun (1300 BCE)
- *Penguin Book of Symbols*: 'Self-fertilising and marriage of opposites'
- The gap in this depiction, from Egyptian Alchemy of 3rd/4th Century – a gap for space, source and continuity.



SUMMARY

- The wound of bereavement brings Space, that can be an opening to Depth.
- Trauma can be experienced as a stuck/frozen state, which halts and limits psychological and bodily movement.
- *Being-with* the bereaved can lessen fear and incubate the Space.
- Direction for the bereaved can well up from a deeper, dream-like place.
- Traumatic images can be re-approached – artists, storytellers and alchemists have been there before.
- Creativity can lead to new and a reawakening of old bonds, that can provide continuity with the deceased, with others and with oneself.

