Women's Journeys of Becoming:

Developing a Conscious Relationship with the Feminine

By

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Abstract

Current literature on identity theories and personality development reveal gaps in perspective and understanding regarding the role and significance of the unconscious. Guiding me to this research, I wondered of the ways in which the process of change can be better supported by mental health care professionals in a manner that enhances both personal and collective well-being. Grounded in an animated paradigm—one that acknowledges the inescapable vitality of the unconscious—the purpose of this study is to gain a deeper understanding about women's experiences of transformation during emerging adulthood from within the context of a modern patriarchal society (one that is characterized by the overvaluing of the masculine principle—Logos, structure, the capacity for judgment and discrimination of opposites—often to the exclusion and/or denigration of the feminine—Eros, the function of relationship and the capacity to relate). The central question which guided this study is as follows: What is the experience of women in the first half of life developing a more conscious relationship with the feminine? This research involves two self-identified female research participants between the ages of 20 to 29 whom identify as Canadian, middle-class in terms of socioeconomic status, and have recently undergone significant and personally meaningful changes in their observable appearances and personalities. The two women's personal experiences of transformation are explored through video-recorded semi-structured interviews. Their personal stories are amplified using mythological images from various cultures and times, uncovering archetypal threads. Insights gleaned through the women's stories along with relevant psychological literature provide significant implications and recommendations for the broader fields of educational psychology, mental health care, and counselling psychology.

Preface

This thesis is an original work by Silvia Meneses Eleftheriou. The research project, of which this thesis is a part, received research ethics approval from the University of Alberta Research Ethics Board, Project Name, "Women's Journeys," No. 00058356, August, 11, 2015.

Dedication

To those who have been named "un-real."

Acknowledgements

And I don't need no goddamn psychologist

Tryin' to diagnose why I have all these underlying problems

Thinking he can try and solve 'em. (Shady Records, 2013, "Legacy")

The boldness, authenticity, risk, vulnerability, fire, and courage of artists and figures in the public eye, like Miley Cyrus, Eminem, Rihanna, Beyoncé, Kanye West, and Kim Kardashian, fed me in my task to express what is (from inward to outward) and illuminate our shared collective threads. There is always more.

I can't tell you how much I have valued four walls, closed doors, and private spaces. . . . I need a

place where ever I am. (Author's personal journal, August 26, 2016)

This *thing* that, when I was a kid, I called "Universe"—"bigger" than anything I knew—that is always there in its generous unfavouring realness, even when I turn(ed) away, flashing my name in lights. All the like-minded; the curious; the relentless unsatisfied; the pioneers; the explorers; the bread crumbs; and the bowling alley bumpers. The closer crew(s) that mirrored, supported, and fueled me: my family, where something started; my practices and my teachers—who offered example by embodiment; my communities of soul searchers and soul makers; my grad school sisters who dared to go deeper—Kellsey, Kirsten, Elise, Mandy, and Hessen; my supervisor, Alexandra, who challenged and encouraged me; my participants and committee members, who created spaces of initiation together with me; Jim and Holly, who supported me in the work; Osto, my ever-loving and travelling companion; and my partner, Jonathan, for building new life with me.

Thank you.

"Tap." (Author's personal canvas, August, 2016)

Introduction

Using a Jungian psychological approach, this study explores the experiences of women in the first of half of life who perhaps unknowingly sought to develop a more conscious relationship with the feminine from within the context of patriarchal culture. The intention seeks to highlight women's experiences of self-identified transformation during emerging adulthood. This research unfolded through relationship with the psyche—guided by an organic and dynamic interplay with the unconscious. Through interviews, images, and amplification, archetypal threads paralleling the stories of two female participants are uncovered and discussed. Working from an animated perspective, the latter section offers implications for educational psychology and psychotherapy regarding insights gleaned through analysis of their narratives. The feminine is the aspect of consciousness that reflects the body, feeling, intuition, Eros and relatedness.[1]

Autobiographical Origins

I have grown up and lived my entire life within a modern patriarchal society. This is an environment where the masculine principle[2] is favored and praised, while the feminine[3] is denigrated and repressed. This is a society in which love is often sacrificed for

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[1] Footnotes will be used as a secondary text that offers depth regarding concepts central to Jungian psychology and an animated paradigm.

[2] Masculine consciousness is equated with Logos, "the principle of logic and structure" and refers to the capacity for judgment, insight, cognition and the discrimination of opposites (Sharp, 1991, "Logos").

[3] The feminine principle is equated with Eros, the function of relationship and the capacity to relate (Sharp, 1991).

power, where logos, thinking,[4] and abstraction are honoured, and feeling,[5] intuition,[6] instinct,[7] and the physical body are disrespected and often disregarded.

Externally surrounded by authority figures that would continue to inject and demand masculine identification all around me, I have internalized an incredibly ruthless inner masculine figure (animus[8]). Discussing my body or my feelings within my masculine dominated family was dismissed and often shamed. Expressing intuitions or sensations experienced from a "felt sense" (Gendlin, 1981; Gendlin, 1996)[9] was considered sinful and blasphemous by the patriarchal religious institutions where I attempted to find belonging. Only thinking and abstraction were praised and rewarded by my family, Church and further through the educational institutions to which I belonged. Expressions of intimations I would receive from these denigrated functions in my adolescence were deemed disease-ful and categorized as mental illness by the mainstream health care system. All systems and persons with power dismissed my ways of knowing and experiences in the world.

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[4] "Thinking is the psychological function which, following its own laws, brings the contents of ideation into conceptual connection with one another" (Jung, 1971, p. 481).

[5] "Feeling is primarily a process that takes place between the ego and a given content . . . that imparts to the content a definite *value* in the sense of acceptance or rejection ('like' or 'dislike'). The process can also appear isolated, as it were, in the form of a 'mood', regardless of the momentary contents of consciousness or momentary sensations. . . . Feeling . . . is an entirely *subjective* process, which may be in every respect independent of external stimuli, though it allies itself with every sensation" (Jung, 1971, p. 434, emphasis in original).

[6] Intuition "is the function that mediates perceptions in an *unconscious way*. . . . [I]t is neither sense perception, nor feeling, nor intellectual inference, although it may also appear in these forms. In intuition a content presents itself whole and complete without our being able to explain or discover how this content came into existence" (Jung, 1971, p. 453, emphasis in original).

[7] Instinct refers to "an *impulsion* towards certain activities . . . [which] can come from an inner or outer stimulus" (Jung, 1971, p. 451, emphasis in original).

[8] The animus is defined as the "archetypal images of the eternal masculine in a woman's unconscious" (Stein, 1998a, p. 233). This "eternal masculine" might also be related to the archetypal image of Athena—the father's favoured daughter, the archetype of "the father's daughter" (Bolen, 2004, p. 81).

[9] A felt sense is "the holistic, implicit, bodily sense of a complex situation" (Gendlin, 1996, p. 58), "a kind of bodily awareness that profoundly influences our lives and that can help us reach our personal goals" (Gendlin, 1981, p. 32).

Upon entering graduate studies in the field of counseling psychology, I was again confronted with the privileging of cognitive and behavioural approaches compared to theories that acknowledge depth (the reality of unseen forces and the unconscious), a felt sense, intuition, the body and the "feminine" in general. Their mere mention was accompanied by an attitude of denigration and dismissal. By feminine, I mean the "energy that is felt and intuited in images . . . [and] connects us with each other through caring" (Leonard, 1993, p. 17). According to Jungian analyst, Marion Woodman (1992), the feminine is the "manifestation of the divine in matter . . . hers are the ways of peace, compassion, [and] reverence for life and death in the oneness of nature" (p. 1). In psychology, such a way "prefers process to product," suggests relatedness, "presence in the body," and receptivity—"from the cry of the planet to the cry of the soul," (Zweig, 1990, p. 9). And further, the respect of the body, symbols, images and symptoms as ways of knowing—valued and legitimate epistemologies.

Immersed in patriarchal values, attitudes and prejudices the entirety of my early life, I forced myself into the mainstream view of achieving success in relationships through an attitude of masculine identification and feminine denigration without knowing there was any other way. That is, I wanted to conform and be accepted by others around me, and I wanted to turn "His" eye (i.e. the eye of my inner masculine figure and the eye of my outer masculine). I was Daddy's Princess: I dressed for Him, I devoted and sacrificed my life for Him, and I felt desperately bound to this relationship in the name of "love." Yet no matter how well I pleased "Him" or not, I continued to feel deprived—of my freedom, my sensuality, my subtlety, my mystery, my dreams and my body—simultaneously and ironically, insurmountably needy and dependent on Him, His "love," His attention, even His abuse for my very survival. This relationship with my inner and outer masculine image was based on a power dynamic of obedience and submission,

one which would ultimately lead to violence and multiple forms of abuse. I would be bound to this unconscious relationship despite its perversion, until I came to realize a truth as expressed by C. G. Jung (1972): "Where love rules, there is no will to power; and where the will to power is paramount, love is lacking" (p. 53).

I began to realize the futility of trying to save and/or to fix the relationship with the domineering masculine voice within, as well as that of any "father," be it personal or in the form of a boyfriend, professor, or institution without.[10] At the height of a power war waged between an external male figure and myself, I was drawn to my bookshelf on one particularly memorable afternoon. I tried to fight a nagging whisper and brush off my intuition as stupid—as so many would have me do. Yet my attention was caught and called by a particular book that rested unopened on my shelf.

Passing by the shelf debating the reality and value of this call, the very book that beckoned literally jumped off the shelf and hit me on the head. I allowed myself to surrender into this experience, as I realized the futility of my ruminating over the troubles of my current relationship. I flipped the book open to a page at "random"; my eyes were hooked by the words on the page and a voice bellowed out of me as if the words were reading themselves.

The page contained an excerpt from Sylvia Plath's (1965) poem, "Daddy." As I read aloud, my voice cracked, my throat constricted, my eyes welled, tears poured, my hands trembled, and my heart ached. As witnessed in a journal excerpt, I entered:

> *The book opened one day to a page with the poem "Daddy."*

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[10] From a Jungian perspective, "the human psyche and our personal psychology participate in the order of this universe . . . . The archetype is not only the pattern of the psyche, but it also reflects the actual basic structure of the universe" (Stein, 1998a, p. 220-221) such that ". . . everything without is within, everything above is below. Between all things . . . reigns 'correspondence' (*correspondentia*) . . ." (Jung, 1971, p. 9, emphasis in original).

I read it out loud and bawled. I cried. I burst into tears. Uncontrollably.

"Daddy, daddy, you bastard, I'm through." (Plath & Lowell, 1965, p. 76; Author's personal

journal, October, 2013)

To this day that final line continues to rattle my soul. From that moment, my life was changed.

That moment marks the conscious initiation of my descent into a dark and gory place, the deep

cavernous dungeons of the underworld, known personally and collectively as the dark night of

the soul.[11] This experience of crisis[12] initiated a descent to meet Erishkigal, the rising of Lilith,

and the complete annihilation and reconfiguration of my personality. During this descent, I was

stripped bare, dismembered, peeled apart, and left to witness my own repressed and tortured

feminine nature. This was the most painful experience I have ever endured.

Before this transformation was possible many significant events took place. I had met a

Jungian oriented professor who became my thesis supervisor; I enrolled and engaged in graduate

level Jungian psychology courses; I began therapy with a psychodynamic orientation; and, I

moved deeper into mind-body practices like meditation and yoga. In order to be confronted by

my shadow[13]—especially in relation to woman and the feminine—and that of society and

culture, I required greater ego strength. I would need an ego[14] strong enough to face and witness

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[11] The dark night of the soul, also called "the night sea journey," or descent, is "an archetypal motif . . . psychologically associated with depression characteristic of neurosis . . . . Mythologically, the night sea journey motif usually involves being swallowed by a dragon or sea monster. It is also represented by imprisonment or crucifixion, dismemberment or abduction" (Sharp, 1991, "Night sea journey"). Jung (1966) describes the dark night of the soul as "a kind of descensus ad inferos—a descent into Hades and a journey to the land of ghosts somewhere beyond this world, beyond consciousness, hence an immersion in the unconscious" (as cited in Sharp, 1991, "Night sea journey"), a necessary precursor to a rebirth of ego-consciousness.

[12] Jungian psychology uses the term "neurosis" to describe meaningful psychological states of crisis. Crisis or neurosis presents when an individual is in a state of "disunity with oneself, or, more formally, a mild dissociation of the personality due to the activation of complexes," (Sharp, 1991, "Neurosis") where complexes are "image[s] of a . . . psychic situation which is strongly accentuated emotionally and is, moreover, incompatible with the habitual attitude of consciousness" (Jung cited in Sharp, 1991, "Complex").

[13] Shadow is "the part of the personality which has been repressed for the sake of the ego ideal" (Whitmont, 1991, p. 12).

[14] The ego is the "I," the conscious part of the personality (Zimberoff & Hartman, 2000).

the archetypal energies that in their process of becoming known would ask that I surrender my then self-image and identity, everything I thought that I knew about who and what I was. In other words, coming to greater awareness and acceptance of my personhood required that I first establish a conscious ego with enough support and stability and yet flexibility that I could begin to look deeper and allow myself to undergo transformation. I was required to develop an ego strong enough "to withstand the fear of loss inherent in true intimacy" (Zimberoff & Hartman, 2000, p. 11) in relationship with myself. This process, for anyone, challenges the fabled linear trajectory of life progression as portrayed by the mainstream culture of Western society, medicine, psychology and education, though it is a very real occurrence. This process has been written about for centuries and I understand why and how many individuals have not made it through this experience alive, such as Sylvia Plath. My initial conscious descent, though only the first of many on this journey of becoming, was an incredibly difficult process to endure and I am grateful for the strength and resiliency I was able to receive from my many practices, supports, and resources that I had established over the years and which appeared synchronistically.[15]

<center>*There is something here, I thought.*</center>

The book practically flung itself at me, opened itself to the very page that would do it to/for me:

<center>*initiate my journey of descent.* (Author's personal journal, October, 2013)</center>

Surrendering to the calls of intuition and felt sense, I continued to read more of Plath's poetry which led me to several other texts. I came to recognize that the driving force behind this massive transformation, had been named "feminine consciousness" by one of Jungian Psychology's pioneering body-oriented analysts, Canadian, Marion Woodman (1993, p. 1).

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[15] Synchronicity describes any phenomenon or experience where "an event in the outside world coincides meaningfully with a psychological state of mind . . . . [It is] an essentially mysterious connection between the personal psyche and the material world, based on the fact that at bottom they are only different forms of energy" (Sharp, 1991, "Synchronicity").

Woodman calls this process an "initiation into mature womanhood" (Woodman, 1985, p. 33) where the "I" eventually comes into relationship with "Self,"[16] the archetype of wholeness and the regulating center of the psyche (Sharp, 1991), a "recognition [which] relativizes the ego's position in the psychic structure, and initiates a dialogue between conscious and unconscious" (Woodman, 1985, p 27). The women who survive this passage of initiation

> are by inner necessity creators in the Keatsian sense of 'soul-makers' . . .
> [wherein] they reject collective masculine values as an intrusive imposition, .
> . . [and] their search for a personal identity from within almost inevitably
> brings them into collision with the very forces they are struggling to
> integrate. (p. 33)

Such initiation is not new and certainly not new age. In pre-modern and primitive societies, it was common for communities to gather and engage in rituals and rites of passage that served as containers to house and support the experience of initiation, including death and rebirth as individuals pass through this difficult transition. However, this important ritual and the recognition of psychological differentiation—supported by those who have gone there before— has been lost within contemporary capitalist societies. Without the collective acknowledgement and support of this process, for example, by other women who have also succumbed to the cave of the "mud mothers" (Fidyk, 2015, p. 9) the risk of suicide or personal harm increases as the sense of "aloneness is almost intolerable" (Woodman, 1985, p. 30) and an understanding of its larger meaning remains unknown. Its ancient roots and meaningfulness forgotten. Furthermore, the right pacing of the ego, at times surrendering lead, cannot be undervalued. In order to successfully endure this change, despite the lack of cultural ritual and collective support, one

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[16] Jung uses the capital "S" in "Self" to denote the archetypal Self which includes the collective unconscious. In contrast, "self" with a lower-case "s" refers to the ego-self, the personal sense of who one is (Scott, 1997).

must develop sufficient ego strength (known as the ability to hold uncertainty and ambiguity), in order to house and contain one's own process of death and rebirth that might take years to unfold. "Death" here refers to the lead of the "I" or ego in psychological development that believes it is King, Queen, or Captain in the unfolding of an individual life. Its death, or surrender to the objective psyche (or Self), implies that a conscious recognition of a greater creative principle is at play, one with a teleological orientation or purpose, whereby it becomes co-captain, hand-maiden or mate to the larger unfolding of one's "personhood" and life.

As a new aspect of myself learned to surrender my ego to what was unfolding within me, I came face to face with the darkest inner figure I had yet to meet, one whom I had hidden and kept locked away deep within my psyche for what seemed a lifetime. This figure raged, vengeful, bloodthirsty and demonic. She was feminine and dark. She was angry; she felt betrayed, and humiliated. She groaned for me to witness her suffering. Facing this energy was/is no easy task. I found that I was unable to release myself from the grips of her suffering, her sorrow, her rage, and her vengeful feelings and at times felt overcome. Perplexed, I turned to literature, mostly mythology, poetry, depth psychological writing on the heroine's journey, and yogic texts, to see if I could make sense of my experience. Everywhere I turned, regardless of the genre, the literature explained that this energy demands conscious awareness and expression. Yet my experience of this journey had been pathologized. In my new understanding, it was a process to be respected and I was only one among many across cultures and time who had been met in such a way. "She"—the beast within—would not release her grip until she—her hurt, suffering and abuse—was acknowledged, witnessed and then consciously integrated within me, thereby reconfiguring who I am.

To name this energy, I will refer to her as Lilith, as the cumulative embodiment of the archetypal energies of all that is contained within the dark feminine (i.e. feminine aspects that had been relegated to the shadow). Archetypes are "more or less invariant fantasies and patterns of behavior" (Stein, 1998a, p. 4) that can be found among human beings across time, place, and culture. An archetype, while not known directly, is experienced through images and symbols.[17] While not all women will meet the image of Lilith—some might see Kali, Morrigan, the Black Madonna—Lilith is one common figure to those who have suppressed the wild.

I read, experienced, observed, and learned that archetypal energy can be quite dangerous if not approached with caution. For example, "acting-out" the energy that accompanies the feeling of anger might manifest behaviourally in verbal or physical abuse which can result in unfavorable consequences, causing harm to self and others. "Acting out" archetypal energies refers to "the premature collapsing of tension between a feeling state and an action" (Frankel, 1998, p. 168) and occurs when impulses are acted on as if that is the energy's intent; however, it is the meaning given to the experience of feeling the energy that has import (Hubback, 1984). Passively repressing these energies ("acting-in") on the other hand, can also have unfavorable effects as this typically results in a splitting-off[18] from the energy and "unconsciously imposing it onto someone else" (Frankel, 1998, p. 170). As mentioned, a third option is to develop the ability to "bear the tension" between repressing and outwardly discharging the energy often through some means of embodiment and creative expression (Frankel, 1998, p. 170). Historically and mythologically having been cut off from society and abandoned into the unknown, without any

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[17] Pioneering depth psychologist, Marie-Louise von Franz (1995) described a symbol as "an image that *expresses an essential unconscious factor* and therefore refers to something essentially unconscious, unknown, indeed something that is never *quite* knowable" (p.82, emphasis in original).

[18] "The tendency to split means that part of the psyche detach themselves from consciousness to such an extent that they not only appear foreign but lead an autonomous life of their own" (Jung cited in Papadopoulos, 1992, p. 213).

acknowledgement other than criticism and judgment, Lilith entered my life (during my graduate

studies in Edmonton) and was experienced as raging and destructive. What this energy

demanded of me was not only to acknowledge her rage and humiliation as symbolic of my own

denial and repression of the feminine, but also to reclaim her feminine power in an embodied and

personal way. Given that her energy is in its raw form destructive and vengeful, I felt that the

psyche[19] was requiring me to find a creative way to acknowledge that form of energy within my

whole being, meanwhile maintaining connection with the collective group to which I belong.

Succeeding in this task required that I refrain from allowing any uncontrolled/unconscious (non-

consensual) actions to take place that might cause harm (e.g. killing, verbally or physically

fighting, destroying)—even to me. Without a depth psychological understanding of such energy,

especially in symbolic not concrete meaning and form, or without adequate ego strength and

proper support, many mistaken such experiences as psychotic breaks, insanity, or mental illness.

I had to maintain an open attitude of receptivity and equanimity within myself. This open and

fluid attitude enabled me to witness the energies that were rising into my awareness from the

depths of the unconscious without getting sucked under and acting out her destructive energies.

Maintaining a humble position of being the witness to Lilith's image and voice I could

depotentiate[20] her emotions into a more clear understanding of the ways that I could personally

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[19] Psyche refers to "the totality of all psychological processes, both conscious and unconscious" (Sharp, 1991, "Psyche").

[20] Archetypally energized complexes which populate the unconscious and the personal internal world function as "clusters of psychic energy or 'selves' that, at different times and situations, populate and shape the waking self and make up the total personality. . . . Within any given situation, we unconsciously identify with, and unknowingly act for, one or more of these selves" (Dirkx, 2001). Recognizes the multiplicity of the Self, one can engage in imaginal dialogue with the voices of the inner figures formed by the "cluster of psychic energy" (Dirkx, 2001). Through conscious, embodied, relationship with inner figures, the energy held within the complexes can be transformed, thereby depotentiating the charge, power, and autonomy of the complex over an individual's life.

integrate her energy into my conscious personality (such as through my physical appearance, gestures, attitudes and relationships).

In current Western society, most lack tradition and ritual in relation to psychological development (with the exception for many of adolescence, marriage, physical birth, and physical death). We lack ritualistic ceremonies to initiate girls into womanhood, and we lack honest, safe, and open dialogue about the process of psychological transformation. Thus, I wonder, of the ways others within patriarchal society come to discover and become initiated into the journeys of their own becoming. How do others manage to endure physical and psychological change so to thrive and find new life through it? In what ways has the collective experience of descent affected the lives of those who have survived it (unlike Plath)? What, if any, advice, guidance, or support would others like to have seen/received from their community, peers, or elders? And what through these experiences and wisdom learned from this journey, would women like to share with maturing youth in order to prepare them for their own journeys of descent?

Relevance to Educational Psychology and Psychotherapeutic Practice

The experience that I underwent in this heightened part of the process of becoming, or individuation,[21] asks that one shift from an ego-directed life to a soul-directed one. By soul, I turn to Hillman's (1975) understanding where soul denotes "a perspective rather than a substance, a viewpoint toward things rather than a thing itself" (p. xiv, cited in Fidyk, 2015). Such an orientation to the task of the human condition presupposes a telos—life has a purpose which unfolds as we become ourselves. Becoming oneself suggests a calling or "soul's code"— "a unique daimon" (soul-companion or guide) that "the soul of each of us is given . . . before we

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[21] Individuation refers to "a process of psychological differentiation . . . . [The] goal [of individuation is] the development of the individual personality. . . . [This process is] informed by the archetypal ideal of wholeness [rather than perfection], which in turn depends on a vital relationship between ego and unconscious" (Sharp, 1991, "Individuation").

are born" and a preselected "image or pattern that we will live on earth" (Hillman, 1996, p. 8).

Such a view is radically different from theories on personality development common within

faculties of education (and psychology) which presuppose that "our minds at birth is a *tabula*

rasa, a blank slate ready to be written on by our [external] environment" (Johnson &

Christensen, 2012, p. 13, emphasis in original; Fidyk, 2013). Furthermore, many branches in

psychology privilege separate ego development as the final stage of consciousness, thereby

supporting rugged individualism, and splitting-off the "body and matter as instruments to be

manipulated and exploited in the interests of . . . ego autonomy" (Colegrave, 1990, p. 23-24).

Current literature on identity theories and personality development (Meeus, 1996;

Berzonsky, 1997; Allison & Schultz, 2001; Kroger, 2007; Meeus, Iedema, Helsen, &

Vollebergh, 1999; Caspi & Roberts, 2001; Roberts & Caspi, 2001; Caspi, Roberts, & Shiner,

2005; Rothbart, 2007; Caspi & Shiner, 2006; Shaffer, 2008) reveal gaps in perspective and

understanding regarding the role and significance of the unconscious. From a Jungian

perspective, the current mainstream personality development theories fail to acknowledge the

importance of unique individual and creative expression through direct dialogue with the

unconscious as part of the process of becoming. This knowledge gap is of concern and requires

attention particularly within the context of educational psychology and psychotherapy.

Highlighting the importance of listening to and attending internal images and embodied feeling

has the potential to significantly enhance the psychotherapeutic relationship and therapy

outcomes, particularly when assisting clients through periods of transition and decision-making.

As well, this work has the potential to provide greater insight into ways in which therapists can

work with clients to provide important resources for future growth (e.g. self-dialogue, and

expanding, maintaining and holding inner space) and the value of consciously and authentically

expressing themselves.[22] Perhaps most importantly, this perspective offers an alternative to pathologizing and drugging experiences, which naturally occur as part of psychological maturation. Such a perspective not only supports and empowers clients within their own lives, but also validates their experiences and expands opportunities to create satisfying and meaningful life trajectories, less polluted by labeling, institutionalization, and pharmacotherapeutic augmentation.

As I was completing my practicum as a student counsellor, I met many youths and young adults in therapeutic settings who expressed not knowing what to do with intense energies that welled up within them and pushed their way into consciousness. Some had attempted extreme ways to cope, to numb away, or to act out the intense urges forcing their way into their conscious awareness from within the unconscious. For example, many clients admitted to cutting, stealing, displaying aggression, drug and alcohol usage, engaging in risky sexual behavior, isolation, and suicide attempts. Furthermore, many reported that they felt as though something was "wrong" with them for having these experiences, and yet they each confessed to not knowing how else to deal with the intensity and relentlessness of what was arising. In particular, one young woman whom I met during an assessment interview expressed that she was often kept awake late at night by non-specific (i.e. not directed at any particular event or person) feelings of rage and self-destruction. She confessed that she regularly self-medicated with marijuana and alcohol in an attempt to soothe and lull herself into sleep, though she stated that these remedies often did not serve in the ways she intended. She hesitantly rolled up her sleeves and showed me that the only way she could make the energy "stop" (i.e. temporarily release its grip) was to physically cut herself, though she would invariably be left with a lingering depression. She suffered in this way

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[22] These methods will be explained later in the study.

for several years by the time we met. Through our conversations she was able to trace the origin of this experience and its resulting behaviours to a time where she was openly chastised and ostracized for expressing her developing sexuality. Although these aspects of herself were not nurtured and supported during her early development, rather deemed bad and forbidden, they remained repressed within her until they broke into consciousness and demanded her attention. Through denial of these aspects of herself, in an attempt to maintain an image of a "good girl" within her family and larger social groups, she suffered immensely. From a Jungian perspective, one could say, the relentless urges to realize herself more fully, asked that she allow the "good girl" image to die and surrender to the birth of a self-defining woman that will continue to develop from this key experience of crisis. By developing a wider and more complex understanding of the experiences of the process of becoming psychologically mature, the mainstream profession of counseling psychology might be better able to facilitate this process as it occurs within the lives of our clients.

Context of the Research Problem

Current mainstream psychotherapy practices are largely based in cognitive and behavioural therapies (CBT). Although useful in particular ways throughout the course of psychotherapeutic intervention, these modes of therapy fail to acknowledge the unconscious both personally and collectively and limit clients' potential for growth by restricting valid ways of knowing to the boundaries of empiricism.

Failing to acknowledge psychological development beyond the individual ego can have disastrous effects. For example, while working through an assessment practicum, a distressed mother came to me reporting that her son had been experiencing intense and "illogical" anxiety to the point of daily physical illness and extreme depression and isolation. The concerned mother

reached out to every outlet she could find, including regular CBT psychotherapy sessions for her son offered through Alberta Health Services. This woman reported that CBT therapy seemed only to exacerbate her adolescent son's symptoms to the point that he later attempted suicide three times in a single month. Her son expressed to me that he felt as though the therapy did not acknowledge what he was feeling as real, even though he could rationalize his sensations as "illogical;" nevertheless, the intensity of his experiences persisted. As a result of such treatment and interpretation of symptoms, he felt misunderstood, marginalized, and hopeless. A depth psychological approach—one that recognizes the unconscious, symbolism, image, and the wisdom of the body—might have alleviated his feelings of being alien and crazy. Such an approach might have otherwise provided a safe container in which his experiences could have been heard, viewed as real and valid, and explored through depth psychological methods by an empathic psychotherapist. Many people whom I meet in practice and in my day-to-day life express that they experience atypical sensations and feel unable to talk to a counselor about them. Furthermore, they do not know what "to do" with the unfamiliar material and feel incapable to cope, deal, deny, or mitigate, without being outcast by their therapists, family, friends, and society.

Research Question

Based on the differences between my education and training, and my personal experiences, readings, and Jungian psychology courses, I am interested to explore how my insights from Jungian psychology might influence my counseling orientation. Understanding the nature of the unconscious as autonomous, and the language of the psyche as symbolic has been important to my life both professionally and personally. These insights have led me (and continue to lead me) toward a greater understanding of the process of individuation and toward

developing an empathy for my own personal journey, which in turn, helps me to live and practice in a way that embodies greater acceptance and compassion toward our unloved, rejected, and frightening aspects of self and other. Based on this psychological orientation, the question that called me to this research study is as follows: What is the experience of women in the first half of life[23] transitioning to a more conscious relationship with the feminine? This transitioning time has been named many things such as "emerging adulthood" (Arnett, 2004, p. 4), "psychosocial maturity" (Whitbourne & Waterman, 1979, p. 373), the soul's "awakening" (Seifer & Vieweg, 2009, p. 104). I am particularly interested however in that dark descent where the ego struggles with strength or decision-making. How do other women describe this time? And, what meanings do they give to their experiences? I ask these questions in an attempt to bring new insights to the field of educational psychology and the practice of psychotherapy regarding the process of becoming for women from within the context of a modern patriarchal society.

Literature Review

Central to the research question there are two categories of relevance in the ensuing literature review: personality development and the body. This preliminary review serves to highlight and critique current theories within mainstream educational psychology as well as Jungian psychology regarding the development and manifestation of the personality, and to discuss the significance of attending the body in psychotherapeutic settings. Gender differences are noted, highlighting particularities common to women's journeys toward psychological maturity within patriarchal society. Additional literature is integrated within the amplification

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[23] The first half of life is considered "from childhood to middle adulthood" where the primary task is devoted to ego development (Zimberoff & Hartman, 2000, p. 4).

and analysis section as relevant to what unfolded via semi-structured interviews with the research participants.

Personality Development

  Personality development within educational psychology. Within educational psychology there are several theories of personality psychology each differing in their approaches to the topic of personality. Although there does not seem to be consensus on the definition of "personality," it is often defined as "consistent behavior patterns and intrapersonal processes originating within the individual" (Burger, 2015, p. 4). According to this definition, a person can be expected to behave and to experience in the same ways across time and situations, unless there is a shift or change in the personality which is described as occurring during certain development stages of life and under certain circumstances, as discussed below.

  Trait psychology, which underscores the Five Factor Model (FFM) of personality, is currently the "dominant paradigm" in the field of personality psychology (McCrae & Costa, 2003, p. 3). The FFM is a taxonomic system of five overarching personality traits: Neuroticism, Extroversion, Openness, Agreeableness and Conscientiousness, and there is ongoing discussion regarding the stability and changeability of these personality traits over the human lifespan (McCrae & Costa, 2003). Personality theories have long agreed that developmental changes are common at various stages throughout childhood development though there has been significant debate about developmental changes in personality during adulthood.

  An underlying assumption of trait theory suggests that personality traits remain fairly stable throughout adulthood (roughly age 30 and older), with supporting evidence to suggest that little change occurs across individual differences in personality traits throughout the adult years (e.g. Costa & McCrae, 1988; Moss & Susman, 1980). In most cases, however, longitudinal

research is conducted over a relatively short period of time, and changes in overall personality

might occur despite persistence of particular traits. Furthermore, the persistence of particular

"traits"—or symptoms—over the course of one's life does not necessarily reflect one's true

personality,[24] yet merely describes the presentation and persistence of particular symptoms or

clusters of symptoms. That is, this model provides no differentiation among what is an inherent

quality of one's true personality, and what is merely a symptom of unresolved unconscious

material requesting acknowledgment and integration. For example, if an individual experiences

high degrees of neuroticism at 13 years old, and throughout the course of her life does not

acquire the tools and supports necessary to successfully gain consciousness and move toward

integration of the material that had been causing the initial symptoms labeled neuroticism, this

person is likely to display these traits in later years. According to the FFM, reporting the

persistence of such symptoms would suggest a more or less stable personality trait predictive of

future behaviours and in extreme cases may be described as a personality disorder. Yet the

persistence of neurotic symptoms, for example, does not reflect a differentiated individual, rather

it reflects something collective (archetypal). From within a paradigm that does not acknowledge

the unconscious, however, these symptoms are inappropriately identified with the individual, and

as such are labeled as personality traits. Mislabeling symptoms as personality traits suggests

permanence of psychological symptoms and supports clients' identification with collective

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[24] From a Jungian depth psychological perspective, the personality reflects "aspects of the soul as it functions in the world" (Sharp, 1991, "Personality"). The personality is not simply a collection of presenting symptoms or experiences, rather the personality is the operating reflection of a unique process of "differentiation from collective values" (Sharp, 1991, "Personality"). Jung describes that this process of differentiation produces "a clearly defined character . . . oriented on the one hand by the expectations and demands of society, and on the other by the social aims and aspirations of the individual". A personality defined by its likeness to constructed categories of common occurrences of symptoms, or clusters of symptoms (as in the FFM), is not considered to be a true personality; according to Jung such a person "is not individual but collective, the plaything of circumstance and general expectations" (Sharp, 1991, "Personality").

values, and limits the support of the emergence of a unique individual. For example, suggesting to a client that her experience of neuroticism is simply a stable personality trait inherent to her personality, the individual might be more likely to identify with her experience of neurotic energy as entirely personal and permanent, overlooking its collective roots, and thereby supporting its persistence and diminishing the potential for differentiation and unique transformation.

Other sources suggest that personality change is possible—the adult personality is not (completely) stable and personality continues to develop over time even into old age (e.g. Roberts & DelVecchio, 2000; Roberts, Walton, & Viechtbauer, 2006; Haan, 1981; Ardelt, 2000), yet emphasize that "the change will not [necessarily] come of itself, nor will it come easily" (McCrae & Costa, 2003, p. 7). For example, leading personality psychologists McCrae and Costa (2003) suggest that one's personality may become "profoundly alter[ed]" even in later years of life under certain conditions, particularly in the case of "effective psychotherapy [which is intensive and generally long-term] or major life experiences," (e.g. crises such as death, war, injury, illness, loss, or divorce), and "only if we are ready for a change and willing to work to make it happen" (p. 7). Anecdotally, it seems common to assume that people undergo dramatic changes in personality during the adolescent years of development; however, McCrae and Costa (2003) indicate that "important changes may occur after highschool" (p. 10) and that "more marked shifts [in personality traits] occur, not *during* adolescence, but at its end" (Haan, Millsap, & Hartka, 1986, p. 225, emphasis in original text). From a Jungian psychological perspective, the changes in personality noted at the end of adolescence suggests that some element of differentiation from collective values, or movement toward greater consciousness, occurs during this time.

The transition from childhood to adulthood was traditionally viewed as coinciding with the achievement of milestones or significant life events like marriage, moving out of the parental home, and/or entering the work force (e.g. Greene, Wheatley & Aldava, 1992; Elder, 1975; Modell, Furstenberg, & Hershberg, 1976; Neugarten & Datan, 1996). Contemporary literature, however, suggests that such life events like marriage and "moving out" of the "family home" in Western societies, tend to occur later in life than they had in previous generations, and these events do not necessarily define the subjective experience of entering adulthood (Arnett, 1998; Shanahan, 2000; Arnett & Taber, 1994; White, 2003; Arnett, 2000; Furstenberg, Kennedy, McLoyd, Rumbaut, & Settersten, 2004). Instead, this literature suggests that the boundary between childhood and adulthood is rather difficult to define (Valentine, 2003). Several researchers agree that the process of entering adulthood is fluid and complex and therefore the term "emerging adulthood" (Luyckx, De Witte, & Goossens, 2011; Doumen et al., 2012; Arnett, 2004; Cleverley, Szatmari, Vaillancourt, Boyle, & Lipman, 2012) is often used to refer to the years between roughly 18 and 30 as denoting "the prolonged transition to adulthood" (Schwartz, Côté, & Arnett, 2005). With the introduction of the classification of emerging adulthood (Arnett, 2000), young adulthood is considered to begin around age 30 (Masten et al., 2004). To be sure, literature suggests that young people subjectively identify with adulthood based on their own feelings of having met certain criteria that they feel are important to defining adulthood, which include taking responsibility for one's actions, independent decision making, and financial independence from parents (Nelson & Barry, 2005).

The several year period of emerging adulthood is described as a time of profound change, exploration of possibilities, and marked instability (Arnett, 2000; Munson, Lee, Miller, Cole, & Nedelcu 2013). In the current zeitgeist of ample possibilities with minimal cultural support,

emerging adults are faced with the task of structuring and organizing their own lives (Luyckx, De Witte & Goossens, 2011; Schwartz, Côté & Arnett, 2005). The instability characteristic of emerging adulthood can be seen through changes in roles, relationships, jobs, educational paths, and/or living situations (Arnett, 2004).

During adolescence, "turmoil and rebellion . . . recklessness and sensation seeking" (McCrae & Costa, 2003, p. 7) are common. The prevalence of mental disorders—that is, the diagnosis of experiences as pathology—such as depression and anxiety increases during the teen years (Eyre & Thapar, 2014; Galambos, Barker & Krahn, 2006). The practice of diagnosing experiences as pathology, however, is inappropriate, negligent, and potentially harmful beyond intentionally employing diagnostic labels in order to attain access specialized supports that are often restricted to individuals with diagnosed pathology—an extension of the same underlying problematic paradigm (one that denies the existence of the unconscious). Self-harming behaviours (such as cutting, burning, scarring, self-battery etc.) and suicidality are significantly more common during adolescence than in most other stages of life (Wasserman, 2001; Wasserman, Cheng & Jiang, 2005; Hawton & Rodham, 2006). Yet, adolescence is a time of laboring transition, and loss of childhood to which grief and turmoil are common responses. In a culture devoid of open discussion and embraced community rituals to support and contain these experiences, the sense of being alone and alien in one's personal experience festers. Thus, this increase in self harming and suicidal behavior can be seen as a likely byproduct of a lack of community support and guidance, yet within the present culture of Canadian mental health care these byproduct reactions are commonly attributed to personal defects and incurable illness. Gender differences become apparent in the ways in which adolescents act-out and turbulence seems to continue into the former years of emerging adulthood. For example, adolescent girls are

more likely to self-harm than boys, yet research indicates that self-harming behavior seems to resolve on its own as individuals age into emerging adulthood (Moran et al., 2012). Furthermore, adolescent girls are found to report depressive symptoms more than adolescent boys, and women report more depressive symptoms than men into adulthood (Galambos, Leadbeater, & Barker, 2004; Kessler et al., 1994). The years of emerging adulthood (18 to 30) are recorded as having the highest rates of illicit drug use compared to any other age group, with more males than females engaging in these behaviours (Substance Abuse and Mental Health Services Administration, 2014). Galambos, Barker and Krahn (2006) surveyed the trajectories of changes in depression, self-esteem and anger expression of a school-based community sample of emerging adults through the ages of 18 to 25. They reported that throughout the course of emerging adulthood, depressive symptoms and expressed anger declined, whereas self-esteem increased across the general sample. Of note, this study found that although adolescent women displayed significantly higher levels of depressive symptoms and lower levels of self-esteem at age 18, the gender gap narrowed as they aged, and on both measures women improved at a faster rate than men by age 25. The researchers concluded that individual differences in trajectories were dependent upon individual and family characteristics (such as level of conflict with parents) as well as role changes (like unemployment and marriage), though overall, psychological well-being as measured by these three characteristics tends to improve from late adolescence into emerging adulthood (Galambos, Barker & Krahn, 2006). The gender gap in depressive symptoms seen in adolescence reemerges during the adult years, and is presumed to be related to male-privileged attributes of power and independence which are often less attainable for women than for men both during adolescence and in the adult life of career and parenthood (Mirowsky, 1996; Galambos, Almeida, & Petersen, 1990). From a Jungian psychological perspective,

observed gender differences might be more related to differential collective wounding of the masculine and feminine archetypes—which are often projected differently onto male- and female-presenting bodies—rather than a function of gender per se. Yet more research is needed to investigate the influence of gender on developmental trajectories to include non-binary gender identifications and to unpack the root causes of psychological and developmental differences observed among all genders.

Although adolescence is commonly marked with maladaptive behaviors and high-risk coping strategies (Piko, 2001; Hampel & Petermann, 2005; Hampel & Petermann, 2006), the literature suggests that despite the challenges of growing up in Western society, most individuals make it through this period of chaos to develop relatively healthy and stable lives. This resiliency includes the development of "connections to competent and caring adults in the family and community, cognitive and self-regulation skills, positive views of self, and motivation to be effective in the environment" (Masten, 2001, p. 234).

The period of emerging adulthood seems to offer an opportunity to develop a sense of resiliency and dramatic change in trajectory (Masten et al., 2004). The literature suggests that despite adversity and difficulty during adolescence, planfulness (e.g. goal setting, as well as role changes including work and education opportunities) and supportive relationships (e.g. marriage, support networks) seem to have a dramatic "turning-point" influence during emerging adulthood (Clausen, 1991; Werner & Smith, 1992; Werner & Smith, 2001; Elder, Liker, & Cross, 1984; Elder, 2002; Wright & Masten, 2005). In a longitudinal study of a school cohort followed for over 20 years from childhood into young adulthood, Masten et al. (2004) found that successful adaptation in emerging adulthood was strongly associated with adaptive resources including "individual differences in planfulness and related motivation to succeed in the future, behavioral

and emotional autonomy, the capacity to handle stressful situations, and having adults that one can count on for help" (p. 1090). These adaptive resources were also associated with successful adaptation and related competencies in young adulthood. They found that in most cases, competencies, resiliency and adaptive qualities were carried through from childhood into adulthood, yet a small number of individuals (7 out of an original sample of 173) demonstrated radical change in their life course from maladaptive to resilient during the years of emerging adulthood, suggesting emergent resilience. Although this study rests on a relatively small sample size, they found that "planfulness, future motivation, autonomy, and adult support outside the family appeared to be the indicators that predict the emergence of resilience over the transition to adulthood among these young people who were maladaptive at the outset of the transition" (p. 1091). The literature regarding the process of overcoming adolescent strife into a relatively stable adult life is yet slim; even though, extant research suggests that emergent resiliency and adaptation are possible, particularly given the appropriate supports and internal motivation during emerging adulthood despite childhood and adolescent adversity. Parsing experiences during this time of development into categorical diagnoses, as is common of current dominant practices in line with cognitive and behavioural approaches to therapy, might effectively hinder growth and cause harm, rather than provide the appropriate supports necessary to foster successful transitions into adulthood.

Of note, developmental literature indicates that high-risk and maladaptive behavior is common during adolescence, with high-risk for self-harm, suicidality, poor self-esteem, depression and illicit drug use, often with increased prevalence and severity among females. Yet these experiences tend to shift naturally (i.e. without proscribed medication or intervention) toward greater stability and overall psychological well-being as individuals move into the later

years of emerging and young adulthood. Mitigating factors have also been identified primarily including internal motivation and planning as well as external supportive relationships from non-family adults. As individuals move through emerging adulthood and come toward self-identifying with adulthood, they report greater emotional stability, having met more of the criteria that they consider to be important qualifiers of adulthood and fewer high-risk behaviours (Nelson & Barry, 2005). They also report a better sense of their overall identity or sense of self, as well as what type of person they would want to be romantically involved with (Nelson & Barry, 2005).

Considering that the current Canadian mental health care system is predominantly based on a reductionistic and disease-based view of behaviours and experiences, the literature herein discussed raises questions about best practice approaches with adolescents and emerging adults in psychotherapeutic settings. The mainstream Canadian mental health care system tends toward pathology and diagnosis of clusters of symptoms according to the Diagnostic and Statistical Manual (DSM) 5 (American Psychiatric Association, 2013). Symptoms are, according to the DSM-5, used as diagnostic markers and when they present in particular clusters, are labeled as "mental disorders" (Eyre & Thapar, 2014). Though early identification of maladaptive behaviours and coping strategies paired with early intervention (in the form of psychopharmacology and/or psychotherapy) has been reported as having potential to minimize the risk of harm and alter life trajectories toward well-being and stability, in some cases traditional treatment has been found to result in youth being "worse off" afterward (Weisz & Jensen, 1999; Burns, Hoagwood & Mrazek, 1999). A common underlying notion behind diagnostic psychology is that psychopathology, which typically emerges before the age of 24, once identified often persists and/or reemerges throughout later life (Patton et al., 2014). Yet,

from a depth psychological perspective, unresolved trauma and other unconscious material actively request conscious attendance in part through the manifestation of "symptoms". Until the unconscious energy contained within these manifestations is appropriately acknowledged and integrated into the conscious personality the "symptoms" will necessarily persist and/or reemerge. Thus, limiting the mainstream view of psychology to exclude the existence and functions of the unconscious negligently perpetuates the proclivity of symptoms or experiences labeled as pathology to persist and to reemerge. Treatment of individuals labeled with mental health disorders from a cognitive and behavioral perspective seems to focus primarily on managing symptoms in order to cope with a presumably life-long propensity toward mental illness (Weisz, Sandler, Durlak, & Anton, 2005), rather than seeking to address the root or origin of the presenting symptoms or focusing on wellness rather than disease. Thus, diagnosing individuals during adolescence or emerging adulthood, might very well interfere with the human capacity for adaptation and resiliency. Considering this review, several questions emerge. If resiliency and adaptability have the potential to naturally emerge during the progression from emerging to young adulthood despite maladaptive coping strategies and behaviors in earlier years, are pharmacotherapy and labeling of mental illness the healthiest ways to support individuals through their transitions? Does the common approach of labeling and drugging provide individuals with adult support? What are ways to foster the development of planfulness that might lead adolescents through their own path toward adulthood? What messages are health care professionals offering to adolescents and emerging adults when they reach for support and are met with a diagnostic handbook, a label, and a prescription pad? In what ways can health care professionals use their positions in order to provide the best support for individuals who can be expected, based on preliminary research, to experience profound instability during

adolescence and emerging adulthood, yet likely have a dormant capacity for dramatic resiliency that might emerge if appropriately fostered?

A Jungian perspective on personality development. The term, "individuation" is used in Jungian psychology to describe the "process of psychic development that leads to the conscious awareness of wholeness" (Stein, 1998a, p. 233). According to this field of study, infants are not born as a *tabula rasa*, though are "merely born unconscious" (Jung, 1961 p. 315). This difference suggests that there exists a life within them that is yet to unfold, independent of individual will and environment (Zimberoff & Hartman, 2000). In this initial state of unconsciousness (where there is no ego) "the latent ego is in complete identification with the Self" and so merged with "mother" (primary caregiver) (Edinger, 1992, p. 7) and as such is in a state of inflation such that the ego assumes qualities of the Self to be its own (Salman, 2008). For example, identified with the divine, a child is "imbued with [a sense of] wonder," corresponding to the "egocentricism . . . that [development psychologist Jean] Piaget identified as a normal feature of cognitive development" (Pope, 2006, p. 48). This identification is a natural process observed in young children, presenting as "innocent," dependent and "irresponsible." During this time of identification with the Self, inner and outer experiences are not clearly distinguished; however, clarity of Self and other is improved as the ego develops and consciousness becomes stronger (Edinger, 1992). Here we see the child separating from mother.

The "collective unconscious" is the deepest layer of the human psyche containing universally prevalent patterns called "archetypes" (Stein, 1998a; Jacobi, 1943), which are representations of the Self (Fordham, 1963). In this theory of developmental psychology, the Self is fragmented to produce various ego-images which strengthen and develop into a mature ego-image (Henderson, 2005). For example, the developing child begins to form an image of who she

is, based on individual aims and social influences, which in healthy development strengthens during the first half of life.   During the period of adolescent (or emerging adulthood) crisis, ego- and Self- images inevitably come into conflict and a mature ego-image can then seek to be reintegrated with the Self in the process of individuation (Henderson, 2005, p. 191). Thus, as the ego emerges during childhood, and experiences conflict throughout adolescence and/or emerging adulthood, the ego becomes stronger and more capable of relating to images of the Self without identifying with it; this capacity and act of relating to the Self is what develops a unique personality (Stein, 1998a).

For an individual to become initiated into adulthood, the ego must be able and willing to surrender itself to the psyche in order for further development to proceed (Zimberoff, & Hartman, 2000). That is, the ego can take on different attitudes toward material arising from the unconscious: "total unconsciousness of its existences; identification; projection; [or] confrontation", commenting on the ego's state of readiness for further transformation (McNeely, 1987, p. 17). Only the ego's confrontation of unconscious material can result in the resolution of conflict and tension, and transformation of the personality. Most importantly, "this task requires both an awareness and an acceptance of the shadow as something which cannot be simply gotten rid of" (Whitmont, 1991, p. 17). This task is often not easy, as it involves

> a sacrifice . . . [to]aspects of the Self . . .and for the sake of the dark, different, or altered-
> state aspects. It means sacrificing to and for the repressed, undifferentiated ground of
> being with the hope of gaining rebirth with a deeper, resonant awareness. (Perera, 1981,
> p. 14)

Losing firm identification with ego and surrendering to the images of the Self has been called a descent or night sea journey[25]. In this journey of descent to the collective unconscious, further elements of childhood (for example, dependency on parents, identification with wishful thinking or the divine) are sacrificed, and an initiation along a heroic quest takes shape (Goldgar, 1970, p. 92). This descent is where the ego (the conscious personality, the "I"), fueled by an instinctive internal drive, surrenders its ideals (for example, conscious striving toward academic achievement, monetary gain, social or relational status etc.) to become more strongly aligned with the Self (Sullivan, 1996). In this sacrifice of what is known for what lies below the surface of awareness to what is unknown and unfamiliar is a step of complete risk. Author and psychotherapist, Patricia Reis (1995) describes this sacrifice in her own experience as a sacrifice of

> any claim . . . to 'normalcy,' to conventionality, to acceptability in the culture of the
>
> fathers. What I gained was the sense that my life was now in my own hands, even though
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> I had no idea where it would lead me. I felt I was entering uncharted territory. (p. 184)

In other words, the Self is "a primal absolute from which the ego separates and to which it later returns to establish an increasingly conscious relation" (Henderson, 2005, p. 191). The task during the cusp of adolescence and adulthood (and again in later life) is to transcend ego consciousness to a more secure relationship with Self by surrendering the ego to and for whatever is to be confronted and assimilated into the whole personality. This task is one of complete risk as the material to be confronted has till this point remained largely unconscious and therefore mostly unknown to the conscious ego. This journey is one of initiation, a crucial

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[25] Jung used the term "night sea journey" to illustrate the experience of "psychological rebirth" which he described as the ego's journey to the underworld (the unconscious)—a journey of recovering "psychic wholeness" (Owen, 2002, p. 113-154).

experience of (re)discovering an individuating factor, one that shapes and defines identity as it strengthens the ego-Self relationship (Henderson, 2005).The choice to confront and surrender to the psyche thus seems to mark a crucial point in development and transformation of the personality, marking an initiation into a way of being that is psyche (soul) oriented (Zimberoff & Hartman, 2000) and characterized by "a more or less continuous dialogue between the conscious ego and the unconscious and also between outer and inner experience" (Edinger, 1992, p. 96). For this unfolding to happen, the individual also requires that he or she realize that repression of unconscious material is no longer necessary. Herein the ego's defenses can begin to relax and the ego can turn itself inward, surrendering itself to the individuating quest (Fordham, 1994).

From a Jungian perspective, the propensity of suicide during the transitional phase of adolescence seems to be linked to an absence of what is symbolized and acknowledged through ritual rites of passage (for example, the validation of, and support through, the experience of symbolic death and rebirth). Rather, in post-industrial Western society an emphasis on individualism separates individual experiences and creates taboo around their collective discussion. That is, the birth of the mature woman is dependent on the death of the girl, yet without ritual to contain and inform the process of descent and renewal inherent to the process of becoming an adult, suffering increases and rather than "ritual descent and emotional resurrection, complete death occurs" as in the case of suicide (Frankel, 1998, p. 53). Without a container to hold life's woundings (as for example, the loss of childhood, family and innocence) and ways to otherwise understand the emergence of unconscious material (for example, images, bodily sensations, feelings, and intuitions) inconsistent with ego-ideals, adolescents act out (for example, via self-harm, high-risk behavior, suicidality) fantasies and urges that could otherwise be suffered and lived through (p. 64). Initiation ceremonies characteristically involve the

experiences of separation from the community, transformation of the personality, and a return to the community in a new role, with differences according to gender (Lifton, 1996). Freudian psychoanalyst and feminist, Nancy Chodorow (2001) suggests that part of the "differentiating experiences in male and female development arises out of the fact that women, universally, are [often expected to be] largely responsible for early child care and for (at least) later female socialization [within patriarchal societies]" (p. 81). For emerging women the process of initiation thus involves "an awareness of female identity" (i.e. as is encompassed in the Great Mother archetype) that rests upon the experience of "*knowing and being it*" as opposed to "knowing of it implying active embodiment" (Henderson, 2005, p. 238, emphasis in original text).

In Jungian psychology, the observed consistency in personality response styles ("traits" according to the FFM) noted above is best explained by Jung's complex theory, wherein the activation of feeling-toned complexes—emotionally toned groups of representations in the unconscious—disrupt ego-functioning in predictable and patterned ways (Jacobi, 2013). Complexes form around an archetypal core where "collective contents and behaviours" are found (McNeely, 1987, p. 11). In other words, personally charged issues related to personally significant events and experiences—for example feelings of jealousy, strongly held marital values, and related behaviours—present in ways that are idiosyncratic to the individual yet can be seen as originating from an archetypal and universally accessible theme, image or motif—for example, as is reflected in the myth of the Greek goddess Hera, or the Roman goddess Juno. The constellation of particular archetypes attracts related personal events, forming a personal complex around an archetypal core. Thus, at the center of the complex is an autonomous, uncontrollable, and unconscious "vehicle of meaning" which operates beyond conscious will (Jacobi, 2013). According to Jungian psychology, everyone has access to the same archetypes

yet their images and symbols[26] manifest differently in the form of a unique personality, which develops as a "product of a personal struggle for consciousness" (Stein, 1998a, p. 88). The archetype of the feminine for instance, includes both light and dark aspects—for example, she both creates and destroys life—wherein both males and females embody and integrate their particular type of consciousness.

The goal of individuation is wholeness, "the sum total of his[/her] conscious and unconscious contents" even though a "totality" will never be achieved (Jung, 2015, p. 4966). Jung (1939) describes the process of individuation as paradoxically requiring open conflict and open collaboration between consciousness and the unconscious:

> It is the old play of hammer and anvil: the suffering between [the self-protective ways of consciousness and the chaotic life of the unconscious which] . . . will in the end be shaped into an unbreakable whole, the individual. This experience is what is called . . . the process of individuation. (Jung, 1939, p. 27)

Individuation, therefore, differs from the concept of individualism. That is, individualism focuses on the autonomous, rational, self-interested, individual subject which seeks separation from family, culture, history, etc. (Peters & Marshall, 2002). In the context of the sum total of selfhood, this notion of individualism reflects merely a small piece of the personality, ego-consciousness.

Adolescence serves as a transition period from the dependency of childhood, toward adulthood, a time of responsibility and independence. As a girl's ego develops, transitioning from the "eternal state of unconscious oneness with the Self" (Edinger, 1992, p. 18) to a

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[26] A symbol refers to the "'sensuously perceptible *expression of an inner experience*.' It is the secondary instance made visible through the fact that it activates and groups the material available for representation" (von Fraz, 1995, p. 82, emphasis in original).

conscious life, the individual experiences a sort of fall, naturally balancing the previous childlike state of inflation. An effect of this process is that the ego "now moves into a world of suffering, conflict and uncertainty" (p. 18), thus, a marked sense of despair and darkness commonly enters the experience of adolescents transitioning from childhood to adulthood. This breaking away from identification is crucial to the achievement and development of consciousness (Hollis, 1998). Such a process allows for a unique personality to emerge.

There are many paths toward individuation. Often, unconscious material presents itself to the ego in the form of archetypal patterns and images, filtered through personal experiences as represented in the complex. The task of the individuated ego is not to identify with the complex or driving archetype but to dialectically relate to them, which can be a painful process "for the complex remains unconscious because of conflict with ego values" (McNeely, 1987, p. 17). Even if the conscious mind is aware of the complex, intellectually understanding the ways in which it operates is not sufficient to curb its often overpowering effects. The energy contained within the complex must be discharged or transferred in order to dissolve the complex, which requires also, emotional assimilation (Jacobi, 2013). Ideals and values held by the ego-complex then must be forfeited in order to assimilate the unconscious contents of the complex and be moved by the psyche toward a fuller expression of who the person is, with greater agency over unconscious influences.

Of significance, the process of individuation involves also on-going assimilation of the shadow complex. Shadow refers to the "rejected and unaccepted aspects of the personality that are repressed and form a compensatory structure to the ego's self ideals and to the persona"[27] (Stein, 1998a, p. 234). The shadow includes material that might have once been conscious

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[27] The persona is the "psychic interface between the individual and society that makes up a person's social identity" (Stein, 1998a, p. 234).

though for the sake of adaptation and/or adherence to personal and/or cultural ideals has been denied and hidden away into the unconscious, as well as material that has not yet become conscious, such as our "primitive" human species roots (Hubback, 1984; Stein, 1998a). The ego often defends itself from acknowledging shadow material, though the presence of the shadow can be detected through the ego's symptoms such as anxiety, irritation, uncontrolled behaviours and psychosomatic ailments (Fordham, 1994; Fordham, 1974). Resisting the awareness of unconscious material signifies an attachment, identification and clinging to a set archetypal image or self-image, which invariably causes suffering. In such cases of identification, "[f]uture growth is hampered, and the personality takes on certain aspects of rigidity . . . promis[ing] a predictable decline into illness, loneliness, isolation and even the silent specter of post-menopausal meaninglessness" (Molton & Sikes, 2011, p. 24-25). As the ego becomes individuated (i.e. becomes able and willing to surrender itself to transformation in service of the psyche), shadow material is confronted, acknowledged and integrated into the conscious ego and personality. That is, "when we have the courage to look at our disowned parts, they change. . . [they do] not need to take over our personality; . . . [they] only [need] to be honoured, to be heard, [and] to be allowed to speak" (Stone & Winkelman, 1991, p. 287). This vital part of maturity not only aids one's becoming but also enables a more empathetic or compassionate view of others now and in the past.

Thus, in order to be potentially released from the symptoms that come along with denying the shadow, the ego must engage the symptom through an embodied act of relationship. That is, the needs embedded in the feeling tone of the complex "must be experienced by the patient" (McNeely, 1987, p. 69). In other words, instead of avoiding, moving away from, or attempting to deny or forcefully alter any particular symptom—for example depression, or

rage—engaging in conscious relationship with the symptom—for example, through art, poetry, journaling, or movement—allows the energy embedded within the complex to be assimilated and transformed. This important process of assimilation produces change and reconfiguration of the personality as well as expansion of self-image.

Jung (1964) used the term "personae" to describe the "masks" that people wear in social situations. These "masks," or social identities, hide certain aspects of the self that are perceived by the conscious ego as being too dangerous or too difficult to express (Csikszentmihalyi & Rathunde, 2014). Within patriarchal culture, women are commonly subjected to idealized projections of men (Zweig, 1990). Although learned development of personae can be highly adaptive in social situations, internalization of cultural norms and ideas about what or who one "should" be often creates internal conflict as this idealization of norms distances individuals from who they really are and who they might become (Moore, 2000). For example, a woman who sacrifices her desire to engage in academic pursuits in order to uphold a culturally constructed and internalized image of an ever caring mother and care giver, might experience suffering and internal conflict as she struggles to reconcile the differences between who she is and who she believes she "should" be. Further, "person" is understood as what one becomes through this process of separating from the largely unconscious collectivity of human.

For Western women, subjected to the gender proscriptions of a masculine-dominated culture, many fit the description of a "'father's daughter'—a woman who has identified primarily with the father, often rejecting the mother, and who has sought attention and approval from the father and masculine values" (Murdock, 1990, p. 4). Part of the task of reaching adulthood for young women, is to release herself from identification with the masculine and to reclaim and reconnect with the feminine (Zweig, 1990). As adolescence and emerging adulthood serve as the

time between girlhood and womanhood, this time is also when women might recognize and separate from the masks and roles they had previously identified with. At some point in her journey, the emerging woman must move inward and downward to (re)acquaint herself with "*her* body, *her* emotions*, her* sexuality*, her* intuition*, her* images, and *her* mind," tearing apart her identity and strengthening and clarifying a woman's sense of self (Murdock, 1990, p. 90-91, emphasis in original text). In Jungian psychology this process is described as a descent, a necessary time of darkness. Murdock (1990) describes the journey of reclaiming lost feminine aspects as a "sacred and . . . necessary aspect of the quest to fully know ourselves," though within our culture and within the views of educational psychology, this journey of descent is often categorized and pathologized as depression to be medicated and eradicated as quickly as possible (p. 90). This "diagnosis" denies the meaning that might be made or uncovered by consciously releasing or attending to what this journey requires.

The Body

This section explores the ways in which the body is implicated or excluded within psychology, the relevance of the body to therapy and its role within the individuation process. Particular emphasis is given to the significance of the body within the experience and psychology of women within patriarchal society.

The body in psychology. Literature on "the body" in Jungian/depth psychology indicates that for many women coming to live more consciously as they emerge from late adolescence into early adulthood from within the context of a patriarchal environment, the psyche asks women to confront denigrated aspects of the feminine archetype (Chodorow, 1991; Bolen, 2004; Perera, 1981; Leonard, 1993; Murdock, 1990; Qualls-Corbett, 1988; Reis, 1995; Woodman, 1985, 1993; Zweig, 1990). Within an environment of predominantly patriarchal values such as "reason,

control, and white-male dominance," the feminine along with "the body . . . homosexuality and dark skin pigmentation" are often relegated into the realm of shadow (McNeely, 1987, p. 24).

One trademark of modern patriarchy, as is readily experienced by many Canadian women, is the objectification of the body—specifically the female body—as "magnets for attention and evaluated against rigid and unrealistic ideals" (Fredrickson, Hendler, Nilson, O'Barr & Roberts, 2011, p. 689). Socially this objectification manifests as a "tendency to introject an objectifying third-person perspective on one's own body, evaluating it in terms of its value and attractiveness to others, rather than its value and function for the self" (Fredrickson et al., 2011, p. 690). Within mainstream psychology, however, the body is objectified in terms of quantifiable physiological expressions and used toward diagnosis of pathology. For example, aside from discussing the treatment of body-image disorders through targeting undesirable thoughts and behaviours, CBT literature scarcely mentions the body. From the perspective of cognitive and behavioural psychology, the body is seen as

> abstract, precisely so that the attributes of stimulus and response, reflex and habit, drive
>
> and behavior, could form a universal psychological language . . . . [This abstraction of the
>
> body allowed for categorical empiricism] such that subjectivity . . . [could] be made
>
> precise, that it be measurable . . . [and] once quantified precisely, subjectivity was indeed
>
> eliminated, reduced to manageable measurements. . . . [In this way, the body is
>
> considered] both organic and mechanical, or rather the mechanization of the organic . . .
>
> [such that the body] came to occupy the place of the [organic] vehicle of . . . [the]
>
> quantified mind. (Stam, 1998, p. 2)

This view of an abstract and mechanized body, not only dramatically contrasts depth psychological interpretations but also depth psychology offers important theory and literature

regarding the significance of the body which is almost entirely absent within educational psychology literature. Thus, there is a clear gap in the literature regarding the body, except when considering more specific branches of psychology such as Gestalt and Gendlin's focusing-oriented therapies. More research is therefore required to bridge this gap.

In Jungian depth psychology, the body is "acknowledged both as a representation of the feminine and a point of contact with the unconscious" (McNeely, 1987, p. 26). From this perspective, the body serves as a bridge between conscious and unconscious and as a ripe field of material awaiting and at times beckoning integration. Particularly in the context of patriarchy, women learn "how to get things done logically and efficiently" at the cost of the "numbing of her body wisdom" dreams, intuition, and creativity (Murdock, 1990, p. 7); thus, initiation into womanhood invites an awakening to the feminine and relationship with the body. Jung (1988) describes the body as "merely the visibility of the soul, the psyche; and the soul is the psychological experience of the body. So it is really one and the same thing" (p. 355). In the case of woman, however, her body has become othered by dominion of patriarchy and its ways of knowing rejected by enlightenment and modernity. Individuation and coming to greater consciousness of the feminine, therefore requires attendance to and acceptance of the body.

The integrating of unconscious material into consciousness, as in the process of individuation, involves developing relationships with unconscious archetypal energies which is as much a somatic, embodied process as it is imaginal. That is, archetypes contain opposites; they are "unconscious entities having two poles, the one expressing itself in instinctual impulses and drives and the other in the form of fantasies" (Sidoli, 1993, p. 176). Instinct is experienced physically and can be said to be an intrinsically somatic process whereas fantasy involves imagination (Sassenfeld, 2008). Therefore, assimilating unconscious material into the conscious

personality involves attending image as well as physical sensation simultaneously to create a new possibility, implicating the body, as well as imagination, as central to the process of individuation.

Jung's early work with the word association test and measuring physiological responses such as electrical skin conduction and breathing patterns revealed a clear link between complex activation and somatic expression, unifying mind and body, emotion and physiology (Jung, 1920). In fact, within Jungian psychology, pathological effects are considered to be in part generated by the relative split of body and mind (Monte, 2005). Yet educational psychology does not at present seem to take the concerns and symptoms of the body seriously, except as disease expression. The body instead seems to be largely bracketed in favor of more popular approaches to therapy in line with the dominant paradigms inherent to CBT.

Relevance of the body to psychotherapy. Recent work on infant research has opened the doors to exploring nonverbal modes of communication and interaction encompassed in what is referred to as the "relational field" that exists between any two beings, whether it be infant and caregiver or therapist and client (Beebe & Lachmann, 2003, p. 383), emphasizing the value of implicit processes and bodily knowing. The term "implicit" refers to "things that we know or do automatically without the conscious experience of doing them or remembering them, such as iceskating, or the feel of cat fur on one's skin, or knowing how to joke around" (Beebe & Lachmann, 2003, p. 381). Although implicit communication is "not consciously 'intentional,'" it is a goal-oriented action (p. 381). In contrast, explicit processes "are verbal or verbalizable, symbolic, and conscious or relatively easily accessible by conscious attention" (Sassenfeld, 2008, p. 4). Attention to implicit processes and exchanges in the relationship between infants and care givers highlights the ways in which interactive processes could influence clients' capacities

for implicit relational knowing and learning power (Sassenfeld, 2008; Beebe & Lachmann, 2003). The valuing of "implicit knowing"[28] can also guide therapists through unconscious nuances and subtleties toward being more closely attuned with their clients while fostering interactive and dialectical relationships with clients and their own bodies (Beebe & Lachmann, 2003). Sassenfeld (2008) clarifies that "implicit knowing is revealed by how a patient does certain things" (p. 8). For example,

> a patient who, when asking a question, tends to breathe in inflating her chest and speaks more loudly than a moment earlier, can be manifesting nonverbally her implicit relational knowing that it is always necessary for her to prepare to fight for space and attention when faced with the expression of her own needs. (p. 8)

Thus, without considering implicit modes of communication in psychoanalysis, rich and available sources of meaning and growth can be easily missed. Stated another way, an approach to therapy that does not value implicit knowing denies characteristics of feminine consciousness in favor of the masculine, for example by "determining a goal and moving directly toward it in a straight line," disregarding what can be gained through the meandering and process-oriented style of the feminine (Zweig, 1990, p. 9).

What can be learned through attending and dialoguing with body sensations can lead to powerful insights and understanding of unconscious material (Monte, 2010). Greene (2001) observed that the body offers messages through the ways people move, gesture, and breathe; through "reading the language of the body" information can be gathered about embodied truths—"what the somatic unconscious is saying" (p. 573). Accordingly, archetypal energy presents instinctually and somatically, as well as imaginally in the form of ideas and fantasies.

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[28] Implicit knowing refers to "a type of comprehension that can be updated progressively through new experiences but which also contains the history of the individual's past experiences" (Sassenfeld, 2008, p. 4).

Given that much of modern mental health care is primarily focused on cognitions and explicit modes of communication while sidestepping the more subtle sensations, postures and tones, it seems as though a limited amount and kind of the information is considered in counselling. This distinction is an important one to address because "the body is very often the personification of . . . [the] shadow of the ego" (Jung, 2014, p. 17). The body often holds an individual's most rejected sides, "revealing what we dare not speak, expressing our current and past fears" (Conger, 2005, p. 108).

Greene (2001) suggests that minding the body often begins with attending to and "staying with and respecting" a physical sensation, which often transforms into a feeling, image or memory, blurring the boundary between imaginal and embodied processing "and their reciprocal interrelationship is made manifest." Thus, the body serves as an access point to the unconscious and crucial touching point to the process of assimilating unconscious material into the conscious personality. Jungian analyst, Cedrus Monte (2005) goes so far as to state that "the flesh, the *materia* of the body, contains its own capacity for generating . . . the experience of healing" (p. 1). Jungian analyst, Tina Stromsted (2007), notes that change occurs through the process of "engaging with unconscious material directly, through embodied expression" (p. 204). The embodied process is necessary for the assimilation of unconscious material and for the development of the personality, as one-sidedly engaging in the symbolic is not enough to bring about transformation or individuation, rather, "nothing can come of it . . . unless it has occurred when that individual was in the body . . . only then does the thing become true" (Monte, 2005, p. 1).

From a depth psychological perspective, personality development is a function of one's ego capacity and relationship to the Self, which includes an individual's relationship to

archetypal energies and images. Changes in self-image and personality come about when an individual surrenders to requests to attend these energies, which often show up through fantasies and bodily sensation. Repetitive behavior patterns, emotions and cognitions, are also often the result of unconscious expression of archetypal energies (i.e. symptoms). Within the patriarchal context, aspects of the feminine including the body, and instinct, are often hidden, denied, and repressed into the shadow complex and remain unconscious. However, as individuals grow through adolescents into early adulthood, a change in personality is common and this is often when individuals are confronted with unconscious material. Coinciding with high prevalence rates of risky behaviours and diagnosis of mental illness during the time between childhood and adulthood, without ego-strength and appropriate support, acting-out becomes common. Suffering through the experience of confrontation of unconscious material and embodied assimilation and conscious expression of new awareness of aspects of the self has the potential to transform individuals' personalities and self-image.

Research Approach and Methodology

This study adheres to the guiding frame of depth psychological inquiry (DPI) which proceeds in a fluid, organic, and often unpredictable way while respecting structures that work with/from/for and through psyche. Fundamental to DPI is its location within an "animated paradigm" (Fidyk, 2013, 2016), also called post-post-modern (Shaker & Heilman, 2008; Fidyk, 2013) or an imaginal paradigm (Coppin & Nelson, 2005, Romanyshyn, 2007). Conversely, research common to Educational Psychology, is typically located within a post-positivist or constructivist paradigm—identified as qualitative and quantitative (Creswell, 2014; Johnson & Christensen, 2012). While the spectrum of educational research supports empirical worldviews which validate knowledge generated from experience, the object of observation is often

restricted to the external environment without valuing intuition, feeling, and bodily sensation as valid sources of knowledge (Johnson & Christensen, 2012, p. 13).

DPI located within an animated world shares many characteristics with Indigenous worldviews and Wisdom Traditions such as the idea that knowledge does not belong to the researcher, and that there is a purpose to life (Fidyk, 2013). This reality is alive, "organic, paradoxical, in flux, discontinuous, intentional and inclusive of its own values" (Fidyk, 2013, p. 5). From within this worldview, the psyche exists at the personal level (e.g. "I have a psyche") as well as the objective, collective level (e.g. "the psyche exists everywhere" or "I exist within the psyche") (Coppin & Nelson, 2005, p. 91). That is, an animated or imaginal worldview assumes a "profound harmony between all forms of existence" (von Franz, 1988, p. 74). As such, this paradigm offers a perspective "that is at once individual and unique (relative, particular, phenomenal), as well as, *simultaneously* interrelated and interdependent (universal, collective, noumenal)" (Fidyk 2013, p. 6).

This ontos (description of the nature of the world) influences both epistemology (ways of knowing) and axiology (what knowledge is worth knowing). Here, ways of knowing include "ritual, ceremony, dreams, intuition, contemplative practice, active imagination,[29] performance, arts, and knowing fields" (Fidyk, 2016, p. 9). These ways of knowing imply that insights gained through communication with the unconscious are valid and worth knowing. That is, within an animated paradigm, there must always be a valuing and honouring of the psyche—relationship with the unconscious is paramount. As mentioned at the onset, my own body work, depth

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[29] Active Imagination is a "method of assimilating unconscious contents (dreams, fantasies, etc.) through some form of self-expression," giving voice to sides of the personality (particularly the anima/animus and the shadow) that are often not heard (Sharp, 1991, "Active imagination"). This method serves as a way of "establishing a line of communication between consciousness and the unconscious," contributing to a transformation of consciousness even in the absence of interpretation (Sharp, 1991, "Active imagination").

oriented psychotherapy, dream work, art practices, active imagination, and journaling, are some of the ways that I maintained communication with the unconscious throughout the completion of this work. Honouring psyche the whole way through this work meant valuing the insight and direction that I acquired through engaging in these practices—listening to the unconscious.

This "ensouled" world possesses a creative and intelligent consciousness independent of the human mind which is always already embodied (Coppin & Nelson, 2005; Tarnas 2006, p. 39). To further understand this paradigm's working, I outline several characteristics to introduce the assumptions of an animated worldview, drawing predominantly from *The Art of Inquiry* (Coppin & Nelson, 2005). In addition, to further elucidate DPI and its animated paradigm, I contrast each point with mainstream stances of educational psychology:

- "The psyche is real" (Coppin & Nelson, 2005, p. 42): In Jungian psychology, the whole psyche includes both consciousness and the unconscious (personal, cultural, collective) (Sharp, 1991) which informs the direction and outcome of therapy. The "unconscious offers ego consciousness insight" and continually produces "images to assist patients with the essential task of becoming whole over the course of their lives" (Coppin & Nelson, 2005, p. 47). In contrast, cognitive and behavioural psychologies dominate the field of educational psychology and are primarily concerned with changing thoughts and behaviours that are considered to be erroneous, "distorted," or otherwise undesirable (Brew & Kottler, 2008, p. 65).

- "The psyche is a perspective" (Coppin & Nelson, 2005, p. 47): In Jungian psychology, the psyche is a way of seeing and understanding that is symbolic and metaphorical (p. 50). Within mainstream educational psychology's purview of

therapy, thoughts and behaviours are assessed literally without symbolic consideration and are used as diagnostic markers for assessing psychological health and pathology. For example, there are no inner figures so their voices, along with the processes of active imagination and imaginal dialogue are markers of mental illness.

- "The psyche is personal and more than personal" (Coppin & Nelson, 2005, p. 52): In Jungian psychology there exists a collective consciousness in addition to the subsumed and interconnected layers of cultural and personal consciousness (p. 54). In cognitive and behavioural psychologies "the predominant school of modern evidence-based psychological therapy," (Robertson, 2010), the individual personal consciousness is acknowledged and assumed to be self-contained and independent such that the individual is identified with contents of the psyche. This identification is used as the basis for diagnosis of pathological illness.

- "The psyche is fluid and protean" (Coppin & Nelson, 2005, p. 56): In Jungian psychology, the contents of consciousness are constantly changing beyond and regardless of the will/choice of the ego (p. 57). The fluid contents of consciousness are experienced as a "flow of energy" which change in intensity and quality and "can be redirected from one object to another," though the energies that arise are beyond ego control (p. 56). Within CBT, there exists an assumption that clients may "identify and modify underlying dysfunctions and beliefs which predispose" (Robertson, 2010, p. 4) undesirable thoughts and behaviours. Unwanted thoughts and behaviours are considered things that can be "substituted" by will for more desired ones, without acknowledging the will of the

psyche, body, or unconscious. In CBT, there is no psyche and the external world is assumed to be solid, manageable, and controllable.

- "The psyche is symptomatic" (Coppin & Nelson, 2005, p. 60): In Jungian psychology, manifestations of the psyche present as meaningful "symptoms that ask for attention," which can be worked through to produce psychological insight (p. 60-61). That is, the symptom is the way in which the psyche requests attention. In the mainstream arena of psychological therapy, symptoms are problematic and are managed through allopathic medication and strategies that focus on directing attention away from selected behaviours and thought patterns and toward substituted and preferred ones.

- "The psyche is multiple and relational" (Coppin & Nelson, 2005, p. 66): In Jungian psychology, the psyche is "a living entity" which makes itself known through a variety of means and methods (e.g. fantasy, dream, felt sense, etc) and which the individual can approach and engage with in a dynamic relationship (p. 67). In CBT-oriented approaches to therapy, the world is designable and interchangeable based on will, design, and planning. For example, cognitions are considered a "*constituent* of emotions," (Robertson, 2010, p. 99) and selectively "changing" cognitions are expected to change the experience of accompanying emotion.

- "The psyche is complex and contradictory" (Coppin & Nelson, 2005, p. 73): In Jungian psychology, the psyche is naturally composed of multiple parts that interact with one another in a complex manner (p. 73-74). CBT maintains a more simplistic approach which is focused on one's ability to "reason" by way of

stimulus-response, causal relationships, and by "making rational use of one's impressions by testing and questioning them" (Robertson, 2010, p. 55) while working toward acceptance of what cannot be changed, such as one's own natural circumstances (like skin colour, family members, or place of origin).

- "The psyche is dialectal" (Coppin & Nelson, 2005, p. 79): In Jungian psychology, the nature of the psyche presents as a "circumambulating exchange of ideas that arrives at its truth prudently and intentionally, but indirectly" (p. 79). In CBT, rooted in the philosophy of Stoicism, one ought to live in accord to one's own nature and corresponding nature of the universe, which refers to "that which is beyond the sphere of choice or control of a human being" (Robertson, 2010, p. 55-56). Yet within the culture of modern CBT practice and post-positivism, the world is object (mechanistic) and activities of the mind are commonly approached with the intention of change toward an ego-defined end rather than cooperative dialogue and allowing receptive and patient unfolding in accordance with nature.

Strategies for Inquiry

Approaching the Material

In coming to approach this research topic over the past two years, there was need for my own development. As such, I transitioned from an attitude of rigid adherence to an objectified and reductionistic worldview aligned with the mainstream allopathic approach to Western medicine and health care, to one which acknowledges the cosmos and all entities (current, past and future) seen and unseen as alive and breathing as one.[30] This paradigm shift reflects a dramatic transformation that had occurred within my consciousness regarding not only

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[30] Jung described this notion of unity and inseperability of the whole of nature with the term *unus mundus*, meaning one world (Jung, 1964).

cosmological and ontological shifts but also the epistemological. Previously, privileged

paradigms and ways of knowing within my education were limited to empiricism, positivism,

post-positivism, and the scientific method. Within DPI and an animated view, ways of knowing

came to also include relationship with nature, the unconscious, specifically through dreams,

ritual, active imagination, and the body. Such knowing, as mentioned, was facilitated through

several formal graduate-level courses of study in Jungian psychology (including methods and

personal and cultural applications), including scholarly presentations and conference

attendances, additional analytical psychology readings, developing a community (forming and

maintaining supportive relationships with others) of like-minded individuals, partaking in regular

depth-oriented personal psychotherapy, and continuous participation with intensive art, dream

work, journaling and mind-body based practices such as meditation, mindfulness, and yoga, and

developing a poetic basis of mind (Hillman, 1996). I have developed practices to work with my

inner figures, asking myself questions like, "Who is speaking?"; "Who am I speaking for?"; and

paying attention to and accepting whatever phenomena arise exactly as they arise. From this

place of asking open questions and listening nonjudgmentally, nonexpectantly, and acceptingly

for whatever arises from within a space of silence and stillness, I have learned how to live with

the psyche. That is, I remember how to see and hear the subtle cues and responses that the

psyche so generously offers in every seemingly random moment of experience. Woodman

(1982) refers to this space as "that still point which is the ego's standpoint in surrender. Without

that point there is no dance" (p. 75). This calming and grounding enabled me to more easily and

fluidly dialogue with the psyche and the material that continuously arises from the unconscious

as if from an endless wellspring. This practice of dialoguing with psyche trained me in the

method of active imagination and opened the cellar doors of my personal unconscious for

tremendous personal growth and psychological insight. In the process, I have developed greater

ego strength and learned to trust both the psyche and the unconscious. I have been on this

conscious journey for the past three to four years. During this time the research question acquired

greater clarity and form, as I transformed my relationship not only with ego and self but most

notably with Self.[31]

Gathering Data

This section briefly outlines my approach to gathering data in response to the research

question: What is the experience of women in their first half of life transitioning to a more

conscious relationship with the feminine? Because of the nature of DPI and the existence of the

interactive field between the women who participated in this research and me (co-researchers

and researcher), attention must be given to the transference which follows, indicated in another

section. Stating this co-participatory process thus, reflects the dialogic interplay between

researcher, researchees, and the researched whereby the individual ego does not orchestrate the

movement. Rather, it follows, supports and when needed directs in appropriate ways.

A call for participants. I was interested to recruit two to three female research

participants between the ages of 20 to 29 who identify as Canadian,[32] and middle-class in terms

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[31] The relationship between the Self archetype and the ego as the centre of consciousness is referred to as the "'ego-self axis'"—"the two centres and systems sometimes move away from, and sometimes toward each other" (Papadoulos, 1992, p. 310). The ego is "'descended'" from the Self "(the directing centre of psychic wholeness)" (Papadoulos, 1992, p. 310). This means that identity is rooted in the Self—"not something we select; we are selected by it" (Stein, 1998b, p. 9). As an individual goes through an experience of transformation, "the new developments [of the personality] build on and make use of the old [psychic] structures, [and] they also transcend them" (Stein, 1998b, p. 10). An integral "ego-self axis" expresses itself in a "sense of being in harmony with one's own totality, affirmation of one's own nature, with its light and dark sides—a . . . realistic self-confidence" (Papadoulos, 1992, p. 310).

[32] I am interested in women who have lived a significant amount of time within Canada, and are therefore likely to have been influenced by the patriarchal culture of Edmonton, Alberta. The assumption here is that patriarchy might well be present and influential in other cities, countries, and continents, yet working with women who have lived in Canada allows a common ground to discuss the extent and in what ways they experienced the effects of patriarchy.

of socioeconomic status.[33] My intention was to recruit "suitable" participants who identify as

having recently undergone significant and personally meaningful changes in their observable

appearances and personalities. Outward expressions of change include changes in physical

presentation (for example, changes in hair colour/style, makeup, style of dress, and body

modifications—like tattoos and piercings), and also in language and attitude (for example, from

overtly sweet and bubbly, to elements of earthen grunge).

In order to draw participants to the study, I posted a call (Appendix A) throughout the

main University of Alberta campus and surrounding area (e.g. nearby pubs, cafes, city structures,

and other businesses), and I received many responses. Twelve women responded via email

within the first three weeks of hanging the posters, and five more responded after I had attempted

to remove the posters and close the call for participants. Such a supportive response reflects the

collective need and desire for this type of discussion (safe, open, and personal) around women's

experiences of transformation (perhaps even unconsciously). In an attempt to contain and limit

the study (for the sake of time and available resources), I opted to limit the participant pool to the

first two individuals who met criteria for participation and whom would be available to meet

with me in a timely manner within the few weeks that I would be available to interview with

them. Within DPI, the number of participants is not relevant to the validity of the research

findings as in positivist, post-positivist, and even constructivist approaches. That is, in DPI, the

aim is to uncover and analyze layers of unconscious material and not necessarily to generalize

whereby a large sampling has direct correlation to validity. Working deeply with two

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[33] Women from a middle class socioeconomic background are more likely to have had access to education, parallel my own experience more closely than other walks of life, and they will likely be relatively comfortable within a university campus setting.

participants, can provide ample layers to glean understanding relevant to psychological processes.

Of the twelve women who responded to the call for participants, the sixth and seventh respondents were the first two women to follow through with providing their signed consent to participate in the study, met the criteria for participation, and where calendars worked with mine. The two women who participated in the interview process of this research differed from each other in many ways. In order to protect their identities, I use the fictitious initials "A. O." and "B. K." to refer to each participant respectively. Both women are immigrants to Canada: A. O. is 27 years old and emigrated from Romania three years ago. B. K. is 24 years old and emigrated from the Philippines six years ago. Both women are currently enrolled in Canadian post-secondary institutions and speak English fluently. Although there are certainly striking commonalities between their personal experiences, as well as overlapping with my own and with what I have learned of collective experiences (for example, through working with the public, formal education, social media and pop culture), I consider the material gathered from the interviews with these two women separately in order to honour and illuminate their individual experiences.

Methods to approach the interview process. I met with the two participants individually on three separate occasions in the same secure, pre-booked, counseling room equipped with audio-visual recording at the University of Alberta Education Clinic in the Department of Educational Psychology. To prepare for our initial meetings, I ritually cleansed the interview space with incense. I also engaged in thirty minutes of grounding yoga with breathing techniques for centering, and on occasion self-reflective journaling. I was grounded and centered before each interview. Reflecting the values of reciprocity, relatedness, and respect, central to an animated paradigm, I prepared for each meeting in a similar ritualistic way: lighting

incense, and/or a candle, practicing yoga, attending to my breath and my body, journaling to empty out so to center into myself within the room and the topic. Each element sought to establish a climate of safety and trust in my inner world (introverted) and in the room which would serve as a container for the transferential field, the topic, and the ensuing dialogic encounter. This preparatory work for the research is especially important in depth psychological inquiry (DPI) because it aims to ensure that the researcher is embodied and present rather than activated (in complex) or "split out"[34] and leading from a splinter character, which often is the case in research (includes persona and shadow). That is, although unconscious projections can never be completely eliminated, DPI calls for a process that recognizes and engages in the transference dialogue between the researcher and the work and aims to make this unconscious field as conscious as possible (Romanyshyn, 2007, p. 135-136). Once centered, I began the interview.

Semi-structured interviews. When each participant arrived for the interview, each was met and offered a seat by the receptionist at the Education Clinic front desk. The receptionist then informed me of the participant's arrival. I invited the respective participant (co-researcher) into the room and we chatted off-camera for a few minutes in order to introduce ourselves, to establish a bit of a relationship, and to allow the participant to settle in. I reminded each participant that she was welcome to take breaks, and that her identity would remain anonymous. While I had guiding questions, I invited each participant to mention what came up[35] personally

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[34] The "splitting" of the personality "need not be a question of hysterical multiple personality, or schizophrenic alterations of personality, but merely of so-called 'complexes' that come entirely within the scope of normal" (Jung cited in Papadopoulos, 1992, p. 213).

[35] Material from the unconscious rises with an upward movement toward consciousness. Jung (2001) describes the movement of unconscious material burgeoning into and shaping the conscious personality as "slowly growing upward from the depths" (p. 32). He states that "[unconscious material] at last come[s] into consciousness," and "[approaches] the threshold of consciousness from below" (Jung, 2001 p. 32). Thus, by inviting the participants to notice and express the contents (dreams, feelings, bodily sensations, memories,

and to express as she felt moved to, despite any grasp of its relevance. I informed each that my

intention was to create a safe container so that she could freely and safely express herself

honestly in response to the questions.

I provided an overview of the interview process. The first interview sought to explore

personal questions about the participant's life regarding this focused time of change through

semi-structured interview questions (Appendix B) and conversation. This semi-structured

interview permitted me to establish a relationship with the participants and gather background

information (e.g. demographics, upbringing, relationships at different times in their lives), and

inquire as to what she deems as the origination of her personal experience of her observable

change. I inquired as to the nature of the experienced urges toward change. I was interested to

explore if the transformation of these women is fueled by a coming to consciousness of feminine

archetypal energies. In other words, I was interested in learning about each woman's relationship

with the unconscious through witnessing their reactions, associations, and feelings toward

different archetypal energies throughout various times during their experiences of

transformation.   Thus, the second interview focused on exploring a set of forty-four images

(Appendix C) of women from various times and places.[36] DPI and psychoanalytic work use

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images, fantasies) that are rising into their awareness, I am asking them to welcome with me the material that
might yet be at the threshold of consciousness into participation with this research.

[36] I opted to use mythological images in order to amplify the feeling tone and symbolic meaning of the
women's experiences because of my familiarity with using mythology in this way. I selected images from
Greek mythology because of knowledge of its characters and stories; the Judeo-Christian texts because of my
associations with Lilith; Hindu mythology because of relationship with this tradition through yoga and my
childhood experiences; Hopi mythology through recommendation by my supervisor; and, Celtic and Nordic
mythology because of my increasing awareness of their traditions through my experiences mainly in Western
Canada. Despite the range of images, I noticed that I was particularly drawn to warrior, dark, and wild,
goddesses, reflective of my own personal journey (a function of my transference). Therefore, I made a specific
effort to include images that did not particularly resonate with me at the time—such as warm, nurturing,
maternal figures—in order to offer a vast array of feeling tones and archetypal images. The number was
determined by a feeling of saturation or completion. It happened to be 44.

amplification[37] in order to magnify feeling tone and symbolic meaning often through the use of

mythology or other symbols.[38] The two women were presented with the stack of images in the

identical order as they are presented in Appendix C—though without any references, titles, or

written identifications of the mythological figures the images represent. I instructed both A. O.

and B. K. to speak of her selections in whatever order she felt inclined. They proceeded

differently. A. O. preferred to flip through the stack one-by-one and made decisions of "yes" and

"no" piles as she proceeded through the stack. As she flipped through, I noted and tracked her

gestures, pauses, breaths, utterances, and vocalizations, that she made through her process of

selection. B. K. preferred to spread out the images and pull them into a pile as she sifted through

them. As she sifted she selected the images. I also noted and tracked her gestures, pauses,

breaths, utterances, and vocalizations, that she made through her process of selection. Of the

forty-four images presented to the two women, they each synchronistically selected seventeen

during the initial free selection process during the second interview. Yet again, the first image

that each woman selected was that of the Greek goddess of the hearth, Hestia (Figure C5). The

final images chosen were Athena (by A. O.) (Figure C3) and Medusa (by B. K.) (Figure C10)—

each of these three archetypal figures are from Greek mythology. Interestingly, Athena and

Medusa represent "positive" (Athena) and "negative" (Medusa) aspects of the archetypal father's

daughter, wherein one represents the shadow of the other (Woodman, 1982, p. 9; Bolen, 2004, p.

101). Observing the women as they navigated the pile of images permitted me to gain invaluable

insight: a sense of the women's affects, values, and the ways in which each process information

(their typologies). A. O. and B. K.'s initial seventeen selections along with their associations to

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[37] Amplification is "a method of association based on the comparative study of mythology, religion and fairy
tales, used in the interpretation of images in dreams and drawings" (Sharp, 1991, "Amplification").
[38] Jung describes that symbols are the "manifestation and expression of excess libido [psychological energy].
At the same time they are stepping-stones to new activities" (Sharp, 1991, "Symbol").

the images are presented in Appendix I and J, respectively, to aid the reader in more direct

process to the analysis. Their selections and associations are presented in long version because it

was crucial for me to write. That is, the process of writing permitted me to get closer to material

that my transference would have rejected.

Following their free-selection, I asked both women specific questions pertaining to

particular experiences of their lives that they shared during the semi-structured interview process

(Appendix D). If none of the images presented resonated with the personal experiences of either

or both research participants, they were invited to illustrate and/or describe the predominant

theme/image that they felt represented their transformation or a particular time along their

process of change. I provided paper, crayons, pencil crayons, and markers, so that the

participants could draw if they felt inclined to. They each reflected upon and selected the images

that resonated with the feeling tone(s) associated with those specific personal experiences. The

images selected, the individual women's personal associations to the images, and their symbolic

amplifications are discussed and explored below. The third interview was reserved as a follow-

up for clarification and reflection.

The first participant whom I met was A. O.—the sixth individual to respond to the call

and the first to confirm her interest in participating. Interviews with A. O. spanned nine days: our

first meeting occurred on August 18th, 2015, for thirty-nine minutes; the second interview took

place six days later on August 24th for one hour and fifty-eight minutes; and, our final interview

and follow-up meeting took place three days later on August 27th for forty-nine minutes. I met B.

K. shortly after my first interview with A. O.. B. K. was the seventh individual to respond to the

call, and the second to confirm her interest in participating. Interviews with B. K. spanned a total

of seven days: our first interview took place on August 19th, 2015, for one hour and fifteen

minutes; the second interview took place two days later on August 21st for two hours and thirty-five minutes; and, our final follow-up interview took place five days later on August 27th for one hour. Following each interview session with each participant I spent thirty to sixty minutes reflecting and journaling my experiences with them. I also shared my experiences and impressions with my thesis supervisor with whom I further explored my interpretations, hunches, possible complexes, and transference.

Field notes. Grounded within an animated worldview which rests in the presupposition that "the psyche exists everywhere" (Coppin & Nelson, 2005, p. 91), the task of a researcher engaging in DPI is to "acknowledge all the ways in which the psyche speaks" in relation to the research question (Coppin & Nelson, 2005, p. 66). While that task is too broad for the parameters of this research, I am tasked with acknowledging and dialoguing with psychic manifestations including (and not limited to) speech acts, thoughts, intuitions, sensations, feelings, subjective meanings and associations, dreams, images and synchronicities that present in relation to this work and which I am able to track. Such material might be experienced as flooding or overwhelm, equally, not experienced at all, so the psychological readiness of the researcher is key to an animated approach. This task requires that throughout my data collection, I be attentive to and track the material that arises within my own internal experience while simultaneously acknowledging and as accurately and objectively as I can, noting, and describing the events occurring in the physical environment around me. This record also required that I "check-in" with material arising in the field[39] while in the presence of the research participants and with my thesis supervisor, and at times, my personal psychotherapy. This tracking means that throughout the interview and co-amplification processes, I recorded as notes the images, sensations, and

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[39] By "field" I mean the energetic space "between" where material arising from the collective unconscious can be experienced.

feeling tones that arose through my conversation with each participant. These notes provided me

cues to further guide the conversation and/or make notes for potential follow-up in a later

meeting, and/or to guide and/or include in the analysis of the collected material. Too, these notes

reflect experiences related to the transferential "interactive field" (Fidyk, 2016, p. 2) and will

appear in the transference section below.

Analyzing the Material

As this work from its conception unfolded by working with the psyche, the method of

analyzing the material gathered was impossible to determine in advance. It must therefore unfold

from the relationship among the interviewed women, my thesis supervisor, the research topic,

images, and myself, as well as the personal unconscious of each of us and both the cultural and

collective unconscious fields related to the topic (i.e. feminine, patriarchy). I sensed that I would

work with the research participants to amplify individual material and/or work with each

participant's images. That is, within personal stories and materials gathered from research

participants, from a DPI perspective, there are always collective threads, bespeaking a collective

consciousness unraveling itself through and within the personal experience. Thus, while I

attended to the individual story lines and associations and then secondarily their psychological or

symbolic meaning, attention would also be paid to whether or not they echo a relationship to the

collective archetypal stories. For within DP, the personal and the collective are always

interwoven. I sensed that amplifying images that arose through experiences shared during the

interviews might bring light to collectively relevant issues or woundings.

I transcribed the interviews along with field notes which added to the analysis of the data.

Open to whatever form the analysis would take (e.g. patterns, images, intersection), I as the

researcher was required to take up a position of looking and listening inward with mindful and

equanimous awareness, in order to work integrally with the psyche through the various possible

avenues of analysis. Furthermore, "acknowledging separation" from the research and

"establishing boundaries" (Coppin & Nelson, 2005, p. 97) between myself and the research was

important in buffering the propensity for projection,[40] and mutual transference[41] to take place in

relation to the research and research participants. These elements are addressed in the following

chapter as part of the analysis.

Limitations and Delimitations

This section outlines the limitations and delimitations of this study. That is, this section

includes discussion of the characteristics of this study that impacted or influenced my

interpretation of the material gathered. Further, this section includes discussion of the choices

that I made that limit the scope and define the boundaries of this study, and my rationale for

doing so.

Limitations. Considering that I am interested in exploring women's experiences of

developing feminine consciousness, holding the interviews in a masculine-dominated institution

might not be the most "neutral" or comfortable space to explore feminine energies. However, the

counseling rooms at the University of Alberta are easily accessible and equipped with video-

recording capabilities, and therefore serve as the most convenient option. The material gathered

from the research participants is dependent upon their respective ego strength and capacities to

hold tension in relationship to the material that we explored. Therefore, their abilities to maintain

grounding or being centered (not "split off" or activated in complex), and the degree and depth

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[40] Projection is "an automatic process whereby contents of one's own unconscious are perceived to be in others" (Sharp, 1991, "Projection").

[41] Transference is a "particular case of projection, used to describe the unconscious, emotional bond[s]" that arise between analyst and analysand, or in this case between researcher and research participants and vice versa (Sharp, 1991, "Transference").

of their reflection regarding times of their life during the interviews might be a limiting factor in regard to attainable depth and richness of the material gathered. Additionally, my own ego strength and ability to hold tension presents as a possible limitation to this study in relation to what material I will be psychologically able to track due to the activation of my own complexes. Furthermore, projection of my own unconscious material onto the research might affect my ability to remain open to the not yet considered or imagined. Transference from the research participants might also affect what they are able to share with me; likewise, counter-transference between myself and the research participants might also limit and/or distort my ability to remain open to what the research participants choose to share.

Delimitations. I chose to focus on collecting data from two research participants in order to achieve depth and richness, which is sufficient for DPI because of the additional layers of material via field notes, researcher reflection, and reflexive conversations. In this research I am solely focusing on women's experiences (as narrated) of relating to the feminine even though this process is not exclusive to any particular gender. I chose to exclude males from this study because at present I am not as interested in the male experience as I am with that of women. Although personality continues to shift and change at later stages throughout the course of life, I am primarily interested in the shifts that occur during emerging adulthood. I am therefore restricting the current study to the 20-29 age group. Furthermore, although experiences of relating to archetypal energies can be expressed in endless varieties of modalities—such as movement, poetry, sound, etc.—I chose to use image and art making as ways of expression because of my own familiarity with these modalities and personal interest. Additionally, I restricted the process of data gathering to three interviews because even though further depth and richness might have been attained through a longer course of study, more than three hour- to

hour and a half-long interviews were not be feasible for the restrictions set by the Counselling Psychology program.

Ethical Considerations

This research project followed all of the requirements of the University of Alberta educational psychology research guidelines and was approved by the University of Alberta Research Ethics Board. The research participants were emailed a Letter of Consent form (Appendix D) which each participant signed before I commenced the process of data gathering. The consent form outlined the aim of the research, what the research process entails and my contact information. Considering that this work has the potential to create movement or even activation within an individual's unconscious and so affect them, a list of resources for counseling services was made available to the research participants (Appendix E). I was also in regular contact with my thesis supervisor as well as my own personal therapist, in addition to regularly practicing personal mind-body work throughout the course of this research in order to safeguard the psychological wellbeing of all those involved in this work as best as possible. Furthermore, DPI, including this research, is located within an animated[42] axiological structure such that "feeling function (inner system of valuation), relatedness, Eros/love, [and] other-self relations (as animal, plant, element, etc.)" guide this study (Fidyk, 2016, p. 14). So the values of respect, relatedness, and reciprocity must guide at least as much as the formal parameters. The practical implications of conducting research within an animated paradigm thus involves living these values in relationship with the participants, self, and the research topic (as reflected in part

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[42] An animated paradigm reflects a view of reality that "acknowledges the role of the unconscious as inherently creative and in part unknowable yet always alive and present. It honours the sacredness, the livingness, the soul of the cosmos and all entities" (Fidyk, 2016, p. 16).

through the analysis of transference). Some of these ideas and the ways that they relate to ethics are elaborated in the following section.

Process and Response Development

This section outlines the way this work came to be presented while addressing the research question. This section includes a discussion of transference and my personal experience and analysis of transference relevant to this study, which presented through my relationships with my participants, my supervisor, and my research. This section also includes my personal orientation to this study, my psychological typology which also influences the way I read the participants' material and the world, and my methods to approach the participants' material.

Transference

Critical to the discussion of the material that has arisen from working with others in relation to the research topic is the inclusion of transference. In "pre-analytic psychotherapy," the transference was "defined as 'rapport'" (Jung, 1966, p. 13). More broadly, transference refers to "[a] particular case of projection, used to describe the unconscious, emotional bond that arises" (Sharp, 1991, "Transference") in the relationship between "subject" and "object," "between observer and observed, between researcher and topic, and between reader and text" (Coppin & Nelson, 2005, p. 98). That is, through interaction between "subject" and "object," or between "researcher" and "participant," unconscious contents are constellated (activated) in both parties for both are involved—material which might otherwise remain latent (Jung, 1966, p. 12). The activation of such contents, "means something to [the researcher] . . . personally and this provides the most favourable basis for [psychological insight]" (Jung, 1966, p. 13). In my interactions with the entities (people, places, and situations) involved in conducting the research, I am—in a way—guided by the unconscious projections of psyche such as hunches, a thought

that will not cease, a lasting irritation, or some other bodily sensation or emotion. By following the transference, I seek to make its expression known. Akin to the contents of the interactive field between therapist and client, transference is described as a

> very concrete, if irrational, form of knowing that assumes a fluid relationship between subject and object. [Transference is a term that is used to describe] the natural exchange between knower and known . . . [and represents] the only means one has of knowing anything at all. (Coppin & Nelson, 2005, p. 98)

Within DPI, acknowledging the transference experienced by the researcher is another significant part of the process. Too, the participant might also experience or display a reaction to the intrapersonal dynamic which might be visually or auditoraly apparent (video recording). While the latter is more difficult to sort out and track, I kept synchronous field notes (to record during the interview) as well as post-interview, including debriefing conversations with my supervisor. These were invaluable because the transferential material felt with both participants in relation to their/our cultures was quite different.

From the perspective of depth psychology, the relationship between researcher and topic is assumed to be "one of transference—mutual transference" such that the researcher is also questioned and guided "by the soul of the work" (Coppin & Nelson, 2005, p. 99). That is, through this experience of participating in research, not only did both participants, A. O. and B. K., explicitly express that they realized more of themselves through engaging in this process of attending transference with me (for example, by questioning their feelings and gestures expressed by the participants during the interview process). I too experienced a sense of being questioned and guided by the soul of the work—as personal shadow material was activated and demanded my attention. As Jung (1966) expressed regarding his own "doctor" transference to his

field of specialty, the research topic was persistent and could not happen "without gaining some insight into [my] . . . own unconscious processes. Nor can [my] . . . concern with the unconscious be explained entirely by a free choice of interests, but rather by a fateful disposition which originally inclined" me to psychological study (p. 13). Readers too are acted on by the soul of the work—for example, in the moments of being "stopped" or moved (emotionally or otherwise) by the text. Being open to and engaged in the transference requires the researcher and readers of the text to bring the experience of engaging with the text into the body and to "stay in a related posture rather than adopting a reductive one" (Coppin & Nelson, 2005, p. 99).

Jungian professor, and phenomenologist, Robert Romanyshyn (2007) describes that "the image of the neutral observer and/or the dispassionate researcher is built on the fiction of the complex-free person, whose neutrality and dispassion separate him or her from that which he or she studies" (p. 112). That is, "every act of interpretation is filtered through a complex" (Coppin & Nelson, 2005, p. 100). Romanyshyn (2007) suggests that an imaginal (or animated) approach to research—one that acknowledges psyche, and the transference that occurs between researcher and topic—requires "a full-hearted inclusion of the researcher's emotional and intellectual baggage" such that "a central place is made for the inclusion of the 'I' in research." (p.109). Letting go of the fictitious "'cloak of academic objectivity'" behind which "one can pretend to be the neutral observer," the researcher "becomes the vulnerable observer" (Romanyshyn, 2007, p. 109). Adopting an imaginal/animated approach to research and psychology lives on a practice "that breaks the heart" (Romanyshyn, 2007, p. 110). That is psychological inquiry in this way is indeed demanding—"[i]t asks one *to be fully involved with the opus on every level*" (Coppin & Nelson, 2005, p. 101, emphasis in original). That is, "[t]he only way to get at [unconscious contents] . . . is to try to attain a conscious attitude which allows the unconscious to co-operate"

(Jung, 1966, p. 14). Romanyshyn (2007) describes animated research as occurring within a place "between research as a personal confession and research as a distant observation, the wounded researcher . . . embodies the paradox of detached involvement . . . [and an] [o]bjectivity about tender-mindedness" (p. 108). Thus, this process requires an active dialogue between me—as researcher—and the material brought forth by the participants' involvement, my supervisor, the text, and the images that I gathered with the intention of bringing this thesis into being.

Mythologist, and professor, Christine Downing, suggests that transference is knowing that one's existence is both personal and archetypal, that "[t]he meaning of life is enriched by understanding its archetypal roots" (cited in Coppin & Nelson, 2005, p. 74). Once again, the personal narrative is always a particular thread of a grander collective pattern. Following Downing's description, my intention to explore the transference involved in this work is to "celebrate the mythic patternings without losing an appreciation of the concrete and unique moments that constitute one's existence" (cited in Coppin & Nelson, 2005, p. 74), specifically those most deeply involved, A. O., B. K., my supervisor, and myself.

Field notes and researcher reflection on transference. Acknowledging the transference means explicitly acknowledging the ways in which I am personally affected by this work. Naturally, feelings and thoughts arose into my awareness in response to every step of this research. In what follows, I include a few noteworthy examples of transference from my field notes. I also include my reflection upon my field notes that tracked transferential material. I include it here to illustrate the additional layers that are actually always involved. Unlike quantitative and qualitative research which assumes researcher neutrality and simplified "researcher"-"participant" relations, in DPI the transferential material is legitimate and valuable.

Notes on transference with A. O.. When I was interviewing A. O. I became aware that

I felt better than her—according to those "ideals." I felt uncomfortable because I am thin

(maybe she hated me). Yet I am no different than her in some ways—I know the struggle

of being constantly scrutinized by family and culture. She describes a culture similar to

mine—constantly assessing our "advantageousness" to be sold off to a man to start a

family. Too skinny, too fat—the perfect appearance is never attainable; in my European

(Cypriot) culture too, no way is ever "good enough." (Author's personal journal, April

22, 2016)

I recognize that although my parents are both immigrants from different countries and

carry different sets of cultural baggage, I have and continue to more easily identify with the

culture of my father than that of my mother. The pressures of the image of a "good woman" from

the context my father's culture is very similar to that image of a "good woman" that is described

by A. O. For me, however, I was more often than not labelled as "too thin," whereas based on A.

O.'s narrative, she struggled with being seen and labeled as "too fat" in relation to that culturally

imposed image. Related to these differences between my and A. O.'s experiences with our

inherited cultures, I felt cautious and scared—as though she might hate me or feel negatively

toward me because the shape of my body is thin. Yet both of us struggled with the consistently

implied—and at times explicit—message from our European cultures of our fathers' that as a

woman, our value and worth is derived from our physical appearance and how successfully we

lived up to a projected cultural image of an "ideal woman." Thus, I also felt a sense of kinship

and sisterhood with her. I wanted her to see that I am the same as her in that although I

experienced the pressures of European culture differently, I struggled in what I felt and imagined

to be much the same ways as she described. I recognize that my desire for her to see similarly

might have been an effort to relate via the feminine. It too might have been as unconscious

"siding together." As well, this work carries my personal motives of challenging the hegemonic patriarchal view in educational psychology and psychotherapeutic practice to see me and see others like me—to hear our voices and integrate them in meaningful ways. The feelings that emerged within me in relation to hearing A. O.'s story sought expression so that I could bring them up into consciousness. The process of cutting and pasting her words from the interview transcripts in a new pattern along with these images emerged as a form of analysis (see Appendix G).

Notes on transference with B. K.. When I interviewed B. K., I experienced less noticeable activation. In fact, I felt that the whole process was very straight forward, without any of the same messiness of A. O.'s. It was only during reflexive conversation with my supervisor that I realized that the lack of constellated material, the flatness of affect and the apparent simplicity of the process was also transference. What follows are my field notes and reflection.

In my daddy's culture, hers were the people we hired to wash our clothes and tend to our children. They were associated with sex and scandal—it was not uncommon to hear of the man—in Cyprus and in Canada—running off or having an affair with their Filipino nannies or maids. I remember being made to sit politely like a "good girl," to smile and to respond when spoken to—even when I didn't understand—and watch as the hired help is yelled at in a language she doesn't understand, while both knew enough English to hold a conversation. I felt like because of my identification with this culture I inherited a sense of power and authority over her(s) because of the associations I however consciously or unconsciously carry in respect to my culture and hers. I found it easier to interview with her—I was less afraid of speaking—partly because of this felt power imbalance which I attribute to the associations of our differences in culture. We also

share that we were targets of sexual objectification and sexual assault from early ages. I

felt as though I could bond with her on that and at times that sense of feeling as though

we both suffered some degree of tragedy from sexual predation clouded my perceptions

of her and my ability to hear her story because I imagined the sexual objectification and

assault to be more central to her story—as is the case in my own. I was often wrong with

my assumptions based on this and through naming the feelings that arose within me

outwardly with her during the interview I was able to sift through my projections to hear

her story more clearly, with the help of her corrections. I valued the strength and

courage of her voice. (Author's personal journal, April 22, 2016)

I was rattled in listening to B. K.'s story, the first time as well as again and again while

reviewing the recording. Even as I write now, reflecting on my experience with her almost eight

months after meeting her, I experience deep and strong feelings with qualities of darkness and

heaviness. I felt ease and comfort with her being from a culture so different from mine yet

familiar to me in a way that allowed me to feel a certain degree of authority and freedom in

speaking. Perhaps this initial sense of ease and openness allowed me to bring her story deeper

into my body and experience her story as strongly as I did in relation to my own. That is, the

openness and freedom I experienced with interviewing her might have allowed me to be more

vulnerable in the space with her. When she spoke of the sexual assault she experienced in her

late teens and questioned whether or not that experience even qualified as assault, I was

noticeably hooked. That is, I was caught in complex: I felt a surge of energy and a desire to help

her define consent and to validate to her experience of assault. I felt pain. Although she shared

feelings of pain in relation to the assault, the pain I was experiencing was beyond what she was

explaining and bringing forward; the pain was also mine. With my personal complex around

sexual abuse skirting the surface of my awareness, I had to continuously check in with her in order to differentiate her feelings from mine. For example, when she later talked about feeling suicidal and filled with rage, I was tempted to attribute those feelings almost entirely to the sexual abuse—much more so than was true for her experience. I could only clarify these feelings and images through asking her directly, which I continuously did during the interviews. Calming myself internally, acknowledging the figures that had been stirred up within me (i.e. I internally expressed to the figures—feelings and images—that were arising within me that I recognized/saw them and that I would take time to dialogue and process with them after the interview was over) I would be able to listen again more clearly to hear B. K.'s story. This is a dynamic relationship. I was mitigating the relationships internally and externally simultaneously and continuously throughout the interview process. It was demanding and only possible because of my newly acquired ego strength and depth psychological skills.

The drawings that I sketched in response to reflecting on her story several months after the initial interviews and after having had personally transcribed the interviews reflect the effects of her story on me (see Appendix H). That is, the drawings—although they are about her story— are also about my story. While transcribing the interviews with B. K. a few months after the interviews took place, I was faced with the feelings and images that her story brought up within me. I spent days and nights dialoguing (imaginal dialogues) with my own material in response to what I was carefully transcribing—which included rewinding and replaying sections over and over. The feelings around being forced to be/dress/appear a certain way, and the feelings of despair, hopelessness, and anger/rage-inspired perseverance are familiar feelings—though in different ways than she might have experienced them. My interpretation of her story (like my

interpretation of any story) is coloured and shaped with my personal story and the archetypal stories that run through my personal story and hers.

Much of my experiences resonated with A. O.'s and B. K.'s experiences of being a woman in patriarchal cultures, despite all three of us identifying with different cultural backgrounds. So the cultural story of androcentrism and misogyny transcends ethnoculture and unites "daughters of the father" across time and place (Fidyk, 2016, personal communication). For example, B. K. was "forced" to dress in particular ways—suitable for a girl according to her culture and imposed on her by her primary parental figure, and A. O. struggles with self-valuations apart from comparisons with externally imposed ideal images. As a young girl, I was often forced to wear frilly flowery dresses and pose still for photographs next to antique chairs with my blood boiling and tears dammed at the ducts. Though, as I was developing into womanhood, I was shamed and berated for attempting to dress in the ways that I wanted to dress or present myself. Being "lady-like" in the culture of my family—specifically, my father—was far more conservative than what B. K. described. It was an image that was as impossible to satisfy as my experience of A. O.'s description of her culture and family of origin. Nonetheless, all three of us, A. O., B. K., and me, struggle(d) with wanting to be seen by others in the ways that we experience(d) ourselves, even though our cultures, and our parents, strongly resist(ed).

Transference to the research topic. In the process of working with the interview transcripts and analysis of the stories of A. O. and B. K., I navigated the interpretation of their stories in a messy and spiralic way. That is, I did not know where the stories and my interactions with them would lead me. However, I followed my awareness of the transference, the embodied feelings, intuitions, thoughts, and sensations, that lead me through the writing. At times the unconscious material was in the lead with "me" following it; at other times "I" negotiated the

movement while respectful of the imaginal dialogue material. This consistently embodied way of navigating through the writing, drawing, and assembling of the work followed physicist David Bohm's description of the "dialogue" process where "the intention is to follow meaning as it winds its way through the process. No one leads and there is no agenda" (cited in Coppin & Nelson, 2005, p. 101). Often I was perplexed and confused as to where to go and how to continue in the writing, presentation and interpretation of this work. Yet as I waited, something always broke forth, guiding the layers and their intertwining along. Still, the final, more linear, presentation as thesis, offered another challenge to the labyrinthine, polyvocal text (Fidyk, 2016, personal communication).

One last comment regarding transference: from the start of this work, its conception has felt like a pregnancy, labor, birth and nurturance of life. As my supervisor can likely attest to, engaging in this work has not always been joyous and indeed at times has been difficult and riddled with conflict and resistance. My transference with this work is illustrated in the importance of it. At first I held it closely, I didn't trust anyone with it, not even her. I was aware of a felt sense of aggression and "possessiveness over my progeny—a snarling bitch" (Author's communication to thesis supervisor, April 3, 2014) when the research question was tugging on my attendance. Irritating and persistent. Through dialogue, my supervisor and I worked through this transference and I was able to protect my "baby" with enough distance from my supervisor, that I could tend to it on my own, while staying in relationship with her (my supervisor) regarding ways to proceed. The entire time, even as I write, I am engaged with the on-going transference between it and me, and in its myriad manifestations. My supervisor reminds me that this relation is like love according to Jung—it is about the right distance and the right closeness. This place, she says, is where I live and learn "autonomy."

Researcher's Process and Orientation to the Work

Acknowledging the mutual transference between this study and me, the presentation of this work must honour my own process of becoming. As I become, so too this work. Throughout the process of bringing this work to "a conclusion," I have continuously engaged in self-reflective and psychotherapeutic practices in order to maintain and build my own ego-strength, including regular self-reflective journaling and artwork, regular depth-psychology oriented psychotherapy, and regular mind-body practices including yoga and meditation. Continuing from within an animated worldview, it is no random happening that the events that have transpired during the process of this work unfolding occurred in the ways that they have—as from within DPI the inner and outer worlds are equally real; that is, "the world is outside *and* inside, . . . reality falls to the share of both" (Jung, 1972, p. 199). From my own personal changes in appearance, relationships, friendships, experiences, location, roles and attitudes, to the nature of the individuals who presented and participated in the interviews, this work is layered with and has been shaped by synchronicity. After all, synchronicity is one way of knowing within an animated paradigm. What emerged from the process of engaging with this study presents itself as a response to the research question in a nonlinear, circumambulatory, and nested way, which I attempt to re-present in the following organization. In contrast to typical psychology, social science, and education research, the structure and plan have not been predetermined and laid onto life as if it is still. That is, I trust the "field" (i.e. psyche) and allow its subtle nuances to guide the structure and content of the response, discussion and exploration of the research question. DPI acknowledges an active engagement and dialogue between entities in the "field" (conscious and unconscious) (Coppin & Nelson, 2005, p. 52). Going one step further, I have also requested that the "field" guide me through this response with the intention to bring light to the

experiences of women who live within patriarchal society, moving toward an ever more

conscious relationship with the feminine and essentially with themselves.

Researcher reads the world—typology as type of consciousness. In addition to

transference, typology also might play a role in how I engaged with the participants and their

stories. Jung's typological theory offers a fluid organization to better understand "the movement

of psychic energy and the way in which one habitually or preferentially orients oneself in the

world" (cited in Sharp, 1987, p. 12). Jung describes extraversion (abbreviated as E) and

introversion (abbreviated as I) as "two fundamental attitudes" (Jung, 1972, p. 44) an individual

can operate from in any given moment. In introversion the "movement of energy is toward the

inner world," whereas in extraversion, "interest is directed toward the outer world. In one case

the 'subject' (inner reality) and in the other the 'object' (things and other people, outer reality) is

of primary importance" (Sharp, 1987, p. 12). These two basic attitudes (introversion and

extraversion) are given a "special character" through "the predominance of one of the conscious

functions" (Jung, 1972, p. 44) or "modes of orientation" (Sharp, 1987, p. 12) such as thinking

(abbreviated as T), feeling (abbreviated as F), sensation (abbreviated as S), or intuition

(abbreviated as N)—"each of which may operate in an introverted or extraverted way" (Sharp,

1987, p. 12). Jung (1971) states that T and F are rational functions (directed, accord with reason)

"in so far as they are decisively influenced by *reflection*" (p. 456-459), whereas S and N are

irrational functions, an existential factor "not grounded on reason" (p. 454). Sharp (1987)

describes the function of thinking as

> the process of cognitive thought, sensation is perception by means of the physical sense
>
> organs, feeling is the function of subjective [personal] judgment or valuation, and
>
> intuition refers to perception by way of the unconscious (e.g., receptivity to unconscious

contents). (p. 14)

Katherine Briggs and Isabel Myers (founders of the Myers-Briggs Type Indicator (MBTI) — a

commonly used psychological tool which helps to identify one's personality type) expanded on

Jung's concepts of psychological types by adding in a fourth dichotomy of psychological type.

This fourth dichotomy, namely judging (abbreviated as J) and perceiving (abbreviated as P) is

used to "indicate whether we prefer taking in information (perceiving) or making decisions about

information (judging) when we function in the outer world" (Baab, 1989, p. 2).

Over two years and three occasions of taking a Jungian typology test, I experienced a

shift from I to E, F to T, E to I, T to F, and J to P. These changes in my typology over the past

few years reflect my psychological development. That is, confrontation with shadow material

can also be viewed as the differentiation of inferior[43] function(s), which can only happen by

"going through one of the auxiliary[44] functions" (Sharp, 1987, p. 25). Sharp (1987) states that the

> crucial factor in determining type, as opposed to simply which attitude is
>
> currently prominent, is . . . not what one does but rather the motivation for
>
> doing it—the direction in which one's energy naturally, and usually, flows: for the
>
> extravert the object is interesting and attractive, while the subject, psychic reality, is
>
> more important to the introvert. (p. 31-32)

At the time of the interviews and transcribing, I tested as INFP which resonates with my own

sense of self, including an awareness of my motivations as well as others' expressed perceptions

of me. For example, when I am not avoiding my inner world, I experience greater satisfaction

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[43] The term "inferior" refers to "those functions other than the one most dominant, most preferred" (Sharp, 1987, p. 21). Since the "opposite attitude and the inferior functions are by definition, relatively unconscious, they are naturally tied up with the shadow" (p. 95).
[44] Sharp (1987) states that "either of the irrational functions [N or S] can be auxiliary to one of the rational functions [T or F], and vice versa" (p. 20).

and meaningfulness. I find that my strengths shine brightest when I orient myself to my internal world (and internal interpretations of the outer world) through the intuition and feeling functions. I find that I feel most at ease, welcoming, creative, energetic, resourceful, and most "myself," also when I allow myself to sense the potentials and possibilities rather than discretely categorizing the world around me. It is through this particular psychological typology—INFP— that I approached and navigated through this research process including my eventual interpretation of the material presented from the women who participated in this study.

Of importance to this research, my typology reflects my type of consciousness which influences my way of relating to, even hearing, the participants. My typology might also be part of the transference with each participant, especially if they share INF elements. Therefore, my typology shaped the way I read, analyzed, and presented the interview material. That is, I relied on "right" feeling and introverted intuition to guide me.

Methods to Approach the Women's Narratives

In what follows, I have detailed the process of transcribing and analyzing the participants' interview material. Because this study and process that I have been engaged in is organic, I could not approach the women's material in an a priori "plan and execute" kind of way. Rather, the way that I approached and worked with the interview material was guided by the unconscious. As such, this approach is embedded in layers of my personal story, transference, and psychologically unknown material, and is reflected in the sub-headings. Thus, included in this section is an account of this meandering process of approaching the women's narratives, the analysis and presentation of their stories.

The end. Once all three interviews were completed with both participants, I provided them with a list of resources to counselling services in their areas, "thank-you" cards and gift

certificates to Starbucks. This end coincided with a move from Edmonton to Toronto, in order to be with my family. At this point, I had lived away from my family for approximately five years, with intermittent and irregular visits. While living in my father's basement in a suburb just north of the city of Toronto, and working part-time as a waitress at a local sports bar, I spent most of my days alone in the house working with the interview material gathered from my interactions with A. O. and B. K.. So in my father's basement and in a different city, I spent the first two months of my stay in Toronto personally transcribing the interview videos in between work and family events. I manually recorded every word, sigh, silence, cry, laugh, change of tone, volume, speed, and inflection. I took turns with A. O. and B. K.—transcribing the first interview with one, then transcribing the first interview with the other, and so forth. I started with A. O., and ended with B. K. I required several sessions of transcribing in order to complete each video, and following transcribing chunks of video I often journaled, drew, moved, spent time outdoors, and played piano. Interspersing my work with these sorts of activities, I felt as though the material became easier to process and digest. The time that I took in between transcription sessions varied with my ability to remain engaged, and with the fluctuations of significant events occurring within my personal circle.

At the time that I was preparing to leave Alberta, I met a man whom I developed a loving and supportive relationship with. During my time in Toronto, I found my relationship with him provided me with pleasure and joy, which in part—along with continuous yoga practice, ongoing depth-oriented psychotherapy, and enjoyable interactions with family and old friends—served to balance and ground me throughout the process of transcribing. A process which I at times, experienced as deeply emotional, chaotic, and difficult. Yet, personally transcribing the video

interviews enabled me to find an inner resonance with the slow, quiet, and attuned pace with the material each participant shared.

When I had completed the transcription process of all three interviews with both participants, I took time to process their stories in their entirety, through some form of movement, literally and metaphorically taking space from the "doing" and reflection. This process was one that seems to reflect my INF nature. I used large pieces of brown paper and assorted markers to write about the women's stories and my interactions with them (evidences of the ongoing transference). For example, around topics like suicide, sexual assault, cultural expectations, loss of trust, and feelings of abandonment, aloneness, and betrayal, I wrote or doodled images of things that arose in me at the time of interaction—like references to the emotions, feelings, sensations, images, fantasies, words, phrases, sounds, and memories that I experienced. This process was deep, demanding, and relied strongly on my ability to negotiate between the concrete and the energetic. It uncovered points of similarity and difference in the ways in which all three of us experienced—and experience: being a woman coming to greater consciousness with the feminine within a patriarchal world.

Although I felt a sense of accomplishment and relief upon completing the very detailed transcriptions of all six videos, I afterward struggled with questions like "what next?" "what do I do now?" "how do I use this to create something 'academically' meaningful?" I felt as though so many potentialities were swirling within me—so many possibilities, so many directions. This realization was not at all like the structured plan and outline I had been taught (i.e. through research in sciences and social sciences).

Throughout the following month, I at times let myself take some space from working on this research, and at times I was hard on myself about "getting it done." I realized that being in

my father's house, with semi-constant questions from him about when I will get this done, and

why do I not have it done already, and why do I not "just write it" and "just finish it already," I

needed to get some space. Realizing and surrendering to my frustration, I took myself to a back-

alley lounge in downtown Toronto that I had remembered from years ago. I brought my

headphones, laptop, sketch book, and the six interview transcripts with me. I felt quintessentially

"me." I treated myself to snacks and beverages and encouraged myself to meander with the

material. I was drawn particularly to the rounds of the second and third interviews.

During the second interview, I presented the participants with the images of feminine

figures in Appendix C. At first I asked each to select the images that she felt called or drawn to,

without further instruction other than that she would have an opportunity to speak to all of her

selections once finished. During the third interview, when I asked follow up questions to clarify

what was shared during the previous interviews—some of the images that we discussed or

flipped passed during the second interview were revisited. Sitting in this seedy downtown

lounge, I carefully went through A. O.'s and B. K.'s transcripts of the second and third

interviews. Through reading their descriptions—and paired with nudges from my own memories,

field notes, reflection notes, and video images—I identified each of the images that A. O. and B.

K. selected. I wrote the names of the figures they selected next to their descriptions in their

transcripts and began creating a separate sheet where I recorded the ways in which the women

described these archetypal figures. Remember, this process of "analyzing the interview data" is

completely organic and reflective of an animated universe within which we are co-participants

(Fidyk, 2016, personal communication). With my sketchbook, I began to draw what I imagined it

might have looked like to peek into A. O.'s family as she was a lonely child. I included her entire

family—as I imagined them to be. The image was detailed and vibrant (this image is not

included in the appendices). Following this first drawing, I very lightly sketched several more sketchbook-pages worth of what I imagined it might have been like for A. O. and for B. K. throughout the major stages and events of their lives that they had described to me in the interviews along with pencil-scribbles of words, phrases, and my imagined dialogues of what might have occurred during those time (these images are also not included in the appendices). Growing tired, I left the comfortable Toronto hangout and went "home" to my father's basement in an upscale suburb just north of the city. I felt embarrassed by my sketches and was uncertain about whether or not this way of approaching the material that I had gathered from the interviews would be "acceptable" or "appropriate" for a Master's thesis in the Educational Psychology Department at the University of Alberta. So, I paused and arranged a visit to Edmonton at the end of October and scheduled a meeting with my thesis supervisor.

While in Edmonton, I met with my thesis supervisor for several hours on one evening. I brought the transcripts, my notes, my sketches, and everything related to my current process with this thesis. Yet, I did not show her what I had been doing or drawing in the time following my completion of transcribing the interview videos. Reflecting on the experience now—about six months later—I realize that I might have felt not only slightly embarrassed (vulnerable, exposed) though I also felt protective, and defensive. The method with which I was approaching this material was different than what is typical for Educational Psychology classes and expectations. Even though my supervisor is not located within the Educational Psychology Department, I felt nervous about her own expectations and desires for the work, and any other potential motives that might be unseen to me. Looking back, these were moments of self-doubt, and self-sabotage. She led much of the conversation in the three hours spent together, and I shared with her my intuited and felt sense that my approach to working with this material would include my own

artwork process, amplification, and mythology. She nodded approval and encouraged me to continue working in this way—sitting with the material, meandering, drawing.

Back "home" in Toronto, I continued to find difficulty in really "getting into" the material, drawing or making any sense of direction with "research." However, in the time spent in Ontario—through texting, video-calling, and occasionally visiting each other—I had maintained a strong and deepening connection with the man whom I had met in Edmonton a few short weeks before I had left.   By the end of October, he had met members of my family, I had met his, and by the end of November, we were making plans to live together in the same city. I moved back to Edmonton, Alberta on December 1st, 2015, in order to move in with him and begin a new chapter. Returning to Edmonton in this new way, I took time to reorient myself to the city, its people, and its places.

A room of one's own. Once settled with the practicalities of life in Edmonton, I returned my attention to this thesis. Essential to proceeding, I had to set up a nook of my own. He and I exchanged access to resources (he signed me onto his house, I gave him access to my funds and paid off some of his outstanding debt). We were working to ensure a sense of equity between us. In the two-bedroom house we shared, one was converted into an office space with two desks. I populated my share of the room with my own furniture, equipment, artwork, notes, and poems. I came with very little—some clothes, shoes, smudging material, yoga and other body-practice equipment, my laptop and its accessories, arts and crafts materials, office supplies, a four-and-a-half-year-old border collie and English Shepard cross (dog), and boxes upon boxes of books. He built a bookshelf for us—the books I came with stand on three of the six shelves, and two more remain mostly empty. I acquired my own desk and chair, hung, posted, and fixed important pieces of art (mostly my own creations) and excerpts of literature, words, and lines that struck

me in important ways on the walls, and the space began to feel my own—safe and supportive. In the month of February, I sat on the floor of my new home-work space and re-read the transcripts of A. O. and B. K.. Upon reflecting on the transcripts of the interviews and my experiences with each participant, images spontaneously popped into my awareness that corresponded with my feelings and understanding of what they had described of during/at different times and experiences in their lives.

The beginning. True to my INFP typology, in order for me to make sense of the worlds and narratives of A. O. and B. K., I sat with the transcripts of their narratives and went into myself (introverted awareness) until an intuitive hit—a sense of a unifying whole, as well as a sense of the parts (gestalt). Through the functions of intuition and feeling, I found myself motivated to sketch several images. I quickly drew the images as they arose, engaged with them through imaginal dialogue, and then organized them in a way that coincided with the life-trajectory story-lines that they described to me. The drawings are simple and rudimentary though they hold the feeling tones that I experienced through attentively and subtly listening to, and relating with their stories as they told them in the interview room and again as I reflected on their stories while considering the ways in which I could potentially present them. This process resulted in seven images drawn corresponding with my impression of A. O.'s story and four images drawn corresponding with my impression of B. K.'s story (these images are presented in Appendices G and H, respectively).

I first read through A. O.'s transcript, and the life of her story began to come back to me—I experienced the emotions and sensations in my body as I was taken through her re-telling of her story. With a sharpie and my sketchbook nearby, I drew an image of a figure, laying on the ground, hair swept over its head without a care (Appendix G, Figure G6). This was my felt

sense or somatic resonance aesthetically of the feeling that she described—the feeling of depression, loneliness, and isolation. When even breathing is an effort. I then drew several more images in the same way—moved by a felt sense and embodiment of the familiar feelings in her descriptions. The images that I drew corresponded with feeling tones resonant with illusory success (Figure G1, G4), paralysis and collapse (Figure G3), sorting through the pieces of one's shattered identity (Figure G2), rage (Figure G5), and hopeful-confusion (Figure G7).

I then turned to B. K.'s narrative. In the same fashion as I approached A. O.'s transcripts, I related to B. K.'s story—felt senses manifested within me as I brought her story into my body and allowed her story to take shape empathetically. The process of drawing began with a feeling of being uncomfortable in one's skin, vulnerable, and nearly bare, with nowhere to turn but punitive sources (like the Christian God, or domineering parental figures) (Figure H1). In this way, I sketched three more images, again, moved by a felt sense and embodiment of the feelings in her descriptions. The images that I drew corresponded with feeling tones resonant with hopeful desperation (Figure H2), anger-laden depression (Figure H3), and awakened determination (Figure H4).

The process of ingesting my participants' stories and drawing these images not as if "I" was drawing; rather the images rose up through me. I allowed my internal dialogues and feeling function (not emotion but an innate valuing system) to sort out on the pages of my sketchbook. Remember, within an animated paradigm, ways of knowing include engaging in the intuitive and feeling functions, not limited to thinking and sensing. That is, within DPI, valid and legitimate knowledge is accessed through techniques like imaginal dialogue and active imagination, which as an INF, I engage with through introverted intuition and feeling. Around each of the images that I drew, in response to both A. O.'s and B. K.'s narrations, are words, sentences, and phrases

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lightly scribbled in pencil. These associations are evidences of the dialogues that were occurring in my inner world as I engaged with their details and allowed myself to be affected by them. Here "I" did not lead. These images and word associations are symbols[45] of the transference between the individual women, their stories, and me (and all of my story, as well as the archetypal energy wherein these threads or lines of story meet). Without necessarily understanding in a logical way, I felt as though these symbols were a first step toward organizing the women's interview material in a way that would provide a response to the research question of this thesis.

Using imaginal dialogues and active imagination to engage the narratives of and images chosen by the two women interviewed, I began to carefully sift through their transcripts in order to uncover, or release some order for "data analysis." I listened closely again and again to the transcripts seeking to detect the different voices that each woman used while going through her story. Thus, A. O.'s and B. K.'s stories (Appendices G and H, respectively) are narrated in their own voices, made up of lines "cut-and-paste" from their interview transcripts. I made minimal insertions (in Century Gothic font to differentiate my voice) and deletions where appropriate to bridge fragmented sentences based on the context of the interview conversations. Further, within each participant's narration of her story, she tells her story by using multiple voices. For example, each mimicked voices of others (such as their parents, significant others, and friends), of her inner voice[46] or "self," and her fragments (complexes). These multiple voices are indicated through the use of different colours of the same font.

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[45] "A still-living, genuine symbol can . . . never be 'resolved' (that is, analyzed, understood) by a rational interpretation, but can only be circumscribed and amplified by conscious associations; its nucleus, which is pregnant with meaning, remains unconscious as long as it is living" (von Franz, 1995, p. 83).
[46] "These so-called symbols of the self, the inner voice . . . are not usually experienced as part of one's own personality or as oneself, but are usually experienced as coming from the 'not-me' . . . we take those images and symbols as products of the psyche" (Papadopoulos, 1992, p. 251).

I "cut-and-pasted" each woman's words from the transcripts in order to create a more linear story-line to a circular narrative of their stories to depict the trajectory of their lives (a mix of chronological—space and time—and circularity as the personal narrative spirals, looping back and through and paralleling previous segments of life—a path that also reflects what has been called women's ways of knowing (Belenkey et al., 1997)). That is, the journey of one's life and psychological development is not uniformly linear. As Jung (1989) describes:

> the goal of psychic development is the self. There is no linear evolution; there is only a circumambulation of the self. Uniform development exists, at most, only at the beginning; later, everything points toward the center. (p. 196-197)

To honour this circumambulation of the self, as researcher, I understand that I must "abandon the idea of the superordinate position of the ego" and allow the work, like life, to be guided by the unconscious (Jung, 1989, p. 196). Of this process in his own life, Jung (1989) explains, "I had to let myself be carried along by the current, without a notion of where it would lead me" (p. 196). By allowing myself to be carried along by the current within this work, I organized the narratives organically and intuitively (INFP)—one that has the sense of organizing itself. I served only to place the individual lines where they seemed called and appropriate. Across the three interviews, the "story of change" unfolded with subplots, tangents, repetition, catharsis, and incredible detail so that I was faced with the task of "ordering" it. A process of "cut-and-paste" appeared the "right" way to proceed. I clustered the story lines alongside the drawings relying on an embodied resonance, felt and intuited guidance, a la INFP.

Discussion of Women's Narratives

This section discusses A. O.'s and B. K.'s narratives. First, this section discusses the women's narratives through amplification of their respective selections and discussions of

feminine figures from the stack of forty-four images (Appendix C) presented during the second interview. I used the method of amplification to glean the feeling tones and symbolic meanings of their personal experiences throughout respective periods of their development from childhood through emerging adulthood. Thus, A. O.'s and B. K.'s narratives are discussed separately, though similarities and differences are noted. Second, this section discusses the archetypal threads that emerged through the stories of A. O. and B. K., using depth psychological literature to amplify the process of psychological development through the first half of life from a Jungian psychological perspective. The subheadings used in this section reflect one layer of my interpretation of their stories and also reflect layers of transference with the participants and with this research. The following subheadings: Being the father's daughter through childhood, Inner stirrings of the father's daughter through adolescence, and The experience of the quest to break through, point to the similarities in their narratives.

Although I continue to engage with the transference through reflective and reflexive practices (for example, with my supervisor, therapist, and through journaling and artwork), it would be impossible to eliminate my projections completely because in an animated reality, as discussed above, the unconscious is always at play. However, I recognize that I am also a woman who is on a continuous journey of becoming more psychologically mature—developing a more conscious relationship with the feminine—immersed within a cultural context of patriarchy, thus, my own interpretations, projections, and experiences, are also relevant to this research. After all, the participants were drawn to a query central to my life and that of other women.

The Experience of Being the Father's Daughter

Both women self-identified as daughters of the patriarchy, or "father's daughters." That is, a woman who identifies primarily with the father and often excludes the mother is described

in psychological literature as a father's daughter (Reis, 1995; Murdock, 1990; Bolen, 2004). This pattern is resonant with the stories of both participants, A. O. and B. K. This section briefly outlines their stories and experiences of being "father's daughters," amplified through the exploration of personal and symbolic meanings of the images that they each selected corresponding to their sense of their experiences throughout different periods of their lives.

Being the father's daughter during childhood. Both of these women described their early experiences of their maternal figures with "negative" tones, and their primary father figures with overtly "positive" tones. For example, A. O. described that she often "clashed" with her "over-protective" mother. She emphasized that she "always felt closer" with her father, and even described herself explicitly as "Daddy's girl." Although A. O. did not select a specific image to accompany her description of her childhood experiences of herself, she described that as a child she felt "loved," "sheltered," and "supported."

B. K. described her mother as largely absent, indicating that she was "out working a lot." Yet because of her mother's absence and emphasis on her career, B. K.'s aunt became her "de-facto maternal figure" whom she described as "dictating," a "narcissist," a person who "never took any responsibility for herself" and whose "word was . . . law." She recounts her early relationship with her aunt as "toxic," meaning that B. K. experienced her relationship with her aunt as emotionally damaging. Though, on the other hand, B. K. tearfully described that she finds inspiration and motivation—particularly in her education and career pursuits—through her "fond" memories and internalized image of her deceased father. B. K. selected an image of the Celtic goddess, Brigid (Figure C41) as resonating with her early childhood. She described feeling as though she was the "golden child," in her family, particularly because she was the eldest of her immediate siblings. She explained that she felt as though she could "get away with

anything," as a child and described the image of Brigid as resonating with her childhood sense of feeling "alone" yet "safe," "totally comfortable" and "quite happy about her situation." Brigid, in Celtic tradition, represents the fire of inspiration, hearth, and forge and is known as the patroness of poetry, healing and fertility, and crafts and martial arts (Spindler, 1999). B. K. explained that as a child, she felt "more secure with the family" and that during that time, she felt as though she "didn't really have anybody or anything bothering [her];" she felt "free to do [her] . . . own thing," and she particularly enjoyed learning and reading "at night, no less."

Inner stirrings of the father's daughter through adolescence. As adolescents, A. O. and B. K. described very different experiences. A. O. described that she was outwardly very "loud," "sociable," extroverted, "friendly," "outgoing" and "fun to hang around with." Yet she reflects that during this time she "didn't really spend time with [herself]," or "discovering [herself] . . . and things that [she] . . . liked." Rather, she described that she "was always too concerned with other people and spending time with other people," volunteering, and working— as was the "expectation" of her family and culture. Stated otherwise, she was a comfortable extrovert. B. K. outlined a very different story line during this time of her life. B. K. described that as an adolescent she was "never comfortable . . . showing any little bit of skin" yet she often felt "gawked at" by older men because her aunt dictated that she wear clothes that would "show a lot of skin." During her early teens, she described that she found it hard "to make friends, and be thought of as a cool kid." Rather, she found that others would describe her as "very nerdy," "shy," "really quiet," "weird," "very introverted," "childish," and as a "social pariah" in that she felt as though she was socially avoided and rejected by her peers. Although she saw herself as "smart," and she succeeded well academically, she "felt like nobody really wanted to be friends" with her.

B. K. saw herself during that time as "a gawky kid with glasses and pimples," who although identified as "a hardcore Catholic," struggled with feelings of guilt especially around "sex." She identified the Greek figure of Andromeda (Figure C11) as resonant with her feeling of this time of her life as being "held back" and "constrained from doing what [she] . . . wanted to do or becoming who . . . she wants to become." Andromeda in Greek mythology, is a princess whose mother boasted that she was more beautiful than the daughters of the ocean god, Poseidon. Irrespective of how Andromeda felt, she was chained to a rock as a sacrifice, by her parents, left vulnerable to the violence of the ocean and monsters lurking in the sea in order to save their land from Poseidon's wrath in response to her mother's hubris (Kinsey, 2012, p. 38-39; GreekMythology.com Editors, 2016a). Like Andromeda, B. K. felt chained to gaze-drawing and revealing clothing by an aunt who refused to listen to how she wanted to present herself in the world. B. K. explained that she attributed much of her insecurities to her relationship with her aunt and the ways in which she felt forced to present herself in the world.

What is common in the stories of B. K. and A. O. during their adolescent years is that—although for different reasons and in different ways—they both felt unable to express who they were, what they liked and their authentic interests. That is, A. O. described that because of her orientation to the outgoing, sociable, extroverted and hardworking image that she felt was expected of her, she did not spend time with herself and "missed out" on getting to know her interests, her likes, and her dislikes, and so was never able to really be herself as she never had the opportunity for this kind of "discovery." Although extraversion is part of her natural orientation (personality), A. O. described that she did not take time to notice and develop her authentic "likes and dislikes," instead she described that she focused on maintaining and striving toward an image of "success" and being "outgoing." B. K. was more introverted than A. O., and

although she was beginning to get a sense of herself, her likes and her dislikes, she was unable to express them because she was constantly struggling with the impositions made on her by her aunt which she internalized. That is, B. K. explained that she "wanted to please everybody," "wanted to be liked," and "wanted to be attractive to someone in [her] . . . own age group." Further shaping her adolescent identity was the influence and expectations proposed by the Catholic Church, leaving her with a sense of "guilt" when thoughts and urges organically arose within her that conflicted with the teachings of her religion which stated that she would be sentenced to a life of "purgatory" for having such thoughts and urges.

The experience of the quest to break-through. This sub-section describes what I interpret to be each woman's experience of her task of breaking-through her previous mode of identification with the image of the father's daughter. That is, in my own personal experience, observations of others, and as read in depth psychological literature (for example, Reis, 1995; Perera, 1981; & Murdock, 1990), as women within patriarchal cultures (daughters of the patriarchy) become more psychologically mature, we often journey through an experience of saying "no" to the patriarchy with which we had previously been identified. This "no" might be in relationship to authority (professors, employers, parents). What comes after saying "no" might be different for each woman, though this period is often initially dark, chaotic, and confusing, and appears to be reflected also in the stories of A. O. and B. K. During their early years of emerging adulthood, ages 18-25, both A. O. and B. K. experienced dramatic personal change. In the process of this personal change (for example, from ultra-social, to near complete isolation in the story of A. O., and from a "hardcore Catholic" who was incredibly uncomfortable with her

body to a "liberated," sexual and creatively dressed woman in the story of B. K.) both A. O. and B. K. experienced a dramatic period of chaotic descent.[47]

A. O.'s narrative. When A. O. was about 18 years old, her parents divorced. A. O. described that the divorce was "very hard [for her] to comprehend" and that this event "completely threw [her] . . . over," meaning that it had deeply affected her views of herself and of the people and the environment around her. She described that up until this point, she was "living through [a] . . . veil" of seeing her parents as "the ultimate" role models and particularly her father as "the best" person. Though upon receiving the "shock" of the news of her parents' divorce, she described that she began to notice qualities of her father, including selfishness, that she had not recognized before. A. O. stated that she then began to recognize ways in which "he was not as good of a person as [she previously] . . . thought he was." She described that upon realizing that her father had been carrying out an affair with another woman during the several years before the divorce had been announced, she felt as though those years were a "lie and not real." Following her experience of living through a "veil" of an idealized family life (innocence of childhood where she could only see her family as "all good"), extreme social and community involvement, and nearly five years with the same romantic partner, A. O. isolated herself from her friends, social and community networks, ended her relationship with her partner, moved out of her family home, stopped "taking care" of herself, experienced immense weight gain, and "threw" herself into work shortly after this critical event of her parents' divorced. She described this time as "blurry," "weird," and "difficult," and she described intense feelings of "anger and depression at the same time." She stated that following the divorce she struggled with feelings of "anger," jealousy, not trusting others, "self-doubt," "insecurities," and heightened issues with her

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[47] Descent is "characterized as a journey to the underworld, the dark night of the soul, the belly of the whale, the meeting of the dark goddess, or simply as depression" (Murdock, 1990, p. 87-88).

"body image." Upon reflecting on the forty-four images of feminine figures, A. O. identified three images as reflecting the feeling tone of that time of her life. She described that the most prominent of the three images was that of an image of the Greek goddess Persephone (Figure C7), queen of the dead, harbinger of death, and ruler of the Underworld (Atsma, 2015a). A. O. described a feeling of being "surrounded by" and "sinking into a quicksand of negativity." A. O.'s selection of Persephone as reflecting the feeling tone and symbolic meaning of this period of her life signifies a sense of betrayal by her father, whose affair injured not only her mother, but A. O. as well. That is, Persephone was also betrayed—raped by her uncle, signaling her move from the light of childhood innocence to the Underworld, resonant of the story of A. O.. Among the other two images she identified was an image of Jezebel (Figure C14), an ambitious and strong-minded (A. O.'s way of coping at the time—intellectualization) princess from ancient Hebrew texts who was thrown from her balcony and torn apart by dogs when she continued to worship a nature god rather than conforming to societal pressures to worship the Hebrew depiction of god in the Bible (Gardner et al., 1994, p. 223-224; Biography.com Editors, 2016). She described this image as resonant with a sense of "untrusting," "constantly looking over her shoulder," fearing that something negative is happening and a sense of paralysis like she "can't move forward." She also identified an image of the Greek princess Andromeda (Figure C11) as resonating with this time of her life. In her own words, Andromeda resonated with the sense of being "alone in front of a cliff, about to fall in, scared of what's going to happen." For example, she stated that she "didn't know where [she was] . . . going to live or [how she would] . . . get from one day to the next." Speaking to the three images together, Persephone, Jezebel, and Andromeda, she commented, "they're all alone, they're left alone—just dark, here." Elaborating on her meaning of the experience of the "dark" feeling, she explained that she feels as though

during that time just following the divorce, she was "not really experiencing, or connecting with anything," that there was "no depth to [her] . . . existence," and she felt as though she was "not living," meaning that her previously identified self-image felt dead—she felt as though her image of herself was no longer in tandem with society's social persona script.

Often at this kind of "turning point" during emerging adulthood, "possibilities in love, work, and worldviews are explored" in profound and important ways (Arnett, 2000). That is, the years of emerging adulthood often represent the most "*volitional* years of life" (Arnett, 2000, emphasis in original), typically set off by some "motivating disaster" (Reis, 1995, p. 77). Speaking particularly to the experiences of women going through profound and important changes in their lives from within patriarchal identifications, Reis (1995) explains that "[i]t usually takes an external event . . . a motivating disaster, to move a woman out of [identification with the image of the father's daughter]" (p. 77). In the case of A. O., this "motivating disaster" came in the form of the announcement of her parents' divorce. Reis states that women moving through the experience of such a "motivating disaster" often

> undergo great amounts of disorientation. . . . [T]hings she once cherished and depended upon become ashes in her mouth. She will feel dislocated, estranged, and alienated. She will begin to react to her situation, critiquing it, which gives evidence that she is beginning to understand where she is living (p. 77).

This description of disorientation is resonant of A. O.'s descriptions of her experiences following her parents' divorce. She explained that she spent several years in a state of "blurry" disorientation and estrangement. Arnett (2000) states that

> [b]y the end of this period, the late twenties, most people have made life choices that have enduring ramifications. When adults later consider the most important events

in their lives, they most often name events that took place during this period. This description of the experiences of emerging adults is resonant with A. O.'s description of her experiences during this time. Following the divorce, she had to make difficult choices—about where she would live, how she would get from one day to the next—and these choices appeared to mark her path in important ways.

A. O. described that after a few years of being "in the dark," uncertain of the direction her life would take, ("standing on the edge of a cliff"), she spontaneously realized an urge to go back to her old social networks, and revitalize her extroverted, social and outgoing way of being, though in a different and important way. That is, she explained that she began to dress in ways that she had not dressed before. For example, she expressed that it was a "big deal" for her to begin to wear "high-heels." And, she began to "take care" of herself in new ways. Perhaps at this point she was beginning to explore her creative potential—finding new ways to care for and express herself. A. O. described this time as resonating with an image of "the new day." She explained this experience as feeling "something that is within [herself] . . . coming up and starting and beginning." She related to the image of Hestia (Figure C5) as resonating with this time of her life, and described her as "hopeful and happy about what she sees," "inviting and welcoming," "looking into herself," and "ready to take [her life] . . . on with a smile." Hestia is the Greek goddess of the hearth, architecture, and right ordering of domesticity, family, and the state (Bolen, 2004, p. 107; Fey-Wulf, n.d.), who never took part in the disputes of the other gods and goddesses, nor in their sexual or romantic affairs. She preserved peace and swore eternal virginity (Bolen, 2002, p. 149).

According to Greek mythology, Hestia was the first child born to Rea and Kronus, leader of the Titans—the gods who ruled the earth. Fearing the prophecy that he would be overcome by

his own child, Kronus swallowed each of his children upon birth, beginning with Hestia, the first

born (Graves, 1960, p. 39). Eventually, Zeus, who was spared from being swallowed

(unbeknownst to Kronus) used an emetic provided by the Earth goddess, Gaia, to liberate his

siblings from their father's belly. Thus, Hestia was "the first to be devoured by her father and the

last to be yielded up again" (Kerenyi, 1951, p. 91). From a depth psychological perspective, the

image of Hestia reflects an individual who, nearly immediately following birth, is identified with

the father—swallowed into him, and becoming a part of him—and who eventually differentiates

from identification with the father. She rises up from within him to become a woman unto

herself—becoming the woman she was stunted from expressing while in the belly of her

devouring father. For example, this is the woman who—like A. O.—was at first identified with

an image of being "Daddy's girl," then eventually—after some critical event (or "motivating

disaster," like the divorce in the story of A. O.)—is reborn and refocused on her own personal

needs, desires and values. That is, according to Greek mythology, Hestia is a virginal goddess;

she is not influenced by the needs of others or the need for others—a woman unto herself.

Rather, she "concentrates on her inner subjective experience," and looks inward. The archetypal

energy of Hestia "allows us to get in touch with our values by bringing into focus what is

personally meaningful" (Bolen, 2004, p. 110). Further, she has a "natural detachment and seeks

tranquility" (Bolen, 2002, p. 150), which is resonant with A. O.'s description of the image of

Hestia as an individual with a "calming confidence," and one who "wants for herself" rather than

for others.

      After meeting her boyfriend, moving together to Canada, and creating a busy life of

social events, work, and studies, A. O. described that once again she was met with intolerable

rage, anger, depression, and "negative" inner experiences. To me, this sounds as though dark

feminine images (aspects of her personal shadow) within her psyche began once again to emerge into her conscious awareness, which might have been stoked by culture shock and adjustment. That is, the change in A. O.'s outer world, signified by her move to Canada, parallels the change in her inner life. She described her internal experiences as resonant with the images of the Hindu mother goddess Durga (Figure C25) and Norse flower goddess and mother, Nanna (Figure C36). Durga is known as both creator and destroyer, protector of her worshippers from evil (Wickersham, 2000a, p. 23).

According to Hindu mythology, Durga's weapons "are not to be used for violence, but are a symbol of liberation" (Amazzone, 2010, p. 4) which she used to cut through obstacles. The archetype of Durga "takes us right to the center of the chaos that is upsetting our lives" and illuminates "the paradoxical nature of our own reality and the divine unity behind all existence" (p. 4). According to Norse mythology, Nanna, "who with her maids spreads fragrant carpet over the earth" (Anderson, 1884, p. 24), is associated with the return of Earth's "flowery carpet, with fruitfulness and abundance" (p. 295). Nanna is said to have died from grief and a broken-heart when her husband, Balder, was killed (Anderson, 1884, p. 294; Wickersham, 2000c, p. 87). Balder is the god of light (white, pure), and is associated with "the heavenly light of the soul and of the mind, purity, innocence, piety" (Anderson, 1884, p. 293). According to Norse mythology, Balder cannot be harmed except by his "own negative darkness" which is associated with the fire god Loki who is jealous of Balder, and in his mischievous ways, finds Balder's one weakness and kills him (Napoli, 2015; Anderson, 1884, p. 292). Anderson (1884) writes that Balder

dies in nature when the woods are stripped of their foliage, when the flowers fade

and the storms of winter howl . . . when the soul becomes dark and gloomy,

forgetting its heavenly origin. [And he returns] . . . when the gentle winds of spring

stir the air . . . and the flowers are unlocked to paint the laughing soil . . . when the

lost soul finds itself again. (p. 294)

 A. O. selected these two images, of Durga and Nanna, as a pair when discussing this time of her

life. A. O. identified with these images as resonant with feelings of this time in her life of "not

even giving [anything or anyone] . . . a chance—. . . just killing it off" and being "sad" and

"can't be happy." Following her explanation of her associations to the images of Durga and

Nanna, A. O. also identified with an image of the Kore (Figure C8), the younger version of

Queen Persephone as resonant with her persistent feeling of "looking for something so, so, tiny

and specific . . . and if you don't find it then you can't be happy." Persephone, as the Kore, in

Greek mythology was "a carefree girl who gathered flowers and played with her friends," she is

the "good girl" who wants to please her mother—"obedient, compliant, cautious, and often

sheltered or 'protected' from experiences that carries even the hint of risk" (Bolen, 2004, p. 198-

200). The Kore archetype represents "the young girl who does not know 'who she is' and is as

yet unaware of her desires or strengths," including an unawareness of her sexual attractiveness

and beauty, she "unconsciously conforms to what a man wants her to be" (p. 199-201). A. O.

explained that during this time she was becoming at least somewhat more aware of her tendency

to strive for an unattainable culturally internalized ideal of a woman who could "do it all," have a

career, family, home, and specific definitions of physical beauty (tall and slender). She

articulated that in this striving, she might have missed out on the value that she already has

within herself, if only she can more securely realize it:

The fact that I'm not . . . married with . . . a child, don't have a house of my own—I feel

like that's something that I'm looking for—and the fact that I have all I've achieved and

accomplished all these other things don't matter because what I'm really vying for I

haven't . . . yet achieved. . . . The fact that I don't have that yet, or . . . [have] achieved

that yet, belittles everything else. I feel like none of the other stuff is something that I can

show as worthwhile.

She described this internal feeling of being sad as all-encompassing; as if she cannot find

happiness. She stated that this sadness is paired with the external presentation of anger and rage

which she identified as resonant with the image of the Greek Gorgon Medusa (Figure C10). She

explained that her decision-making is often overtaken by the monstrous and irrational qualities of

Medusa—which tells her she is not "good enough," and particularly denigrates her beauty and

ability to attract a male gaze.

According to Greek mythology, the three Gorgon sisters, including Medusa, were all

once beautiful. One night, Medusa lay (in many stories she was raped) with the ocean god,

Poseidon, in one of the goddess Athena's temples. Enraged and jealous, Athena transformed

Medusa into "a winged monster with glaring eyes, huge teeth, protruding tongue, brazen claws

and serpent locks, whose gaze turned men to stone" (Graves, 1960, p. 127). A. O. related to

Medusa as the critical voice within who attacks her and those around her: "[s]ometimes I can be

really mean with myself." She explained that the snakes of Medusa are like

all these negative things I feel about myself; . . . they're all . . . sharp, and they

bite, and they hurt. . . . [I] let all of them loose when I'm critical about

myself; they're very hard to recover [from] when you're bitten by . . . twenty snakes . .

.—and . . . I'm the person in the middle . . . feeding all of this . . . negativity. . . . I can be

pretty harsh with myself—very, very critical.

A. O. identified the image of Medusa as representing what she externally presented as just before

starting counseling about three months prior to the interviews for this study. She said,

I think I hit a rock bottom where I looked like this. . . . I was very, very,

negative—very, very, strong. . . . [I displayed] a lot of anger [and] a lot of negative

emotion. . . . I didn't enjoy anything; I was constantly just angry about something—

anything that happened, anything my boyfriend did or said, or my friends did or said, or I

did or said—there was always just a negative side to it . . . [and] a lot of anger and

frustration—I'm constantly frustrated about something.

A. O.'s frustration of looking for something specific while not being able to appreciate her other

achievements or value, and the anger and criticism that she describes are resonant of the

archetypes of Medusa and Persephone simultaneously. The striking pairing of these two

archetypes are also reflected in Greek mythology. The archetype of Medusa is associated with

the archetype of Persephone, the Greek goddess of the Underworld, who, like Medusa, was also

"ravished by a dark god" (Kerenyi, 1951, p. 49). In Greek mythology, Persephone was separated

from her mother and taken to the Underworld. The story is often described as an abduction (and

Demeter reacts to her disappearance as a kidnapping from a "bad guy") though young

Persephone enjoys her time in the Underworld and with her dark husband and chooses to stay

there, knowingly eating seeds of the pomegranate, and securing her stay (Kerenyi, 1951; Bolen,

2004, p. 217). In the Underworld, Greek mythology connotes a link between Persephone and the

Gorgon, Medusa: "[Persephone] sends the Gorgon's head . . . to meet those who seek to invade

her Underworld" (p. 49). Resonant of their archetypal origins, according to A. O.'s descriptions

of her experiences, the images and feeling tones of young Persephone and Medusa appear

together—identified with an eternally youthful image of the obedient "good girl" who wants to

do it all, simultaneously A. O. struggles with the wrath of raging Medusa.

One of the images that A. O. selected following her discussion of her associations to Medusa, was that of Idunn (Figure C33). Idunn is a Norse goddess of spring and rebirth, eternal youth and rejuvenation (Wickersham, 2000b, p. 140; Napoli, 2015, p. 104). The story of Idunn is resonant of the story of Persephone. Like Persephone, Idunn is lured by a dark god—Loki a Norse trickster god associated with the Underworld—and in her journey with Loki, her magical apples which afforded the gods immortality and eternal youth were seized. Without her apples, "the gods in Asgard began to age," becoming "bent and feeble" until Idunn's apples were eventually—and violently—retrieved (Wickersham, 2000b, p. 141). This story is similar to that of Persephone, who, associated with eternal youth (Bolen, 2004, p. 199), was captured by Hades, the god of the Underworld, bringing drought and desolation to the Earth as Demeter refused to grow vegetation in the absence of her daughter (Kerenyi, 1951, p. 238). When A. O. reflected upon an image of Idunn holding a basket of her magical apples and looking onward across a field, whom she described as resonant with a feeling of being "relaxed," "calm," and "happy in her own little world," she commented that this image feels "almost" resonant with the way in which she experiences herself right now. She stated, "I'm getting there, that's my goal—where I'm just happy with myself and not focusing . . . so much on all these physical and material things about myself—more of the way I am." Following this statement, A. O. turned to the images of Athena and Artemis as the goddesses who, along with Hestia (as noted earlier, Hestia helps her to turn inward and focus on her internal gifts, self-reflection and self-discovery), will particularly help her to develop the "rational, logical, realistic side" of her personality and to "see [her goals] in [her] . . . sight of vision . . . [and] get to [them]."

Athena is the Greek goddess of war, wisdom, and crafts (Bolen, 2004, p. 75). Her mother, Metis, was impregnated by Zeus, the ruler of the kingdom of the gods. Fearing a prophecy that if

Metis were to conceive again, she would bear a son who would depose Zeus, he swallowed the pregnant Metis. From the body of Metis within his belly, Athena was born and she is said to have emerged from Zeus' head, "fully armed, with a mighty shout" (Graves, 1960, p. 46). The story of whose birth signifies the birth of the heroine from within a patriarchal condition, who has been separated from her mother, and is identified with her father—a woman who is ruled by her head rather than her heart (Bolen, 2004, p. 78, 81). A. O. also selected an image of Athena whom, in A. O.'s own words, she described as resonant with being "logical," "organized," "strategic" and "intentional." As an archetype, Athena "predisposes a woman to focus on what matters to her, rather than on the needs of others" (Bolen, 2004, p. 79). Athena thinks clearly and logically such that when a woman "recognizes the keen way her mind works as a feminine quality related to Athena, she can develop a positive image of herself instead of fearing that she is mannish (that is, inappropriate)" (Bolen, 2004, p. 78). A. O. stated that she feels as she is currently "developing" the qualities of Athena, "to be more strategic," and "rational," especially while dealing with her internal tendency to be overcome by the Medusa-like emotions which tend to lead her decisions. Although Athena is the goddess who, perhaps out of jealousy of her beauty and attention from the god Poseidon (Atsma, 2015b), transformed Medusa into a monster, upon Medusa's eventual death, she fashioned a shield, or aegis, out of Medusa's skin and head which Athena could use in battle (Kerenyi, 1951, p. 50; Bolen, 2004, p. 101). A. O.'s current battle is one of "not focusing on all those physical and material things about [herself]," though remaining focused on her quest of self-discovery and moving inward, much like the virginal archetype of Athena (Bolen, 2004, p. 79). She mentions the aid of Artemis who resonates with an "attitude of confidence," and "focused aim," in helping her along this place in her quest.

Artemis is the Greek goddess of chastity, virginity, the hunt, the moon, wildlife, and the natural environment (Bolen, 2004, p. 46; GreekMythology.com Editors, 2016b). Artemis is associated with the ability to remain focused and not to be seduced by potentially distracting emotions. As an archetype, Artemis is an independent feminine spirit who "enables a woman to seek her goals on terrain of her own choosing," responsible for women's feeling of "at-oneness with themselves and with nature" (Bolen, 2004, p. 49-51). This description of the archetype of Artemis resonates with A. O.'s expressed task that she relates with Artemis in order to remain focused on her inward task and to not be seduced by the temptation to allow the "negative" energy of Medusa to overtake her and distract her from her journey of self-discovery. She described that Artemis "has something in her aim and [she is] going for it," and reflects that this is "where [she is] . . . now; [she] . . . can see it and [she feels a] need to get to it" (i.e. a deeper connection with herself).

B. K.'s narrative. During her later childhood and the early years of emerging adulthood (approximately ages 9 through 16), B. K. described that she "wasn't comfortable in [her] . . . own skin," and she felt "really self-conscious and insecure" about the way she looked. She continued to follow her aunt's advice on how to dress and present herself, hoping that by following her advice she might lessen the bullying she was experiencing by her peers at school. The teasing, though, did not stop. Then, in her late teens, she was sexually assaulted by an older male. At the time, she disclosed what happened to her aunt who B. K. describes as having reacted to her by "crying and screaming," and "making herself look like a victim." B. K. stated that she felt as though the assault was her "fault." She said, "I wanted some advice . . . [on how] I can deal with it or . . . maybe [how to deal with] some of that revenge porn going on in my head." When she found that she had no one to talk to about her experience, she explained that

she felt "dismissed"—"like it wasn't important, like it's not a big deal," so she "pushed it away and . . . forgot about it for a few years." Shortly following the assault, her mother sent a care-package to B. K. in the Philippines containing over-sized clothing at the peak of B. K.'s physical discomfort with herself during the latter years of adolescence. Around the same time, B. K. joined a program in school that she was genuinely passionate about, and there found a group of "weird" friends with whom she at last felt she fit-in and experienced a sense of belonging. Acknowledging the felt significance of these events, by her late-teens, B. K. described her life at this point as "very good."

Considering this time of her life during the interview process of this thesis, B. K. selected an image of the Greek goddess Persephone (Figure C7) to help describe the tone of her experience of the early years of emerging adulthood—the latter years of her teens (approximately ages 16-22). B. K. describes this image of Queen Persephone as resonant with a sense of "going to the Underworld." She explained that rather than attempting to avoid the bullying and teasing, she "might as well embrace it," "[go] with the flow," and "make do," by accepting that she was "weird." She seems to relate to Persephone's acceptance of her life as that of being forever surrounded by death, and rather than fighting her descent[48] into the Underworld, Persephone expands to embrace her role as ruler of the land of the dead. B. K. related to the image of Persephone as being, "a little more comfortable," which she explained is how she felt when she "started dressing in . . . baggier clothes." She stated that

> at that period in my life . . . I starting to get really comfortable in my own skin, like
>
> that was the first time I really felt like I was myself and . . . I had a group of friends
>
> who weren't pressuring me to be like anything other than myself and . . . they were

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[48] "Women often make their descent when a particular role, such as daughterhood, motherhood, lover, or spouse, comes to an end" (Murdock, 1990, p. 88).

okay with me being weird.

She described that this was the first time that she felt as though she was starting to get "comfortable in [her] . . . own style," "didn't feel [she] . . . was being ogled at," and as though she could "just walk around doing whatever the hell [she] . . . wanted without being self-conscious."

At the same time, B. K. was also experiencing intense anger, rage, and the urge to kill, from having been sexually assaulted and subsequently dismissed by those around her when she attempted to find support through her experiences. Her personal story is resonant with the story of the Demeter-Persephone myth. Rather than an image of Demeter (Figure C2) herself (only one image of this goddess was in the collection of images presented to the two women), B. K. highlighted an image of the Hindu mother goddess Durga (Figure C25) as resonating with her experience of rage, and vengeance which she attempted to bury and not think about. B. K. described that her selection of Durga represents "more of a 'revenge porn,' for the assault." She explained that it would have been "nice to have 10 hands . . . and just . . . smash him [her abuser] to pieces."

She described that during that time, while dealing with the aftermath of the assault as well as the teasing at school, she presented externally as the image of Queen Persephone (of comfortable acceptance of her place in "hell"—the seemingly eternal object of her peers' bullying) while internally burying an "angry" image of Durga. For example, by wearing baggy clothes and giving up her attempts to fit in with the "cool" kids, she accepted her role as "weird," and the difficult "Underworld" into which she woke, while another part of her—buried internally (i.e. in her personal shadow)—was filled with anger, rage, and wanted to kill and exact revenge. Hiding under the clothes away from a judging gaze (negative masculine) might also have

allowed the slow turning, or transformation, to take place. The Hindu mother goddess Durga is similar in many ways to the Greek mother goddess Demeter, who according to Greek tradition is the mother of the goddess Persephone. What B. K. described as the split between her outward persona and what she buried in her shadow, resembles the archetypal pattern reflected in the myth of Demeter and Persephone. Like the Greek myth, while Persephone was venturing into and accepting her role in the Underworld, Demeter—her mother—raged. She was furious, inconsolable, and sought revenge on the male figures, namely Zeus and Hades who represented the patriarchal culture which denied her reunion with her daughter. Together, lost Persephone and grieving, angry, and destructive Demeter (similar to Durga) represent a symbol of the separation of the body, intuition, felt sense, and the feminine in general, from the whole of B. K.'s conscious personality. That is, B. K. felt as though her only option was to separate herself from her body, her feelings and intuitions and from her experiences. For example, although she felt "ashamed," guilty, and at "fault," she explained: "*I* know it wasn't my fault." Yet, she now experiences that she "never properly dealt with the emotions" that had been arising at that time. Instead, she denied the memories of the assault and of her bodily feelings and sensations in relation to the event and to the events of her bullying and earlier experiences and attempted to "move on."

Depth psychologically, it appears as though she was confronted at this time with images of the dark feminine, yet she was not able to integrate the contents that were arising into her personality; rather, she felt as though she had to push them away. With no support, and "no one . . . listening," she decided not to confront the depths of her rage and her body's experiences— dismissing, denying, and ignoring them. While the rage brewed deep inside her, away from conscious awareness, and her way of being was that of a deadened and numb sense of acceptance

of her deaf surroundings, she focused on building a sense of identity—strengthening her ego, pursuing studies and her career, and finding support through new friends and activities.

Upon moving to Canada during her early years of emerging adulthood (approximately 21 or 22 years old), B. K. described experiencing what appears to be a dramatic descent which inevitably led to a dramatic change in her appearance, her values, and her way of being in the world. Like A. O., B. K.'s move to Canada parallels a change in her interior life. This parallel process of inner and outer change supports the perspective of Jungian psychology that the "interior world develops alongside an outer world that can enrich the interior world . . . [—] the outer world and an interior world are born simultaneously" (Kalsched, 1996, p. 192). Marked by her move to Canada in the early years of emerging adulthood, B. K. described experiencing a period of intense depression, isolation, loneliness, anger, weight-gain, over-sleeping, laziness, persistent crying, suicidality, and "actively" damaging herself. B. K. explained that because of her "golden-child" upbringing, she never learned how to take care of herself. For example, she had no "life-skills" such as how to cook, clean, or support herself. She explained that she did not want to move with her mother to Canada. She desperately wanted to stay in the Philippines where she was beginning to feel more settled in social realms, academically, and with her career pursuits, though she felt as though she had no choice as her family refused to financially support her if she chose to stay in the Philippines. B. K. described this period of her life as "very hard," and "tough," and she attributed the intensity of her experience (for example, struggling with ideas of suicide) in part to a lack of "empathic" understanding and relatedness to the experiences she was having by others around her, or the move was forcing growth upon her rather than being taken care of (like a child). During her move and settling-in to Canada, the depression that B. K. experienced is resonant of Demeter mourning the loss of her daughter, Persephone. B. K.

described "a lingering sadness . . . to the extent that . . . I actively damage myself." B. K. stated that her inability to continue her university-level studies that she began in the Philippines and to feel intellectually challenged contributed to (or paralleled) the intense sadness that she experienced during this time. She stated:

> I was very depressed . . . I was just crying every single night. . . . I got put into the high-school . . . and I basically made a visit to the counselor like 2 to 3 times a week just cause like it was just too much for me. . . . I didn't know anybody, I didn't know how to make friends, I had nothing in common with these *high-school kids*. . . . [T]hat was very hard. . . . [H]alf an hour away from [the town that we lived in] . . . is a small city called Lethbridge and there is a college and university [there] so . . . the *career counselor* suggested that "hey, maybe you can . . . go to the college . . . to do journalism studies, get a diploma, blah, blah, blah," but my parents really weren't really accepting of the idea because I . . . basically had no life skills, [I couldn't] take care of myself because [of] the way I was raised. . . . [W]e had a nanny growing up so she was the one who did the cooking and most of the cleaning. . . . I felt really upset that . . . everybody in my class [in the Philippines] was . . . advancing. . . . [T]hey were starting to write their thesis, and they were starting to get their internships and stuff like that and . . . doing this conference and that conference, . . . getting published in newspapers, so that was very difficult for me to see because . . . the whole time I was thinking that . . . [I] could've been there. . . . I always wanted to be the best . . . in my class. . . . I really wanted to do well.

The drive that B. K. described of wanting to succeed academically is resonant of the archetypal energy of Athena. For example, Bolen (2004) states that "[w]hen a woman takes school

seriously, she develops disciplined study habits," which imply that such "a woman is objective, impersonal, and skillful," all qualities of the archetype of Athena (p. 83). B. K. noted that she was unable to pursue her education at that time because she was not yet able to "take care" of herself in basic ways (cooking, cleaning) to ensure her survival, which is resonant of the archetypal energy of Persephone, the Kore, the eternal child with "a 'Take care of Little Me' element" in her personality (Bolen, 2004, p. 205). Yet, her move to Canada, a place where she would not have a nanny to rely on, enabled B. K. to experience head-on, this Kore-like aspect of herself. B. K. described feeling "lonely," "lazy," "oversleeping," and "overeating" during this period—resonant of the dark mother, Demeter. Following Greek mythology, during Demeter's depression she mourned her loss of connection with her daughter. In fact, she refused to eat or drink or receive comfort; she refused to do anything—and so the vegetation of the earth ceased to grow. Glimmers foreshadowing that B. K. would experience periods of coming out of this depression were apparent through her use of humor when she spoke of being too lazy to die. She described her relationship with suicide during this time as "funny," further pointing to the collective threads that run through her personal story. Bolen (2004) suggests two solutions to Demeter's depression present in the Persephone-Demeter myth. First, Demeter copes with her loss "by loving and caring for someone else" (p. 195), and second, her depression lifts through reuniting with her daughter, Persephone, the return of the archetype of youth (p. 195-196). Less commonly reported is the role and presence of Baubo in the process of lifting Demeter's depression. That is, in Greek mythology, Baubo brings humor, healing laughter, to help lift Demeter's depression in order to help her find the strength and courage to continue her pursuit in search of her lost daughter, Persephone, rather than giving up and allowing her body to shrivel, leaving the world barren and devoid of new growth (Graves, 1960, p. 90; Bolen, 2002).

Furthermore, Baubo's particular use of humor includes direct reference to the female body—she mischievously and comically lifts her skirt and shows her vulva and the face of a child laughing in her womb to lift the grieving mother's spirits (Graves, 1960, p. 90). Bolen (2002) writes that Baubo's gesture "and the laughter it provoked restored a mother goddess's ability to nurture and brought sunlight back to the world" (p. 99). The archetypal meaning of Baubo signifies laughter as "the hidden side of women's sexuality" (Bolen, 2002, p. 102). This association is further resonant with B. K.'s story. That is, her journey is also one of reunion with her female body, which during this time of depression, is perceived by her ego as forbidden through her identification with the dictation of the Catholic Church, and which in patriarchal culture has gone "from a place of reverence to the puritanical, unmentionable and 'dirty'" (Bolen, 2002, p. 102).

Upon reflecting on her experiences of emerging adulthood thus far, B. K. selected the images of Medusa to depict her experience of struggle, rage and of being held against her will. She identified the image of Medusa (Figure C10) as resonant with the feeling of her internal experience beginning when she moved to Canada and continuing to the present day. She described the experience as feeling as though she was "being held back," and that she "wanted to do something but couldn't really do anything," which led to a feeling of being "ferocious," "intense," "angry at everybody," and "wanting to kill." She described that during this time she displays an outward image resonant of the image of Frigg (Figure C35), the Norse goddess often defined by her role as a wife to her husband, Odin, the god of war who—along with Hela, Norse goddess of the Underworld—is associated with death (Anderson, 1884, p. 390). According to Norse mythology, the kind of death determined the fate of one's soul. For example, those who died in battle go to Odin in Valhalla ("the glad abodes of heaven" (Anderson, 1884, p. 391)), whereas those who died of sickness or old age go to Hela in Helheim ("the dark world of the

abyss" (Anderson, 1884, p. 391)). Although bravery was considered a cardinal virtue across Norse mythology, there is another tale of Odin's role in death and life. That is, the spirit or soul of an individual is considered a gift from Odin (associated with the "spirit-world," heaven), while "the body, blood, and external beauty" are gifts from Loki (associated with matter, the Underworld), the trickster and father of Hela, which are joined on Earth in life (Anderson, 1884, p. 391). Frigg, Odin's wife, is associated with "a mother's love," "the cultivated, inhabited earth," and resembles the Greek goddess Demeter (Anderson, 1884, p. 237-238). B. K. described Frigg as presenting an image of forced cooperation—"working for hell," "like you're . . . tied there and can't go anywhere"—and a feeling of near helplessness such that "if she wants to live . . . she doesn't really have a choice but to work so she can live." Reflecting on her internal experience as resonating with the image of Frigg she said, "I can't really go back so [I'm] kind of . . . just working for hell [for now]." She explained that the feeling of harbouring the image of Medusa within her while presenting an outward image of Frigg to the external world persists even to the present day, six years after the emergence of this energy to her conscious awareness.

While living in Canada, B. K. began to change in her physical appearance. Here we can interpret the change in outer landscape as an initiation of a change in an interior landscape as well—impactful upon the internal and external change. Upon her external move, she stopped cutting, chemically straightening, and re-bonding her hair, rather she began to let it grow naturally, despite the criticism she would receive, mostly from her step-father. After some time of living in Canada she met her current boyfriend. She continued to struggle with her religion internally as she was following her bodily desires to engage in sexual activity with her boyfriend even though they were not yet married, and simultaneously experienced immense guilt. With his support, she became motivated to leave her mother's and step-father's home and moved to

Edmonton where she began studying at the University of Alberta. Here (almost unbelievably), she read the Sumerian story of Gilgamesh and the flood which reflected the same archetypal pattern as that of the story of Noah's Arch from the Christian Bible. Upon realizing this pattern as archetypal and not specific to any one particular set of rules or dogma, B. K.'s worldview changed and with it, her sense of self, values, and physical appearance. Although she continues to struggle with depression, over-eating, and feeling as though she is "restrained" from doing and being what and she wants, she explained that she felt "liberated" in comparison to her earlier way of being, such as when she was identified with the rules of the Catholic Church. As a result, her attitudes toward sex, nudity, and physical expression changed significantly such that she no longer felt troubled with guilt for engaging in sex or for witnessing a naked body. Further, she became more comfortable in her own body, and began experimenting and finding her own sense of style and personal expression with the use of makeup, hair colouring, and experimenting with her style of clothing. B. K. spoke of her shift in perspective and attitude toward nudity and sexuality when she reflected on the image of Lilith (Figure C12). Lilith as an archetype is associated with "[a]ccepting the body as it naturally is and letting it do what it does[,] [h]onoring and trusting instinct over what one is told or shown [and] . . . [c]ultivating autonomy" (Jacobs, 2012, p. 45) which is resonant with B. K.'s descriptions of her experience. Relating with the image of Lilith, B. K. stated,

> growing up in a conservative environment . . . I've been conditioned to think that . . . any form of human sexuality is bad, . . . if you see a dick or . . . a woman's boobs or . . . pubic hairs, [it's] like "oh, hide the children!". . . [I]t is sexual, but, it's part of the human body. . . . I just kind of concluded for myself that . . . there's nothing wrong with any of that. . . . [I]t's human to . . . have sex or to think about sex or to act on it or to be nude or .

. . to see boobs, because everybody has boobs in one way or another. . . . I'm very comfortable with it, I'm comfortable discussing it. . . . I don't scream if I see a penis hanging out, [I am] like . . . "oh okay, whatever, it's there, it exists. Let's move on."

She described that she began to feel as though her "worth"—that is, her "whole self"—"wasn't dependent on the way [she dresses] . . . or the way [she does her] . . . hair." She described that she began to feel as though she does not have to "push" herself "into a box and please other people," instead she feels more able to "express" herself, she can embrace the part of her that is wild like the energy of Lilith. She now continues with her academic pursuits and development of a sense of being able to support herself more independently. That is, she is beginning a graduate level university program in a different province, away from her boyfriend. Although she expresses fears around making new friends, meeting people and being away from her boyfriend who has been her biggest support in her journey since arriving to Canada. She describes feeling prepared for the challenge and opportunities that this move might bring and expresses comfort in feeling as though she can "take care" of herself better now, and she selected the images of Etain (Figure C42) and Freya (Figure C34) to depict her feeling of what she feels lies ahead of her in her journey right now.

B. K. described that she feels as though she is preparing to embody an image resonant of that of Etain who she described as prepared and strategic. Etain is a Celtic goddess of love, transformation and rebirth, able to overcome even life's most difficult circumstances (Shaw, 2014; Harpur, 2008). Reflecting on her experience as resonant with the image of Etain, she said: "although I feel a sense of fear . . . it's my choice this time, so . . . [I'm] ready to take on the responsibility of whether I succeed or fail." Describing the wisdom of Etain's hair-style choice in the image she selected where Etain's hair is tied back, she reflects that like Etain, B. K. knows

that at this point in the journey, it can be a "risk" to let her hair be wild and free. She said, "If I want to let my hair down I have to put it up so I can fight without risking so much of myself. . . . One day she'll be free; it takes the battle first." Though in the not-so-distant-future, B. K. envisions that she will be able to let her hair down. In other words, she imagines that she will be able to be freely herself in whatever expressions she chooses. That is, she feels she is working toward the image of Freya, the Norse warrior goddess of sensual love and sexual freedom, and associated with "the love of the youth" (The Goddess Path, 2014; Moggies, 2015; von Franz, 1999; Napoli, 2015; Anderson, 1884, p. 238). B. K. described the image of Freya as "wild," and resonating with "a sense of freedom and . . . safety and confidence that [she wants] . . . to have." Reflecting on this image of Freya and her inner experience, she described that, much like Freya was free in her decisions including her sexual expressions, B. K. wants to "be free to do [her] . . . own thing." She explained that over the past few years her boyfriend "helped provide [her] . . . with the tools [that she] . . . needed to survive" (for example, helping learn how to cook, and providing support) which, she explains, is "why there's less fear coming into battle." She explained that with her boyfriend, she had the experience of not having to "gravel, or beg . . . [or] to ask permission to do what [she wanted] . . . to do," and that she "appreciated" being treated "like an adult" in that she felt as though her opinions and decisions were respected. This sort of relationship allowed B. K. to gain a sense of confidence in discovering and knowing herself. Now, feeling more confident in her abilities to survive on her own, she imagines that in her quest to become "free" and "wild," "the cats and the horse [are] . . . going to be the tools to . . . help [her] . . . succeed." Here B. K. is relating to the horse that Etain is riding in the image she selected of the Celtic goddess, and the two rare blue cats depicted drawing Freya's chariot in the image she selected of the Norse goddess. B. K. explained that she found significant meaning in

the images of women working in communion with animals. Common to the two images is also the association with the sun—Freya, a goddess "married to the sun" (von Franz, 1999, p. 55-56), and Etain, a "sun goddess" (Monaghan, 2004, p. 162), the sun represents an image and physical presence that lights the way. von Franz (1999), suggests that

> [t]he cat was also worshipped as lunar. . . . As a symbol of consciousness, it is a
> psychic entity that knows the way—provided we learn to trust it, honouring, obeying and
> following wherever it leads. . . . It knows what it wants and goes its own way . . . it needs
> the independence; it needs to roam about and have its own life. (p. 55-60)

The horse in Celtic mythology is "pictured as a steed that no one could outrun" (Monaghan, 2004, p. 162). von Franz (1999) highlights that "[r]ider and horse symbolize a person carried by instinctual vital forces. Our substructure, our body, is an animal" (von Franz, 1999, p. 71)—a source of vital forces that no one could outrun. B. K. explained that animals "do their own thing" and yet in these images, the animals and the women riding them are moving together. Animals are particularly associated with instinct, "which accords with wisdom" (Jung, 1997, p. 684). B. K. indicates that at this point in her journey, her task is to relate deeply, and move in communion, with the feminine—that is, her body, the source of instinct, relatedness, and wisdom.

The archetype of the father's daughter. In their personal stories, A. O. and B. K. described their journeys from childhood through emerging adulthood. Through amplifying their individual narratives via the archetypal images that they selected during the second interview, common threads across their stories emerged. Specifically, their narratives reflect an underlying archetypal story of a heroine in search of self—the archetype of the father's daughter (Bolen, 2004; Reis, 1995; Murdock, 1990; Leonard, 1982; Woodman, 1985)**.** This is the story of a

woman who, without an authentic mirror of the feminine, grows up in identification with the masculine, and through her journey to adulthood, is confronted with her shadow—the feminine, once severed. That is, her (the heroine's) journey is one of reuniting with the feminine (the body, intuition, feeling). This common archetypal thread that runs parallel to the stories of A. O., B. K., and my own, are reflected in depth psychological literature regarding the psychological development of women within patriarchal culture, also referred to as the heroine, or the father's daughter (Bolen, 2004; Reis, 1995; Murdock, 1990; Leonard, 1982; Woodman, 1985).

The Effects of Patriarchy on Developing Women

The story of A. O. and B. K. reflect the archetypal pattern of the father's daughter. The father's daughter, or heroine, is a "woman who has identified primarily with the father, often rejecting the mother, [and] who has sought attention and approval from the father and masculine values" (Murdock, 1990, p. 4). For women who have identified with this pattern, like A. O. and B. K., their paths of psychological development are reflected in depth psychological literature as "cyclic" and continuous journeys of growth and learning (Murdock, 1990, p. 4; Bolen, 2004; Reis, 1995; Leonard, 1982; Woodman, 1985; Perera, 1981). This section discusses the effects of patriarchal society on psychological development via depth psychological literature, with a particular focus on female journeys. Filtered through my personal material, this section discusses the particular effects of patriarchal cultural/environmental energy (which emphasizes and prioritizes reason, logos, thinking, and abstraction, to the neglect or exclusion of the feminine— the body, intuition, feeling, and Eros) upon shadow development among developing women. Further, this section discusses the general developmental trajectory of women coming to greater consciousness with the feminine from within the context of patriarchal identification through a depth psychological perspective.

Patriarchal culture is a "masculine-oriented society," which promotes an "instinct-disciplining, striving, progressive, and heroic stance" amongst its peoples (Perera, 1981, p. 7). As such, patriarchy refers to a culture that is "largely alienated from feminine instincts and energy patterns" which are "often seen only as a dangerous threat and called terrible mother, dragon, or witch" (p. 7). "Feminine instincts and energy patterns" emphasize "caring, responsiveness, receptivity, and relatedness" (Leonard, 1993, p. 17). The women interviewed for this study both described patriarchal cultures of origin and their struggles of finding, accepting and expressing themselves in accordance with their own inner sense of themselves, despite cultural impositions and internalizations. As noted above, both women had from a very early age identified primarily with masculine ideals and rejected the feminine, reflected in their personal relationships with the father and mother respectively. Thus, literature regarding the psychological development of the father's daughter, "the [disembodied] 'Daddy's girl,' for example, who has seldom if ever experienced her 'dark' side, her rage and jealousy, lust and ecstasy" (Woodman, 1985, p. 57), is relevant to understanding their experiences of developing a more conscious relationship with the feminine.

Depth psychological literature chronicling the heroine's psychological journey of individuation originating from within a context of patriarchal identification through the first half of life, in many ways similar to the stories of A. O. and B. K., outlines different (yet cycling and returning) stages of growth (Murdock, 1990; Perera, 1981; Reis, 1995; Leonard, 1993). Traditionally, the first half of life has been described as the chronological period from birth until roughly age forty, a time where the primary task is of ego development—"it aims to find a place for itself in family, friendship, society and employment and come to terms with the norms of its historical period" (Tacey, 2012a, p. 39; Byock, 2015). That is, the stress of the first half of life

has been traditionally considered to be of external achievement and differentiation (separation)

of ego and self, whereas during the second half of life, when the physical and material

obligations of life have been discharged, the task is of reunion (reconciliation) of ego and self

(Tacey, 2012a; Samuels, 2003; Byock, 2015). From this classical Jungian view, it is not until the

second half of life (after approximately age forty) that the unconscious "plays an increasingly

important role . . . [and] the ego is ousted from its central position and becomes aware of a

different source of authority" (Tacey, 2012a, p. 39). However, psychotherapist, writer, and

activist, Andrew Samuels (2003), points out post-Jungian observations that the "classic formula

first half of life ego-self separation, second half of life ego-self reunion needs revision. . . .

[Rather,] ego-self separation and reunion proceed in an alternating cycle throughout life" (p. 92,

emphasis in original). Further to this point, Jungian psychotherapist, Satya Byock (2015)

suggests that classical Jungian literature fails to reflect the experiences of individuals moving

through the first half of life in today's societies, or are best understood within the context of the

midlife crisis (p. 401). This exclusion of the experiences of individuals seeking orientation

towards their inner lives during the first half of life can have an alienating effect, as such, leaving

such individuals "disheartened and confused" (Byock, 2015, p. 401). This observation of non-

linear and non-chronological determinants of the cycling of ego-self differentiation and

reconciliation is reflected in an observation of the process of analysis where "discriminating and

reconciling opposites (the one connected with the ego and the other with the self) can co-exist"

(Samuels, 2003, p. 92). Depth psychological literature describes that from the earlier stages of

life such as childhood and adolescence, and at times, again and again, daughters of patriarchy

often live "completely within the structures of the dominant culture of patriarchy" (Reis, 1995, p.

35; Woodman, 1985; Murdock, 1990). That is, they live in such a way that they internalize and

display attitudes and ideals that are consistent with the ideals of the masculine-identified culture to which they attempt to find belonging. For B. K., this way of living is apparent during her later childhood, and throughout her adolescence. For example, during this time, she lived her life by following rules that were placed on her by external authority figures—most prominently her aunt, and the Catholic Church—which she came to "believe" and impose upon herself. For A. O., this way of living has persisted—on and off—throughout her early life, into her adolescence, and again in the present—her later years of emerging adulthood. For example, this way of living can be seen when A. O. slips into a way of being that concerns herself with dressing "advantageously," and striving toward an image of "success" that hinges upon her ability to live up to patriarchal standards and ideals of what a "good woman" is, as dictated by the culture in which she was raised, and which she had closely internalized.

Jungian analyst, Sylvia Breton Perera (1981) suggests that this adoption and internalization of cultural ideals is a result of not having a secure or "good enough" connection with the feminine (or mother) (p. 11). That is, Perera (1981) states that it is "precisely the woman who has a poor relation to the mother . . . who tends to find her fulfillment through the father or the male beloved," (p. 11) which accords with the cultural norms of the patriarchal (or father- or male-privileging) society, group or family structure. Both A. O. and B. K., although later in life began to question their ways of living and seeing themselves, complied with and strived to satisfy the ideals and norms of their patriarchal surroundings—that is, values held and reinforced by family, society, media, and schooling, all at the expense of the feminine—relational, Eros-, feeling-, and body-oriented. Depth psychological literature on the effects of patriarchy on developing women, indicates that women "who are badly wounded in our relation to the feminine usually have . . . grown up as docile, often intellectual, daughters of the patriarchy"

(Perera, 1981, p. 11; Murdock, 1990; Reis, 1995)—consistent with the narratives of A. O. and B. K. Women who live in a state of obedience of—and identification with—patriarchal culture are described as being in "a state of captivity and basically speechless" (Reis, 1995, p. 36)—a sort of paralysis, as if turned to stone such as by the gaze of Medusa. Stated another way, patriarchy affects women's psychological development by delineating "traditional life patterns in which women can get caught" (Leonard, 1993, p. xvii). Caught in a way of living that is dictated by identification with the image of patriarchy, while denying aspects of self that would contradict or challenge this way of living, such women naturally "become inwardly angry, depressed, consciously or unconsciously frustrated or blocked, or even actually mad because they cannot express themselves or live according to their natural or creative impulses" (Leonard, 1993, p. xvii).

Both women struggled particularly in relation to their bodies. Depth psychological literature suggests a connection between one's relation to the feminine (or mother) and one's relation with one's own body, further emboldening the individual's attempts to find security through identification with the masculine (for example, as in the cases of the women interviewed for this study, through prayer and following the rules of the Bible, through academia, through pursuit of career, or through male attention) (Stromsted, 2007; Chodorow, 1991; Dennis, 2001). Yet, when the "maternal matrix is damaged, the child cannot root itself in its own body, and no matter how hard it tries to find security through the mind, it is always, on some level, dependent on others and therefore in fear of abandonment" (Woodman, 1982, p. 86). Both B. K. and A. O. lived in such a fear of abandonment when they spoke of their experiences of attempting to find security through masculine identification or masculine eyes and approval. B. K. feared abandonment by God, and being sent to purgatory, and A. O. feared abandonment by male

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romantic partners. Part of the effect of patriarchy on women is the denigration and splitting-off[49] of the feeling function and the body—restricting and oppressing their conscious attendance and expression. In other words, when the conscious ego is identified with a particular function or group of functions, for example, the thinking function, and that function is in constant use, the feeling function is "out of contact" with consciousness (Papadopoulos, 1992, p. 50). For these women, who had been instructed to use their bodies as tools and machines, and to otherwise ignore them completely, the shadow lives "in the body" (Woodman, 1982, p. 86). That is, this splitting-off of the body and the feeling function from consciousness is common to women (and men) who identify with patriarchal culture. For example, Stromsted (2007) states that in

> patriarchal cultures the body has long been associated with 'baser instincts,' temptation, evil, and by default, the feminine. As a result, this vital, fundamental aspect of our existence has become split off from 'higher' spiritual values and cognitive processes, relegated to the shadows. (p. 206)

As both A. O. and B. K. learned through their experiences, when we attempt to "repress or suppress [feminine] . . . energy in our lives, she [the feminine] will often . . . manifest herself to us in an event in our everyday lives" (Leonard, 1993, p. 21), for example, in the arguments between A. O. and her boyfriend, and in B. K.'s thoughts and fantasies. "When we try to separate ourselves from her, we suffer the consequences. . . . She barges in upon our lives, defying logic, bringing chaos, usually just when we are trying to control our lives in a rational way" (Leonard, 1993, p. 20). That is, themes (like the "critical" voice that fueled A. O.'s arguments, and the sexual thoughts and fantasies that disturbed B. K.) emerge from, and draw

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[49] The term "splitting-off" refers to the disintegration of personality fragments (complexes) from "the conscious ego, together with a selected function from other components of the personality" (Stein, 1998a, p. 50; Papadopoulos, 1992, p. 50).

attention to, aspects of the psyche beckoning consciousness (Chodorow, 1991), despite

individual (ego) attempts to repress them. Woodman (1982) describes the effect of patriarchy on

women in a way that resonates with my own personal experiences, what I have observed in my

clinical training, as well as my experiences of the stories shared by the women who participated

in the creation of this thesis:

> We learn very early in life that any display of archaic or primitive feeling is unacceptable,
>
> and we also learn (unconsciously) that the way to control intense emotion is to allow as
>
> little air as possible to go below the neck. . . . When the breath of the spirit (the
>
> masculine) is not allowed to penetrate the matter of the body (the feminine), *conception*
>
> *is not possible*. Our society tends to reject the conscious body, the natural container for
>
> the divine breath; what it celebrates instead is a flawless machine whose icon is a cadaver
>
> in Vogue Magazine. (Woodman, 1982, p. 87)

However, the hegemonic masculine in patriarchy, reflected in heroic individuality, "faces

perhaps the most challenging evolutionary imperative of our time as it readies . . . for a renewed

inner relationship to the Mother Goddess's instinctual depths as 'source, goal and immanent

presence'" (Dennis, 2001, p. 99). In other words, in order to break free of this pattern of

dependence on masculine identification and fear of abandonment, it appears as though daughters

of the patriarchy, including A. O. and B. K., must turn inward to face the feminine, which had

been relegated to shadow and cast out from the conscious personality in the process of

identification with masculine and patriarchal ideals. The task of the heroine, or father's daughter,

is to acknowledge the "re-emergence of nature's [the feminine's] engulfing darkness as an active

player in the psyche"—one that serves to reconnect the conscious ego with the repressed

feminine (Dennis, 2001, p. 99).

Shadow formation. From a Jungian psychological perspective, humans are born with innate (archetypal) patterns or dispositions "to react, behave, and interact in certain typical and predictable ways" (Stein, 1998a, p. 53). These innate patterns are, from this perspective, understood as "inherited and not acquired"—belonging to each human being by virtue of being born human (p. 53-54). Yet, because of the influence of culture and typical group adhesion tendencies (such as pressure to conform to group norms), we are pressured to deny and push aside our innate dispositions so as to feel secure and not threatened—or threatening—within the group or groups to which we attempt to find belonging. As well, mothers, educators, media are not unified in their support of the alternative ways of being and so valuing—just as locating research in an animated paradigm seeks to do (Fidyk, 2016, personal communication). From this process of adaptation to group norms and the selective repression, exclusion or denial of aspects of one's personality that in one way or another appear to conflict with group norms and ideals, the shadow naturally develops in every young child. For example, as we "identify with ideal personality characteristics such as politeness and generosity, which are reinforced in our environments, we shape what W. Brugh Joy calls 'the New Year's Resolution Self'" (Zweig & Abrams, 1991, p. xvi). That is, there is a natural tendency to want to belong and fit-in with our social groups, perhaps because of the historical, evolutionary, and ever-present threat of being rejected from the group and left alone to fend for oneself (Tacey, 2012a, p. 39). For example, many women across the globe are explicitly targeted with extreme violence, imprisonment, and death when they express natural aspects of themselves, including hair, skin, independence, free-thinking, etc. (Khalil, 2015; Hafez, 2015; Morssy, 2015; Errazzouki, 2015; Labidi, 2015; Mehta, 2014; DeKeseredy, 2011; Golley & Al-Issa, 2007; Eileraas, 2007; Khader, 2007; Grace, 2007;

MacKinnon, 1998; Schneider, 1993; Caputi, 1993; Scully & Marolla, 2005; Dellinger & Williams, 2005; Martin, 2005).

Acknowledging the experiences of individuals who are often treated as peripheral or insignificant by the dominant patriarchal culture, including women as a class, those who "bluntly speak their minds or do not conform to group standards tend to be ostracized or marginalized" (Stein, 1998a, p. 54). Thus, in order to fit-in, or at times even to survive, women are quite literally (loudly and subtly) forced and coerced to "deny our true feelings and refrain from expressing them" (p. 45). This process of denying our true feelings and refraining from their expression, inherent at least to groups that are formed within a patriarchal context, lends to the formation and development of the personal shadow. Although, when living in a patriarchal society, supported via its infrastructure: education, health care, police, media, this strategy of denying and refraining from expressing one's true feelings benefits the individual especially throughout childhood and early adolescence where the individual is dependent on others for survival, this strategy represses the development of a sense of wholeness, or individuation, by the forced splitting off and cutting up of innate aspects of oneself. For example, self-reflection, solitude, and introspection, for many individuals, might be a crucial aspect of one's innate personality, (for example, INF, introverted, intuitive, feeling, types) though in a society that represses or denigrates solitary exploration and self-discovery, one struggles with the moral conflict of sacrificing self-connectivity and self-acceptance in favour of group inclusion. Afterall, North American or even Western culture privileges and so indoctrinates extroversion, thinking, and sensory perception. As types of consciousness, these are known in typological theory as E, T, S—whereby its opposite, or I, F, N, introversion, feeling, intuition, are less

valued and so fall into group or collective shadow—even scapegoated, that is, "made to take the blame for others or to suffer in their place" (Coleman, 1995, p. 104).

For the development of the personality—and crucial to the task of individuation (or becoming whole)—each of these aspects of self are required to be accepted and integrated into the conscious personality (Stein, 1998a, p. 175). This means accepting and expressing, rather than denying and repressing, one's true feelings. Yet within the persistent current patriarchal zeitgeist which insists that we conform—at least enough—to a priori group ideals, otherwise we are threatened exclusion, ostracism, and even in many cases, extreme violence and physical death, we often instinctively make the adjustments necessary for the sake of adaptation. Such pressures and threats—explicit and subtle—"play a role in forming our shadow selves, ultimately determining what is permitted expression and what is not" (Zweig & Abrams, 1991, p. xvii). Within patriarchal cultures, however, feminine consciousness (instinct, feeling, intuition, Eros, relatedness, and the body) is systematically excluded and commonly becomes the shadow. Making such adjustments for the sake of adaptation "creates a social mask, a 'persona,' that excludes essential parts of oneself" (Stein, 1998a, p. 45). That is, such adjustments restrict and confine what is considered to be appropriate, safe, valid, or worthwhile public expressions thereby reducing, limiting and confining ideas and awarenesses of the nature of being human and the fullness of each individual's creative potential, detaching individuals from their instincts, bodies, feelings, and abilities to relate.

Although there are clear benefits of conforming to the group, especially at an age where the individual is dependent on the acceptance of others for survival, and indeed a healthy part of ego differentiation (from childhood and parents) and development (Frankel,1998; Edinger, 1992; Woodman, 1985)**,** this strategy creates an internal conflict as the urge toward wholeness is ever-

present and continuously knocking at the door. Stated another way, an individual's psyche "wants to deny itself on the one hand [for the sake of belonging], but is forced to affirm itself on the other" (Stein, 1998a, p. 55) as this is its imperative task of individuation—meaningful and fulfilling, inner (soul) directed, living. From this perspective, without attendance, deep connection and expression of the wholeness of oneself—and soul—living is reduced to existence. That is, at the deepest level, "the imperative is to be whole . . . [thus, women will often struggle with a deep and relentless urge to rebel] against the strictures of society and culture if they too severely inhibit this innate drive toward wholeness" (Stein, 1998a, p. 54). For example, B. K. struggled with intense desires to rebel against the teachings of the Church and A. O. continues to struggle with her urge toward self-discovery which would require that she release her striving toward cultural ideals of standards of beauty, and success.

The "simultaneously creative/destructive force is something our rational minds [identified with patriarchal ideals] . . . try and block us from" (Harvey, 2003, p. 53). Under the influence of patriarchy, certain aspects of self are systematically denigrated, shamed and punished. Thus, many individuals from a very young age learn (and are taught implicitly and explicitly) to identify these aspects of themselves (consciously or unconsciously) and to push them away and out of consciousness as best they can—which, in psychological terms is referred to as repression.[50] Afterall, "[s]ugar and spice, and everything nice, [t]hat's what little girls are made of" (Kulkarni, 2010, p. 58)—thereby all else becomes rejected—until she sacrifices her identification unto the father and their patriarchal culture and confront the energy patterns of the feminine directly (Perera, 1981, p. 7-8).

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[50] Repression refers to the "suppression of psychic contents that are incompatible with the attitude of consciousness" (Sharp, 1991, "Repression").

The particular aspects of self that are denigrated and ostracized, and the degree to which different aspects are put under fire, might vary from place to place though common themes are apparent regardless of place. For example, within an area that is heavily influenced by religion, aspects of self, such as sensuality, sexuality, and creativity, might be heavily focused on as the target of repression, such as in the experience of B. K. who grew up in an environment where she was heavily influenced by the Catholic Church—another patriarchal institution and structure. Whereas, in areas that are more heavily influenced by particular industries such as the fashion industry and highlight monetary wealth as markers of success might place higher emphasis on extroverted sexuality, and career pursuits, while simultaneously denigrating introversion, self-reflection, and solitude, such as the environment described by A. O.. Regardless of the particularities, individuals at a very young age, implicitly and explicitly are given particular messages as to what aspects of self are considered valuable, worthy, valid and real—including boys and men who are also harmed (Murdock, 1990). For example, only in recent years are dolls available with skin, hair, and eye colour variation, and sexualized clothing targets children and youth at increasingly younger ages, without a similar emphasis on clothing that do not fit into that sexualized image. School systems within Canada and other patriarchal countries explicitly praise and test (standardized and otherwise) reason and logos as the valid epistemology, while intuitions, feelings, and hunches, are implicitly regarded as invalid ways of knowing. For instance, many Canadians can recall coming to the correct answer on a physics or math exam, though being penalized for not "showing one's work"—that is, describing the linear and logical process that must have been activated in order to receive full marks. By this grading system, intuition is not considered a real or valid way of knowing. While denigrating the act of turning inward (accessing intuition, feeling, felt sense) for guidance, or knowing, such cultures

emphasize the exclusive use of logic and reason such as through the scientific method, cultural norms, institutionalized religion, and privileged forms of research and publication (awards too). Children growing up in such cultures might naturally internalize their surrounding cultural expectations of knowing exclusively through logic and reasoning, such as was described in the stories of A. O. and B. K..

In the religious community to which B. K. belonged in her earlier years, masculine consciousness dominates and feminine consciousness is disregarded—even ostracized and outright penalized—as being the voice of the devil. Children are taught that following this voice would lead to dire consequences (e.g. an eternity in purgatory). For example, B. K.'s Church would have her take a stance of "abortion is wrong" or "gay marriage is wrong" based on linear and logical following of absolute ("black and white") rules that were presented as tenants of her religion, meanwhile her intuition and felt sense indicated to her that such a stance would not be integral to her relationship with self. Rather than acknowledging that those feelings, intuitions and reservations were in fact nudging her toward a valid source of knowledge. She was threatened for even entertaining those intimations as being as real as the knowledge derived from logical processes (as demonstrated again in schools via the scientific method). She was systematically taught to doubt her instincts, body, intuition, and felt sense, and deny these aspects of herself into the formation of her shadow. A. O.'s story is quite different though reflects the same pattern of masculine praise and feminine denigration. A. O.'s narrative reflected that she was taught from an early age that what mattered most was the appearance of success. Success (for a woman) in this context had nothing to do with knowing oneself, though it had to do with the achievement of marking certain check boxes (linear, categorized, isolated)— having a home, a husband, children, being outgoing, social and extroverted, and physically

conforming to an ideal of beauty that defines an attractive woman as tall and thin—values deemed appropriate by her surrounding Romanian culture and social norms. From early-on, A. O. lived by continuously seeking to "highlight" the more "advantageous" sides of herself that coincided with these culturally imposed ideals, to such a degree that upon realization that she has been living an almost completely extroverted and people-pleasing life she realizes she has not taken the time to get to know herself, which was not demonstrated, modeled, taught to her by her mother or others. When she was a young child, the potential of revealing aspects of herself that enjoyed creativity, solitude, intimate conversation, play (imaginary or otherwise), and introversion, might have been perceived as painful or dangerous, similar to being criticized for colouring outside the lines in an elementary art class. She noted that from an early age, everyone "loved" her, and particularly liked and praised her when she was "extroverted," "outgoing," and "good in school"—the check boxes of a successful "good girl." The one area that she could never fully impress others with, was her ability to conform to the ideal of "beauty." She was never tall or thin. She spent much of her adolescent and emerging adult years attempting to emulate that model of beauty as best she could, though to no avail, and this would feed into the manifestation of intense experiences of anger, betrayal, and destruction. From a depth psychological perspective this emergence of feelings of anger, betrayal and destruction can be seen as those aspects of self which had been delegated to the shadow, beckoning recognition and acknowledgement. That is, the "disowned self . . . constantly threatening to emerge" (Hendrix, 1991, p. 51-52).

        Emergence of the dark feminine in the first half of life. The contents of one's psyche (innate nature) that are repressed or denied into the realm of shadow, often emerge into conscious awareness when the psyche detects that there is a subject to which it can present itself

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(e.g. an ego strong enough to hold these contents in its awareness). Often, the emergence of shadow material beckons conscious integration and emerges during some sort of crisis. Depth psychological literature describes that after some event of "awakening," such as a crisis (e.g. a death, a loss, a divorce, a move, a significant change or disturbance in routine of some sort), a woman identified with the image of the father's daughter, such as those discussed in this study, often begins to find her voice or at least embarks on the long path of being able to do so (Reis, 1995; Perera, 1981; Seifer & Vieweg, 2009; Woodman, 1982; Woodman, 1985; Murdock, 1990; Leonard, 1982). Finding her own voice (i.e. which requires connecting to, acknowledging and expressing what one feels), however, is not necessarily linear, straight-forward or, in any way, easy. In addition, her external world may offer few, if any, role models, collective/cultural symbols, or alternate ways of being that point to the discovery of, or living by, one's own voice.

When a woman first senses the stirrings within her that demand her attention (for example, meanness, and jealousy and paranoid suspicion as described by A. O.; vengeful, violent, and guilt-inducing sexual thoughts and fantasies as described by B. K.), she might at first experience a sense of confusion, craziness, illness, or inherent evilness. The suppression of such stirrings wreak havoc on the women's attempts to control these uprising "inner voices" or "automatic thoughts" (Bradshaw, 1991, p. 291) (e.g. through the manifestation of depression, loneliness, anger, rage, guilt and betrayal). Yet, ironically this sense of being alien, evil, and crazy is precisely the result of not being mirrored in one's immediate environment, family, schooling, Church, or community. Without an authentic mirror, in the form of a caring adult, to simply hold and reflect the image of whom one is, makes an individual "feel crazy" (Leonard, 1993, p. 20) and often "leads to depression" (Woodman, 1982, p. 87), paralleling the allopathic medical model which influences health care, psychiatry, counselling, and inadvertently,

schooling. This pattern of experiencing aspects of oneself as evil, or otherwise inhuman, demonic or unnatural, is a result of "cultural shaping" (Fitzgerald, 2011, p. 19). Yet, those same aspects of self continue, within the first half of life, to make its way into conscious awareness and demand attention from the ego to which it presents. That is, "nature works to completion" such that these aspects of self continue to push their way into consciousness regardless of cultural restrictions or demands. Yet this process is struggle-laden in large part because "[cultural] symbols do not contain the totality of the inner life" (Fitzgerald, 2011, p. 19), thereby restricting the acceptance of particular aspects of human nature—namely, those aspects that resonate with the image of the dark feminine. Because there often are not cultural representations (in schools, family, media, religious institutions, etc.) of acceptance of these natural and organic aspects of self, the onus falls to the individual woman to navigate this struggle. For example, American psychotherapist and author, Rachel Fitzgerald (2011) describes that within patriarchal culture, "the female body is the locus of shame and a political symbol of the irrational and untamed," a narrative that also resounds in the stories of A. O. and B. K. Fitzgerald (2011) further states that the "misogyny and objectification of women in these [cultures] . . . can only be challenged by women's own experiences of generativity" (p. 20). For example, A. O. and B. K. found that—without access to trusted elders, or rituals in which her internal experiences could be held and witnessed—they were only able to relieve themselves of their own internalized oppressor through expressing her own experiences of generativity—A. O. through artwork and B. K. through physical appearance.

Both A. O. and B. K. changed their ways of being in accordance with their own experiences of generativity. Jung describes generativity as the psychological "place where the germ of unity is growing within . . . [an individual], the place of creative birth, which is the

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deepest cause of all the rifts and schisms on the surface" (Jung & Sabini, 2002, p. 183). This

"germ of unity" (i.e. what brings about the experience of generativity: procreativity, productivity

and creativity (Erikson & Erikson, 1997; Bradley, 1997; Slater 2003)) that Jung describes, is

"born in the darkness, behind . . . aimless confusion" (Jung & Sabini, 2002, p. 183). This

description is resonant with the stories of A. O. and B. K. who described their experiences of

generativity following their journeys through darkness, disorientation, isolation, and what is

termed "descent,"[51] or the "night sea journey" (Perera, 1981; Sharp, 1991; Fidyk, 2016). That is,

in the process of undergoing psychological maturation, individuals coming into adulthood often

face a "major conflict," that has been described in personality development literature as the

conflict of "leader and followership versus authority confusion," and "generativity versus

stagnation," and as an initiation into womanhood in depth psychological literature (Slater, 2003;

Bradley, 1997; Erikson & Erikson, 1997; Perera, 1981; Reis, 1995; Murdock, 1990). This

"conflict" or experience of initiation into womanhood during emerging adulthood can be seen as

a "crisis" (for example, an anxiety, a depression) which Jung describes "is a medical expression

which always tells us that the sickness [or ego identification] has reached a dangerous climax"

(Jung & Sabini, 2002, p. 182). In the process of confronting this "conflict" or "crisis," the

woman must realize that many of things she sought are unnecessary to a happy life. That is,

during this time one realizes that trying to live

> like one's successful neighbor is not following the essentially different dictates,
>
> possibly, of a widely different underlying personality which a person may possess
>
> and yet consciously try to rid . . . [herself] of, the conflict always resulting in some
>
> form, sooner or later, of a neurosis, a sickness, or insanity. (Jung & Sabini, 2002, p.

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[51] Murdock (1990) describes the experience of descent as "filled with confusion and grief, alienation and disillusion, rage and despair" (p. 88).

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For example, A. O. described that she is beginning to see herself as "beautiful" and "valuable" regardless of the dictates and definitions based on the opinions of others or her culture. B. K. described that she has come to a place of not caring what others think of her and that she now dresses for herself as an expression of who she is. Both women, however, described that their journeys have been difficult and that coming to a place of being okay with themselves regardless of cultural pressures has been confusing, challenging, and isolating. They both described having had to figure out their journeys on their own without trusted others to confide in, who prepared them, or guided them through their journey of self-discovery. Without culturally established rituals and symbols, or trusted and caring adult figures, to mirror the experiences of discovering and accepting aspects of one's personality that had been banished from consciousness, a woman must find her own ways of cultivating and tending the "transformative fire" within her (Woodman, 1982, p. 31). Submitting to this sense of generativity, the germ of unity, or transformative fire, "allows the old life to be burned away and emerges a new person" like the narratives of both A. O. and B. K., who moved from rigid father's daughters to discovering and accepting themselves as creative women with unique and intrinsically valuable personalities (p. 31).

A woman who is tasked with finding her own voice often struggles with facing the truth of the ways in which the patriarchy affects her and discerning her own voice from what she has internalized from the culture around her. That is, when a woman begins to awaken and "meets the culture of patriarchy head on" realizing that what has been imposed on her is not her, she "works to distinguish between her culturally defined and constructed self and her self-defined authenticity" (Reis, 1995, p. 36). This task is the beginning of what is referred to as the

"heroine's search for identity" (Murdock, 1990, p. 4) and marks a crucial "initiation process" (Murdock, 1990, p. 8) along a woman's journey toward living a soul- or inner-directed life. This process is one which is described as requiring "a sacrifice of our identity as spiritual daughters of the patriarchy and a descent into the spirit of the goddess [i.e. the feminine, which] . . . has been dormant in the underworld—in exile for five thousand years" (Perera, 1981, p. 8). For example, following her parents' divorce, A. O. experienced an eruption of the power of her repressed shadow. Though, like "the fathers' eternally maiden daughters" (Perera, 1981, p. 78), she was not yet able to bear the pain of her own renewal, and opted to push her erupting feelings "into the back of [her] . . . mind," and pour herself into her work. This latter push can be seen as an attempt of A. O.'s conscious ego to maintain its identity and relative psychological position, further repressing her feelings into the unconscious. That is, at the time of this initial disruption, A. O. became somewhat conscious of the futility of living in such a way as to appease her inner and outer masculine,[52] for example by focusing her efforts nearly entirely on dressing "advantageously," being outgoing and social, and pursuing academia. Though, not yet able to hold the intensity of the emotions bound up in the erupting feminine shadow that were beckoning her attention from within the unconscious, she continued along in a state of limbo where the internal struggle and challenge to confront her shadowed feminine was numbed, perhaps so that she could build sufficient ego strength in order to face the erupting feminine again at a later time.

The erupting feminine shadow is indeed difficult to endure. Perera (1981) describes the erupting feminine as "loathsome"; "she is not a beautiful maid, daughter of the fathers, but ugly,

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[52] In Jungian psychology, the feminine and masculine are structures of consciousness (archetypal patterns) that are present in men, women, and neither, not bound to gender (Papadopoulos, 1992, p. 185). Furthermore, the process of individuation can be read through analyzing the self's manifestation through interior psychological phenomena as well as through the outward events of a person's life, such as interpersonal relationships (Frankel, 1998, p. 116).

selfish, ruthless, willing to be very negative, willing not to care" (p. 78). This description of the birth of the feminine shadow into consciousness is resonant of A. O.'s descriptions of the experiences she endured immediately following her parents' divorce, and again three years after moving to Canada, and three months before the start of the interview process she participated in for this research. This description is also resonant of B. K.'s description of her experiences. B. K. too experienced an eruption of what I call feminine power following the sexual assault in the Philippines, and again when she moved to Canada shortly after. Following the assault, B. K. took a similar approach as A. O. by attempting to "move on" and not think about the feelings that came up around the reality of the attack. Both A. O. and B. K. felt as though they did not have access to the supports that they needed to sufficiently handle the erupting emotions, so both attempted to push them away and "move on"—that is, continue to "do things right" (Perera, 1981, p. 78) and avoid the pain of their own renewal. Following her move to Canada, B. K. again experienced an eruption of negativity and difficult emotions. Again, she struggled with ways to deal with them, though instead of moving away from her emotions, as she did following the assault, this time, she allowed herself to change. While again noteworthy, their move to Canada signified a move away from their original places and to an unknown land, an external move paralleling internal change—highlighted here, but out of the scope of this study.

This journey of finding and expressing one's true feelings—i.e. the "quest for self and voice" (Belenky, Clinchy, Goldberger, & Tarule, 1997, p. 133)—breaking out from a pre-existing state of identification with patriarchal ideals, necessarily includes a time of descent. For example, choosing to stay with the uncomfortable negative feelings that erupted in her consciousness, B. K.—following her move to Canada—endured a lengthy period of descent that although difficult to endure, facilitated her process of renewal and finding a sense of "authentic"

and "unique voice"—"a centered self" (Belenky et al., 1997, p. 134). Consistent with the experiences of A. O. and B. K. as outlined in their narratives, this period of descent is described as involving a "seemingly endless period of wandering, grief, and rage . . . and for many it may involve a time of voluntary isolation—a period of darkness and silence" (Murdock, 1990, p. 8). This is a time characterized by a "deep, personal, inward journey [of] . . . wandering into the wilderness, a period of feeling lost and disconnected from others, a time of alienation and isolation" (Leonard, 1993, p. 18-19). In other words, women withdraw so to tend to their own change, struggle with feelings of confusion, disorientation, and aloneness.

Enduring the experience of descent is both painful and renewing. It involves the experience of death as well as rebirth; the two go hand-in-hand—"[birth] is the death of life we have known; death is the birth of life we have yet to live" (Woodman, 1985, p. 14). Death here is psychological—it is an end to (or at least a lessening of) ego-driven life. That is, a death of the patriarchy-identified-ego must be endured in order for a reconfiguration and rebirth of the personality to take place—one that incorporates emerging aspects of one's personal shadow—a process that inherently includes enduring these difficult experiences (Hauke, 2000; Wehr, 1988; Wolkstein & Kramer, 1983; Reis, 1995; Perera, 1981). For example, during this time of descent—which persisted for several years and included emotions such as rage, anger, depression, aloneness, sloth, and suicidality—B. K. gradually began to live in a way that incorporated her subjective feelings and internal authority rather than strictly and exclusively following and internally enforcing external authorities. That is, she stopped chemically treating her hair and dressing in ways that external authority figures (i.e. her aunt) dictated in effort to make her "more attractive." She engaged in romantic and sexual relationship despite the strict guidelines outlined by the authority of the Catholic Church and the wishes of her mother and

step-father. Further, she followed her internal guidance that led her to live and study in Edmonton despite her the attempted imposed authority and wishes of her mother. During a time of descent following her parents' divorce, A. O. also stopped dressing for the eyes of her inner and outer (in the form of partners or father) masculine; she ceased her academic pursuit; and, she resisted social events and the development of new relationships. A. O. turned her efforts entirely toward her volunteer work—helping kids with cancer—without focus on the pursuit of a career. She also described feelings of darkness, "anger," confusion, grief, and being "alone," though she emphasized that at this time she was not able to face those feelings directly, as described above.

Eventually, and following this initiatory descent in which she was unable to endure the pain of her own renewal, or reconfiguration as someone other than the image or idea with which she was identified, A. O. discovered that she had seemingly spontaneously become filled with an urge to dress "nicely," "elegantly,"—that is, "advantageously" to the eye of her inner and outer masculine—once again. Caught again in this way of living within the confines of patriarchy, she met her current boyfriend, moved to Canada, enrolled in higher education and pursued a career. She found herself working toward a life of "success"—that is, "success" as defined by external authorities and patriarchy.[53] For example, "being 'the good woman' or 'the good student' or 'the successful woman who has made it in a man's world'" (Belenky et al., 1997, p. 134) are common definitions of "success," though are based on a masculine model—one that does not "satisfy the need to be a whole person" (Murdock, 1990, p. 8). That is, although A. O. had hoped that becoming more "successful" in this way (i.e. financially, academically, and in monogamous,

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[53] Success defined by external measures related to "status," economic earnings, physical appearance, persona, are "ultimately dissatisfying and fragmenting. Full success calls forth our deepest sense of integrity and our capacity to make deliberate and meaningful choices of values" (Hall, 1990, p. 88). That is, it can be said that from a depth psychological perspective, "success" reflects a living commitment to the integration of different aspects of self.

heterosexual relationship), and moving to Canada to do so, would lead her to a sense of liberation and wholeness, A. O. once again found herself struggling with the choice of whether to hold on to her culturally-defined image of "success" or to surrender to the descent and venture inward (to allow her attention to be focused on her own bodily sensations, feelings, thoughts, intuitions, instincts) to discover what lurks beneath her surface (aspects of her personality that she had excluded or denied from conscious awareness) and which threatens to change her way of being. During the interviews for this study, A. O. voiced her awareness of this time being one of a quest for identity, what she described as a time of self-discovery and "figuring out" her goals and what she actually likes and wants. She is willing to discover her own feelings, images, and her own voice, despite their cost.

During her quest to discover her own voice, B. K. also struggled with discovering and facing the differences between her culturally-defined image and her self-defined authenticity. She described her struggle and this quest as a time of attempting to answer the question "who am I?" When she met her boyfriend, she struggled with her culturally-defined image which forbade her from acting upon sexual urges and ideas, and her self-defined authenticity which whispered to her to consider them and act upon them. Even though she acted on her feelings, she continued to live in a place of internal struggle, marked with feelings of intense guilt. The difficulty of this struggle must not be undermined. That is, the "courage, vision, will, determination, and power necessary to name one's experience and say what one thinks, does not come as a right or a given for women as a class" (Reis, 1995, p. 31). In depth psychological language, the patriarchy has real effects on the psychological development of all individuals, though these effects differ between men and women in significant ways.

Common to this journey of living a "self"-directed, or soul-informed, life is the experience of rage—particularly during, though not limited to, marked periods of descent (Reis, 1995; Murdock, 1990; Miller, 1997; Frankel, 1998; Leonard, 1982). Women's personal and internalized images of their fathers, mirror their experiences and views of the patriarchy. B. K.'s personal father was not there to teach, guide, or protect her, and her substitute father (the Father as portrayed by the Catholic Church) enforced her dependence on "His" rules. A. O.'s personal father, as well, in her experience, cheated her, hid from her, and abandoned her. From a depth psychological perspective, it appears as though both women experienced rage resulting from negative relations to the father. Literature on the psychological development of women within patriarchy describes that in situations where a woman's father has "abandoned her, not protected her, mistreated her, abused her, made her dependent on him, withheld approval, or merely hidden himself from her," she will struggle with issues around "mistrust, dependency, lack of ambition, inability to initiate, [and/or] problems with intimacy" (Reis, 1995, p. 21; Leonard, 1982; Woodman, 1982; Woodman, 1985). Like A. O. and B. K., when the rage of wounded daughters is not consciously integrated, they become women who often struggle with "suicidal tendencies," "obsessive guilt . . . like beating oneself incessantly," and they tend to hide their rage under "a pleasing persona" (Leonard, 1982, p. 120), one that, in keeping with the patriarchy-identified-ego, subsumes the female under the male (Reis, 1995, p. 29). Meanwhile, it is not uncommon for the same women to feel simultaneously "alienated from themselves and cheated," which is reflected in the narratives of both A. O. and B. K. who expressed a need to discover who they are, their likes and dislikes, despite and beyond their culturally-defined personas (Leonard, 1982, p. 128; Woodman, 1985; Hauke, 2000).

The rage experienced by women waking up to being fathers' daughters stems from repressed pain endured and denied since early childhood and lack of connection to the feminine—including their mothers, who are lost literally and symbolically when daughters turn to their fathers for the only source of approval/acknowledgement. This pain often continues to endure and create suffering in women's relationships, that is, until and "unless she learns that the awareness of old feelings is not deadly but liberating" (Miller, 1997, p. 3). Enduring descent is an "introversion" (Perera, 1981, p. 45). Thus, it makes sense to consider the typological impact on this movement as well. One must be willing to turn inward (to pay attention to one's own feelings, thoughts, bodily sensations, intuitions, instincts, dreams and withdraw from external arousal, support, activity) to directly confront the rage and difficult experiences that emerge and draw the subject downward. The transforming woman must surrender to being the feeling and experiencing witness to what was repressed; she must "go below her adherence to ideals [and] . . . offer herself as a sacrifice to suffer the dismembering dissolution of her own old identity" (Perera, 1981, p. 52-53). Willingness to confront this pain and rage, is paradoxically the way through to a liberated and renewed sense of self, reflected in her outward persona as well as in all of her relationships. In this way, rage "can release the wounded woman . . . redeeming the father and transforming the feminine" (Leonard, 1982, p. 117). That is, the "light" aspects of the feminine archetype (mother) are privileged in patriarchal culture, yet both "light" (birth, growth) and "dark" (death, decay) aspects of the archetype are necessary for the health and well-being of everyone. Cast as shadow, projections or reflections of the "dark" trigger defensive reactions— "overwhelmed by fear, . . . we try to assassinate her in ourselves or in others" (Leonard, 1993, p. 19). This attempted "assassination" manifests, for example, as depression, despair, alienation, rage, destruction (acting out). However, by "befriending" the "dark" side of the feminine

archetype, her energy is transformed from "madness," (depression, rage, destruction), and the "innate assertive strength [of the feminine archetype] that is nonaggressive, nonmartial in quality," can be redeemed (Leonard, 1993, p. 17). For example, Erich Neumann (1994) describes that

> the mystery of the marriage of death [such as the marriage of Persephone and Hades, the god of the Underworld] expresses the transformative character of the feminine as manifested in the experience of growing from girlhood to womanhood [within patriarchal culture]. Rape, victimization, downfall as a girl, death, and sacrifice stand at the center of these events. (p. 74)

Taken further, women tasked with the integration of dark feminine aspects of the personality such as rage, betrayal, and grief, "must descend into a kind of chaos in order to give new and vital expression to their creative experience" (Leonard, 1993, p. 18). Woodman (1985) describes that as the ego "establishes its own feminine standpoint, the woman's creative masculinity is freed from the father. The two processes run in parallel" (p. 135-136). Grounded in the natural instincts (the feminine) "penetrated by the positive masculine, its energies are released to flow into life with a constant flow of new hope, new faith, new dimensions of love" (Woodman, 1982, p. 15-16). This means that as a woman begins to face her repressed feminine, becomes more conscious of her own feelings, intuitions, instincts, sensations, dreams—she simultaneously frees herself from the domineering negative image of the masculine. This is no easy task. With a renewed—positive, and supportive—masculine image, she becomes more able to creatively deliver (express) her experiences of reclaiming the feminine aspects of her personality. Through meeting the repressed feminine in her descent, consciously acknowledging and taking in her

experiences, the heroine re-emerges from the Underworld renewed with these elements of the dark feminine integrated into her entire being—sense of self and outward persona.

In the narratives of the participants, A. O., at the time of the interviews for this research, appeared as though she was teetering on the edge of this conscious decision. She had come face-to-face with her emerging feminine shadow which she described as monstrous and Medusa-like with feelings of "rage," "jealousy," depression and being "alone." That is, "only an act of conscious, willing surrender can turn that poisonous side of the dark goddess [e.g. rage, destruction, jealousy, depression] into life" (Perera, 1981, p. 27). Renewal of the personality thus requires that one willingly turns toward and surrenders to the intense feelings and experiences that emerge from the Underworld (the unconscious).

At some point, either gradually or quite suddenly, during the experience of descent and confronting emergent shadow material, the personality changes. For example, upon entering university in Canada, B. K. experienced a stark moment of awakening while reading the story of Gilgamesh. She explained that relating with this story provided her with the support, awareness, strength, and courage that enabled her to take the conscious leap that would begin to liberate her. That is, seeing a story of the Bible—which had ruled her way of being—reflected in another story—one that predated the existence of the Bible—gave her the courage to surrender to her internal experiences and face her repressed feminine nature or her instincts, feelings, bodily sensations, and intuitions, head-on. From this moment of insight and awakening, she suddenly moved from a place of living under threat and vigilance of an external authority (the Catholic idea of "God") to being free of the guilt that followed her from making decisions informed by her body, feeling, and her own internal wisdom. At some point, a woman along this journey toward wholeness, "will have to consciously choose" (Murdock, 1990, p. 8) to abandon her old

ways of knowing (for example, knowing through "received knowledge" (Belenky et al., 1997, p. 134) from external authorities) and venture into a wild place where she lives by her own creative authority (Reis, 1995; Leonard, 1993). This choice is one of becoming conscious to subjective knowledge and incorporating knowledge gained from internal experiences as truth.

Relinquishing the rules of patriarchy by incorporating subjective knowledge as truth empowers a woman to make decisions for herself. In this place of acknowledging her internal authority, "she has no guidelines telling her how to act or how to feel," (Murdock, 1990, p. 8). The experience is that of crossing a threshold—a liminal space of betwixt and between and if crossed, there is no return. The freedom of authority and ways of knowing that arise from the choice to cross this threshold can be at once both incredibly liberating and terrifying. Although a woman's choice to cross this threshold "may come out of desperation, [for example, out of desperation to find a way to release oneself from the poisonous effects of the emerging shadow not yet integrated, as is reflected in the narrative of A. O.] . . . it is always an act of courage" (Reis, 1995, p. 36). This journey of chaotic descent, where the ego-ideal and self-image crumbles and dark feminine/shadow aspects of the personality are confronted and integrated, yields access to a "wisdom higher than worldly knowledge . . . and transforms our personality so we can be [more] at one with all creation" (Leonard, 1993, p. 19). The wisdom that comes from acknowledging the truth and knowing within one's own subjective experience brings one closer to who one is. That is, this "[feminine] wisdom . . . accepts what *is*: 'This is who I am. I am not asking for your approval. I do not have to justify my existence. I want to know and be known for whom I am'" (Woodman, 1985, p. 135). Accessing this source of wisdom—whose "being is always in the becoming" (Woodman, 1982, p. 72)—is an invitation to the development of greater intimacy with oneself as well as with others.

Upon crossing this threshold into acknowledging subjective ways of knowing, women tend to discover an urge to find their community of sisters, other women who have crossed, and to encourage others to do so. Though they will continue to encounter conflict throughout their lives, especially as they continue to live amongst patriarchal environments, they often "leave patriarchal thought behind and get busy giving symbolic weight to female consciousness[—] . . . helping the silent speak" (Reis, 1995, p. 36). For B. K. this shift is apparent in her enthusiasm about wanting to "shake" other women and tell them that they can "do it too" (i.e. liberate themselves and express themselves as they want to—guided not by any convention, social norms or standards, but by their own internal authority). A. O. envisions this possibility in the not-so-distant-future though acknowledges that at present she is "not there yet." Even though A. O. is physically older than B. K., this process is not linear and is certainly not identical from person to person. Leonard (1993) explains that each woman individually must endure and venture through "her own metamorphosis, her own madness in her own way, and getting through it combines struggle, surrender, and a commitment to endure with belief in the process as one that will ultimately yield miracles" (p. xviii). Likewise, this urge to find a community of sisters and to encourage other to cross this threshold into acknowledging subjective ways of knowing—particularly those who work within mental health care and related professions—is a vital part of the impetus to this research.

The effects of patriarchy on the process of shadow integration. The journey of individuation is the journey of becoming more whole which requires separating from the collective—its values, images, and narratives. This process requires that the individual (over time) willingly and consciously acknowledge all aspects of self rising into consciousness as real, valid, and worthy of attending—including the shadow. That is, "integration of the shadow . . . is

an integral part of the individuation process in Jungian psychology" (Frankel, 1998, p. 138).

Though, from within the context of patriarchy, this task of integrating all parts of oneself into the unhidden personality can be very difficult as patriarchal values do not easily allow, permit, recognize or accept particular aspects of self that appear to challenge cultural norms—especially for women and those not ascribing to privileged norms or images. For example, "[modes] of expression and being that are . . . unconventional and therefore potentially creative are often disparaged by patriarchal cultures, and when women try to live them, they are often labeled crazy or eccentric" (Leonard, 1993, p. xvii). Of even greater risk or concern is that large patriarchal groups can "become unruly and dangerous mobs" (Colman, 1995, p. 66), even within academe accreditation, and peer-reviewed scholarship presenting real challenges and dangers to those who embark on quests of self-discovery and expressing one's own voice. This danger highlights the importance of locating this research in an animated paradigm which "legitimately" honours and values the unconscious, feeling, intuition, the body, Eros and the symbolic. Open expressions of one's personality or aspects of self that do not fall neatly into patriarchy-approved modes of being, such as expressions of sexuality, death, and creativity, although necessary for the purposes of self-acceptance and individuation, are actively resisted and oppressed by patriarchal groups. Colman (1995) insists that there "is no such thing as a painless or safe way to deny the group" (p. 5), though depth psychological literature acknowledges that "without integrating our shadow, we cannot be whole" (Bradshaw, 1991, p. 291), which is the imperative task inherent to the individuating human, becoming a person (Jung, 1989). During the first half of life the ego forms, then strengthens and becomes more capable of acknowledging the contents of psyche. The individual struggles between two ways of being in the world: 'safely' participating with group norms yet denying aspects of self that are emerging into awareness with

an ever-greater sense of urgency, and disengaging with many of society's norms and instead

being directed "by a newly emerging inner authority" (Colman, 1995, p. 3).

During the stage of emerging adulthood, it appears as though once the ego becomes

strong enough to face the contents of its shadow, the individual is challenged to dialogue with,

hold, and integrate the contents of her shadow into her personality, necessarily changing the

nature of her way of being. From a place of conformity with internalized group norms (e.g.

working toward an ideal image of a "child of 'God,'" or an ideal image of "beauty" or "success)

to being in a way that is guided by one's creative inner authority, women developing a more

conscious relationship with the feminine do this as a necessity of individuation "in order to

fashion one's own ethical framework, [and] in order to be true to oneself" (Colman, 1995, p. 5).

Again, for some of us, a parallel task exists within the patriarchal structure of higher learning as

well. Thus, shifting toward a more conscious relationship with shadowed aspects of self (i.e.

developing a more conscious relationship with the feminine—which is the shadow of patriarchy-

identified cultures and individuals) the "'being' justifies itself, rather than what being is" (Beebe,

1992, p. 35).

Shadow integration requires a striking degree of courage (Jung, 1989; Murdock, 1990;

Keller, 1986; Leonard, 1982; Fidyk, 2011). For B. K., expressing her voice included risking

negative consequences and exclusion from her parental figures, religious peers, and threat of

eternal damnation from "God" or the Church. For A. O., finding and expressing her voice

potentially includes the risk of losing external praise and cultural approval. If one has not

developed an internal system of support, this expression in itself will be threatening, even

anxiety provoking, and may require several attempts. For both, finding and expressing their

voice risked/s their pre-established ways of being in the world. Yet, apparent from their

persistence in pursuing the discovery and expression of their real feelings and voice, the urge toward integration is strong enough that they risk what they risk in order to maintain integrity within their individual relationships with self, delve deeper into their personal quests, and continue their journeys of individuation.

The urge toward shadow integration and the courage that this process requires, is elicited through the urge toward becoming more authentic and integrated. This urge toward individuation is a function of one's relationship to self and reflects the ethical obligation to act in a way that upholds this relationship. This courage connotes "an integrity of radical inclusion" of all aspects of self, such as rage, sensuality, and depression (Keller, 1986, p. 228; Zweig & Wolf, 1997, p. 17). That is, exclusion of any part of the self that is attempting to emerge or erupt into consciousness, yet is denied by the ego to which it is presented, results in lash-back. For example, the rage and depression that manifested for both B. K. and A. O. are aspects not welcomed by their cultures, families, communities, schools, or Church. The self is an entity to which the ego relates (Jung, 1959, p. 3). In Jungian psychology, the goal of individuation can also be called "reconciliation with the Self" where one listens to the voice of the shadow, bodily sensations, feelings, and intuitions, and integrates their subjective ways of knowing into their conscious personality (Zweig & Wolf, 1997, p. 16, capitalization of "Self" in original). That is, the personality as a total phenomenon "does not coincide with the ego, that is, the conscious personality, but forms an entity which has to be distinguished from the ego" (Jung, 1959, p. 5). Though as an individual's ego forms and strengthens and becomes more capable of hearing the voice of the self (turns inward, attends to sensations in the body, felt sense, intuitions, dreams) and learns "to obey it, one walks and talks with authenticity," one becomes real (Zweig & Wolf, 1997, p. 16). Stated another way, shadow material—aspects of the self, or the real personality as

a total phenomenon—erupt into consciousness and thereby request acknowledgement and integration into the conscious personality. Yet, when there is a misstep in the ego's response to the self and the self's requests for inclusion and acknowledgement (for example, through defenses like denial and repression of shadow material), the self responds in ways that are typical to feelings of violation—including rage and depression (Beebe, 1992, p. 19). In order to amend the relationship between the ego and emerging self, the needs of the self to be acknowledged and included (i.e. of the integration of the shadow) must be appropriately responded to. That is, a "literal violation . . . demands concrete response" (Beebe, 1992, p. 19). The particular way of "appropriately" responding is idiosyncratic to the unique relationship between that ego and self, and so internal wisdom—subjective ways of knowing—must be incorporated in determining the appropriate way in which the individual can amend the violation. Through the integration of inner images, aspects of the self, into a woman's consciousness, she is offered a more secure yet fluid "sense of self and a more complete personality, less subject to the influence and pressure of patriarchal society" (Hauke, 2000, p. 125). For example, in her confrontation with what A. O. called the "negative, critical" voice of a raging, untrusting, and depressed inner figure, she began to work through her integration of this voice into her personality by submitting to the call within her to spend more time alone and to create her own artwork. Through complying with her internal request for solitude and creativity, A. O. began to find "value" and worth in aspects of herself that she had until then "hated" being alone with. B. K. also found that through her confrontation with the internal voice within her that told her that abortion, homosexuality, nudity, and sexuality, are not inherently "wrong," she was able to begin to embrace the "wild" aspects of her personality that she had until then attempted to deny and repress through prayer and religious devotion.

Inherent to the process of shadow integration is the acknowledgement, acceptance, and expression of the shadow material which presents itself to the conscious ego—however unattractive the truth of that material might seem. Frankel (1998) explains that the process of shadow integration

> begins by recognizing the presence and reality of . . . aspects of the personality which have an autonomous emotional power and can potentially overwhelm and dominate the ego. The encounter with shadow brings us face-to-face with our potential to act destructively toward ourselves and others. (p. 138)

Amending the violation of excluded, denied or repressed parts of self from consciousness (i.e. integrating shadowed aspects of self into consciousness) is like "facing down a bully" (Beebe, 1992, p. 35), yet can be "as simple as expressing one's anger or just confronting a parent or a lover, a friend or a boss—telling them how you feel and what you need" (Leonard, 1993, p. 20). Beebe (1992) describes this process of shadow integration as an "ethical confrontation with the unconscious . . . as one might sit down and have a frank talk with a friend" (p. 35). Although this process might appear to contradict relatedness to others—a function of feminine consciousness—by resisting and challenging conformity to group norms, the individuant resists conforming with the group out of ethical obligation—a sense of integrity—to the individual's relationship with self. Thus, being in a way that is informed by the obligations of one's relationship with self is not a function of individualism—or "hedonistic" as B. K. noted—though is a painful and difficult act of standing up to one's shadow—a confrontation. That is, although individuation "'cuts one off from personal conformity' . . . [it] differs from individualism in that the former deviates from collective norms but retains respect for them, while the latter eschews them entirely" (Sharp, 1991, "Individuation").

Dark feminine integration requires expression. The feminine archetype can be glimpsed through "experiences of presence, process, paradox, embodied soul, thinking with the heart, receptivity, and resonance" (Woodman & Mellick, 2000, p. 144). The feminine archetype is equally positive and negative, light and dark—both energies from it manifest images, symbols, entities, that represent one polarity or both. For example, within Christianity, the Virgin Mary reflects the light side of the feminine archetype (birth, growth, nurturance), yet Christian mythology lacks images that reflect the dark side of the feminine (death, decay, destruction), thus fallen into collective unconscious. The dark feminine is "the side of the feminine archetype that cannot, nor does it even necessarily desire to, fit into the existing cultural structures" (Gustafson, 2003, p. xv). The dark feminine is not easily defined, though the dark (or "negative") side of the feminine archetype can be gleaned through symbols, dreams, myths, and images—for example, Lilith (Figure C12), Kali (Figure C21), the Black Madonna (Figure C17), and Morrigan (Figure C40). Within patriarchal cultures, however, the dark side of the feminine is often particularly excluded and when it does appear it is only in its "negative" forms/manifestations (Papadopoulos, 2006, p. 274; Gustafson, 2003, p. xv-xvi).

Sacrifices to women's conscious personalities are made in the development of women's egos ("I") during childhood in order to fit into patriarchal culture. Yet in this process of ego formation, in a culture that excludes the feminine, and what has been called "feminine ways of knowing" (Belenkey et al., 1997), what women often sacrifice is "the right to our own feelings, and the right to take up conscious residence in our own body—with love" (Murdock, & Mellick, 2000, p. 16). For example, in their childhoods and adolescences, both A. O. and B. K. developed their conscious personalities with the exclusion of archetypal elements of their personalities resonant with the images of Durga (Figure C25) and Medusa (Figure C10). Although their

personae were adaptive for them throughout those years, both women began to confront those dark feminine images of their personalities in their years of emerging adulthood. They are not alone, many women do within societies based on the legacy of Western Enlightenment.[54]

Although both A. O. and B. K. described their conscious encounters with the dark feminine in their early years of emerging adulthood, they each struggled with integrating those experiences and without mothers or "sisters" who embodied and so could model and support other of being and becoming. For example, when A. O. was confronted with feelings of deep sadness, anger, rage, and betrayal, following her parent's divorce she took on more work and attempted to distract herself from it. Likewise, when B. K. was confronted with feelings of violation, rage, and aloneness, following the sexual assault she experienced in her late teens she "pushed it away," and attempted to forget about it. However, as Woodman and Mellick (2000) describe of women who attempt to deny their real feelings from conscious awareness, "often this self-betrayal . . . reemerges through an addiction" (p. 16). This addiction can be to power, perfectionism (as mother, Barbie body, "successful" in business or school), alcoholism, drugs, self-harming. For A. O., it manifested as an addiction to striving to achieve a specific ideal of beauty and ideals of success in her family; for B. K., it manifested as an addiction to upholding her religious beliefs. For A. O. and B. K., to integrate the dark side of the feminine archetype within their conscious personalities, they found their own unique ways of expressing those intimate encounters with the dark feminine, incorporating their awareness of these aspects of their real personalities through their outward personae. That is, dark feminine energy, which often manifests as "rage, revenge, and isolation," will not disappear on its own, yet "needs

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[54] The Western Enlightenment was a philosophical movement centered on "reason and scientific rationalism" (Zafirovski, 2011, p. 125). The "basic forms of modernity that emerged out of the Western Enlightenment embodied in modern science, capitalism, and the nation-state are all organized around controlling nature, knowledge, and people" (Jacques, 2015, p. 7).

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expression" (Kamerling, 2003, p. 109). Though based on the stories and experiences of A. O. and B. K., it appears as though developing a network of support is crucial to the development of a strong enough ego that can hold, dialogue with, and integrate through conscious expression, the uprising feminine energy of their emerging shadows. So in conclusion, implications of this "uncovering" of dark feminine energy requires supportive societal structures, including but not limited to family, education (and higher education), counselling.

At the time of the interviews for this study, A. O. was grappling with the idea of letting go of the image she had all her life aspired to be. She was identified with an image of "daddy's girl" who was never "good enough." The "daddy's girl" image she spoke of wants to be praised, desired, and "loved" by everyone around her (the object of desire),[55] yet knowing that she so drastically did not fit the culturally imposed features of this image, she fought with herself. At times, she pushed herself to become this image, at least a version of it, by dressing herself in ways that would highlight the "advantageous" features of herself while minimizing less "advantageous" aspects in an attempt to emulate the ideal image of the "daddy's girl" that she (in her state of identification) wanted to be. At other times, (like when she "gave up," and "didn't care"), she completely stopped doing the things that would help her present as being more closely emulating that image. That is, she stopped applying makeup, doing her hair, socializing, and dressing in "elegant" clothing that showed her off. Yet during this descent period, she had not come face-to-face with her discarded and unvalued feminine self—a requirement of integration of all aspects (positive and negative, light and dark). It is as though she needed to build greater ego strength before she could truly work toward integrating those aspects of herself

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[55] For an analysis of woman as an "object of desire" see Fidyk, 2010.

that she had so early on pushed aside in favor of being and emulating her internalized image of "daddy's girl."

When A. O. arrived to Canada, she experienced a significant descent (known too as culture shock), and at the time that it began to happen (nearly three years after her initial move to Canada) she had established great supports around her. For example, she noted that her current boyfriend stood by her side throughout her expressions of her struggles and experiences of descent—including rage, anger, isolation, loneliness, and despair. She had also established great supports at her work places who she described as complimenting and "looking out" for each other, friends who told her she was "beautiful" regardless of her weight, and a friend who helped her connect with and develop her artistic abilities.

Following the descent B. K. experienced when she moved to Canada, she experimented with expressing aspects of her sexuality—namely by engaging in an intimate relationship with the man she met while working as an ESL teacher and who continues to be her boyfriend. Although continuing to experience guilt and shame throughout the earlier phases of her relationship, she expressed her sexual desires with him. She struggled privately with her feelings of guilt and with her conversation around the rules of the Church and of the Bible, and her natural desires. During this struggle, however, she also experienced "positive" support. Her boyfriend did not shame her or chastise her for her desires—rather, he supported her in her expressions of those instinctual urges and Eros (erotic). Further, the people whom she met, the Filipino family who lived in the apartment above her when she first moved to Edmonton who gave her food and respected her choices as hers alone, and the more progressive friends that she was making within Edmonton who did not hold views that were punitive and chastising like the Church or her family would have been. Thus, they provided her the necessary support to undergo

this transition. The support she received appeared unconditional. It did not matter that she felt, wanted, and acted on desires that were inconsistent with the teachings of the Church. They supported her in her own process of discovering her desires, effectively mirroring her and so serving as loving support for her to build ego strength.

With a strengthened ego, B. K. found herself able to relate to the story of Gilgamesh from a position that could hold the images of this story alongside the images of the stories of the Bible. Witnessing the parallels of both, she was able to expand her sense of self as encompassing more than those images imposed on her and to which she identified in her early life. Following this moment of witnessing and dis-identification (awakening/transformation), she felt the urge to express outwardly the freedom and wildness she had been privately harbouring within her. That is, she began experimenting with her hair, makeup, dress, and overall outward appearance, and as she noticed that it seemed to have an effect on others. She felt even more inspired to continue to express herself outwardly in this way. For example, when she first began experimenting with bolder looks (e.g. pink hair, bold lipsticks, and "cute" outfits—including skirts and items that showed more skin than her previous look of baggy jeans and oversized t-shirts) she would hear people say things to her like, "Oh, I wish I could wear my hair like that," and she responded by saying that she wished she could "shake" them and tell them "you can do it too!" She felt as though by expressing these aspects of herself, she could encourage and support others to find the strength to realize that they can do it (i.e. to break free from identification with the patriarchal image that tells them how they "should" present) too.   She expressed that she felt as though had others encouraged the expression of her own real feelings when she was younger, she might have had an easier time in transitioning to the freer, empowered, and liberated woman that she is today and is still becoming.

Several years following an initial conscious confrontation with dark feminine material, brought up for A. O. through the divorce of her parents and for B. K. through the bullying and sexual assault that she experienced, both women developed intricate support networks. Coinciding with the development of their unique systems of support, both A. O. and B. K. appeared better able to confront her own experiences of dark feminine energy. Stated another way, both women became able to consciously confront dark feminine energy without her ego collapsing (that is, "acting in"—for example, repressing these energies—or "acting out"—for example acting on impulses as if that is the energy's intent (Frankel, 1998, p.168)). Through each woman's conscious confrontation—bearing the tension between repressing and outwardly discharging the energy bound in dark feminine images—the conscious personalities (sense of self—"who I am") of both women were transformed. That is, A. O. began to find value and worth in herself beyond physical appearance and the successes or failures of attaining certain material benchmarks (owning a house, being married, having children). B. K. also began to find value in listening to her intuitions and embracing her body and sensuality. Each woman's shift in values and transformation of their conscious personalities coincided with unique forms of creative expression. For example, A. O.'s shift in values came with an embracing of her artistic potential and actively creating unique artwork, and B. K.'s shift in values came with dramatic change in the way she dressed and presented herself. Through the stories of A. O. and B. K., it appears as though through conscious confrontation of shadow material—here the ego does not collapse, yet holds tension and experiences paradox and process—the conscious personality is transformed. It appears as though this confrontation of shadow material requires unique and creative expression symbolically[56] meaningful to the particular life of the individual—and

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[56] The "symbolic schema itself represents the descent into matter and requires the identity of the outside with the inside. Psyche cannot be totally different from matter, for how otherwise could it move matter? . . . Psyche

representative of her conscious relationship with the dark feminine as part of her whole personality.

Relevance of Jungian Psychology to Counselling

This section discusses the relevance of this study to psychotherapeutic practice and educational psychology. Included in this section is a discussion of the ways in which mainstream educational psychology and psychotherapeutic practice (identified as evidence-based therapies, of which cognitive and behavioural therapies rank highest) and Jungian psychology differ in their language and understanding (even analysis and assessment) of human experiences, epistemologies and ontologies, and the implications of these differences on ethical considerations of psychotherapeutic practice. This section also addresses ways in which current psychotherapeutic practice can be enriched through acknowledging and welcoming the feminine in through empathic listening, relatedness, inclusion of the body (assumes awareness), dreams, feeling, and intuition, as real and valid. Such address assumes that the existence of the psyche is accepted (valid) as well as other aspects central to an animated paradigm.

Mainstream Psychology and Depth Psychology Discuss the Same Experiences with Different Language and Paradigm.

The worldviews of mainstream educational psychology and Jungian psychology are radically different. As outlined in the **Introduction** chapter of this research, mainstream psychology assumes that the mind is a *tabula rasa* and that the personality is shaped solely by external experiences (Johnson & Christensen, 2012, p. 13; Fidyk, 2013). Jungian psychology, however, presupposes a telos to the cosmos, acknowledging that there is a purpose to life which unfolds through the individual personality (Papadopoulos, 1992, p. 175). A key implication of

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and matter exist in one and the same world, and each partakes in the other, otherwise reciprocal action would be impossible" (Jung cited in von Franz, 1988, p. 73).

these differences is that in the world of mainstream psychology certain behaviours, patterns, and cognitions are viewed only as literal symptoms indicative of potential psychopathology. Through the lens of Jungian psychology, however, those same behaviours, patterns, and cognitions are viewed as meaningful (more than literal)—carrying a purpose and may well express through an inner impulse to become more whole (Jung, 1983a, p. 68). Jungian psychology acknowledges the symbolic significance of symptoms as unconscious "attempts at a new synthesis of life" with the potential and purpose of reconfiguring the conscious personality toward wholeness if made conscious (Jung, 1983b, p. 152). Thus, from the lens of Jungian psychology, symptoms are "psychological creations" to be understood on their own terms, and "not merely the markers of disease" (Papadopoulos, 1992, p. 175; Alderman, 2016, p. 116). For example, from a Jungian psychological perspective, the experience of descent (where an individual ego is confronted with its fortitude and limits) is a natural part of the process of individuation for those who grow up identified with patriarchal culture and values (Perera, 1981; Murdock, 1990; Woodman, 1985). That is, individuation hinges "on fully accepting those parts of oneself that do not belong in the persona image, which is itself usually an image of an ideal or at least of a cultural norm" (Stein, 1998a, p. 122-123). Yet, in mainstream psychology, symptoms are read through a diagnostic lens and are filtered through defined categories of mental illness as outlined in the Diagnostic and Statistical Manual of Mental Disorders (fifth edition) (DSM-5) (American Psychiatric Association (APA), 2013).

In the zeitgeist of modern-day psychotherapeutic practice and educational psychology, individuals are considered to suffer from "impairments in personality"—dysfunction in their self-identity—if their subjective image of self differs enough and in certain ways from the projected expectations and norms of the group (APA, 2013). That is, from the perspective of

mainstream psychology, an individual is labeled as having "abnormal" internal experiences,

behaviours, cognitions and affectivity—suffering from a "mental illness" or "mental disorder"—

when they "[deviate] from cultural norms" or present in ways that appear "rare" or unique,

experience "personal distress," and manifest social proclivities (e.g. styles of interpersonal

relationship) that deviate from what is "expected" based on group norms (Pomerantz, 2014).

Thus, from the perspective of mainstream psychology, the narratives of A. O. and B. K. would

be read very differently from the Jungian reading described through this last chapter. For

instance, applying the DSM-5 to the narratives of A. O. and B. K. during their experiences of

descent[57] as described above, both women would likely have been diagnosed with Major

Depressive Disorder (MDD) (APA 2013, p. 160). Analyzed further, during an experience of

descent, A. O. described depressed mood, markedly diminished interest in almost all activities,

significant weight gain, feelings of worthlessness, and indecisiveness, nearly every day for a

period of time spanning much longer than two consecutive weeks following her parents' divorce,

and representing a change from her previous functioning. B. K. reported depressed mood,

diminished interest in nearly all activities, hypersomnia, fatigue and loss of energy, and recurrent

suicidal ideation, nearly every day for a period of time spanning much longer than two

consecutive weeks after her move to Canada, and representing a change from her previous

functioning (p. 160-165). Although both A. O. and B. K. described significant loss just before

the onset of each woman's symptoms, the duration, nature, and intensity of their symptomatic

responses rule out their experiences as being a "normal response" to their respective losses. The

DSM-5 describes that the "dysphoria from grief is likely to decrease in intensity over days to

weeks and occurs in waves" and highlights that thoughts of suicide "focused on ending one's

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[57] "To the outside world a woman who has begun her descent is preoccupied, sad, and inaccessible" (Murdock, 1990, p. 88).

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own life because of feeling worthless . . . or unable to cope with the pain of depression" are not "normal," though are reflective of a major depressive episode (p. 161). That is, from the perspective of mainstream psychology, the experience of descent is considered pathological. Further, their experiences of discovering their real feelings, desires, thoughts, and values ("who I am"), in part, through their journeys of descent, would not have been read as "real." Rather, A. O. and B. K. likely would have been prescribed allotropic drugs to suppress their experiences, deemed "symptoms," and counselled to "modify the meanings" they might associate to their experiences, toward an "acceptance of her illness" (Wright, Turkington, Kingdon, & Basco, 2009, p. xiii).

The most typical approach to treating individuals that display "symptoms" of "pathology" (behavoirs, affects, or cognitions, that deviate from "the expectations of the individual's culture" (APA, 2013, p. 645)), as in the cases of A. O. and B. K., is through the use of psychotropic medications (prescribed drugs from a psychiatrist or general physician, often through the recommendation of a psychologist) and cognitive behavioural therapy (CBT) (Wright et al., 2009). That is, CBT and pharmacotherapy are considered "partners in reducing symptoms and forestalling relapse. The most obvious way that CBT could assist or augment pharmacotherapy for severe mental illness [schizophrenia, bipolar, and depression] is to improve adherence . . . for both medications and CBT" (Wright et al., 2009, p. xii). However, "[drug] therapies do not seem to be very effective . . . [and] there is only limited evidence of robust, effective therapeutic interventions, and one interpretive problem is that placebos have yielded a high rate of improvement" (Davison et al., 2008, p. 523). Yet the harmful "side-effects" of these drugs are clear (Gitlin, 1995; Julien, 2001; Crawford et al., 2014; Stern, Fava, Wilens, & Rosenbaum, 2016). For example, selective serotonin reuptake inhibitors (SSRIs) are often used

to treat "symptoms" of depression, though in 2004, Health Canada issued a public warning

regarding the use of SSRIs "because of safety concerns involving an increased rate of 'suicide-

related events,' suicides, and suicide attempts in adolescents who took certain of these . . .

drugs," (Davison et al., 2008, p. 523; Government of Canada, 2013)**.** There is a known link

"between antidepressants and increased risk of suicide and violent behaviour" (Davison et al.,

2008, p.523). From a Jungian psychological perspective, this increase in suicidality and

aggression can be understood as shadow material willing to be made conscious, as discussed in

the previous chapter. Above-all, the will of the psyche works to contribute to bringing the

individual to greater wholeness even if that means pain, suffering, and loss.

Although the narratives of A. O. and B. K. would be considered pathological through the

lens of mainstream psychology, mainstream psychology operates out of a paradigm that fails to

acknowledge the symbolic. The modern or post-positivistic paradigm of mainstream psychology

"focuses on what we can observe and measure through the five senses [sight, hearing, taste,

touch, and smell] . . . [and] emphasizes precision and empirical definition" (Sue, Sue, Sue, &

Sue, 2015, p. 67-68). Within the worldview of mainstream psychology, therefore,

> [no] voices now speak to man from stones, plants and animals, nor does he speak to
>
> them believing they can hear. His contact with nature has gone, and with it has gone
>
> the profound emotional energy that this symbolic connection supplied. (Jung, 1964,
>
> p. 95)

Rather, according to mainstream psychology, someone who reports hearing voices "from stones,

plants and animals," would be categorized as "actively hallucinating . . . [— labelled as an

individual who] lacks contact with reality" (Sue et al., 2015, p. 68). From this perspective, there

is no room for a symbolic understanding of the manifestations of "symptoms." In other words,

without acknowledging the symbolic relevance of an individual having a reputation for relational aggression (e.g. gossiping, excluding peers, threatening to end a relationship), this individual most likely would be associated with diagnostic criteria for antisocial personality and borderline personality disorders even though according to surveyed emerging adults, these attributes of relational aggression are considered "normative perceptions" of what most individuals do when they seek to harm others (Nelson, Springer, Nelson, & Bean, 2008). Thus, although certain qualities that manifest in one's personality may be perceived as common and "normal," they can be classified as pathological according to the DSM-5.

From a depth psychological lens, such behaviour can be read as the activation of a complex—an

> image to which a highly charged affect is attached, and which is incompatible with the
> habitual attitude of the ego. Often attributable either to a trauma that splits off a fragment
> of the psyche or to a moral conflict in which it appears impossible to affirm the whole of
> one's being, a complex is a splinter psyche that behaves with a remarkable degree of
> autonomy and coherence, overriding will and blocking memory. (Stephenson, 2014, p. 3)

That is, complexes contain an archetypal component and produce spontaneous and habitual reactions to particular situations or persons (like gossiping, excluding, or threatening, when seeking to harm others) (Stein, 1998a, p. 41-49; Fidyk, 2009). The archetypal image contained within the complex is a whole image unto itself, and has "a relatively high degree of autonomy, so that it is subject of the control of the conscious mind only to a limited extent, and therefore behaves like an animated foreign body in the sphere of consciousness" (p. 49). For example, the depression that both A. O. and B. K. spoke of can be described as reflective of a negative mother complex in each (as described in the previous chapter)—the depression (the complex) appeared

to overtake their conscious wills. That is, they each described being overwhelmed by the depressive energy such that A. O. stopped "taking care" of herself, and B. K. found it difficult to leave her bed. In other words, their conscious egos were unable to will the effects of the depressive energy away. Further, the archetypal core of a negative mother complex (as reflected in the image of Demeter), is the archetype of the mother (the feminine), which contains both negative (death, depression, decay, destruction) and positive (birth, zeal, growth, nurturance) polarities. Complexes can be recognized, for example, through body sensations, "symptoms", feelings of numinosity,[58] strong affect, vocal or embodied emphases, emotions, reactions, fears, dreams, and synchronicities (Fidyk, 2009). As such, complexes were readily apparent in the voices of each woman interviewed and these different voices are represented in the women's narrative's through coloured text (Appendices G and H). Jung stated that a

> complex can be really overcome only if it is lived out to the full. In other words, if we are
> to develop further we have to draw to us and drink down to the very dregs what, because
> of our complexes, we have held at a distance. (cited in Fidyk, 2009)

Stated another way, psychological development and growth requires paying attention to complexes. The energy of the complex can be depotentiated—that is, the ego can be freed from being possessed by the complex—through a therapeutic technique of personification, an activity of recognizing the complex energy as stemming from an autonomous source (archetype). For example, complexes are personified through dream images, dream series, artwork, or active imagination, temporarily privileging an unconscious potentiality that is habitually excluded by ego consciousness (Sharp, 2001; Pascal, 1992; Tacey, 2012b; De Coro & De Gennaro, 2012;

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[58] Numinosity refers to an experience of "deep emotional resonance, psychologically associated with experiences of the self" (Sharp, 1991, "Numinous").

Stephenson, 2012; Stephenson, 2014). Treating the complex as real (personification), fosters

psychological growth and maturity which "implies the ability to distinguish between the

awarenesses of ego-consciousness and those stemming from our unconscious complexes. This is

what 'differentiation' means" (Pascal, 1992, p. 69). In other words, "through this focused

attention we establish a conscious relationship to them [complexes]" (Sharp, 2001, p. 77; Pascal,

1992; Tacey, 2012b; De Coro & De Gennaro, 2012; Stephenson, 2012; Stephenson, 2014).

From a Jungian perspective, in order for change to come about in the individual's

conscious personality, an individual's ego must form and strengthen in order to directly and

consciously relate with the activated complex, thus making interpretation possible (Stephenson,

2014). For instance, throughout her early years of emerging adulthood, A. O. struggled with her

complex around being alone, which was "incompatible" with her "hyper-social," "hot-headed

school-girl" persona. Likewise, during B. K.'s adolescence and early years of emerging

adulthood, she struggled with her complex around sexuality and nudity, which was

"incompatible" with her conscious personality of the "good Christian." For both A. O. and B. K.,

the constellation of these respective complexes challenged their personae. Each in her own way,

both women found that paralleling the development of "positive" supports in their lives they

became increasingly able to confront their complexes without collapsing (indirectly, doing so

suggests increasing ego strength as well). Rather than avoiding being alone with herself and

filling her time with social events and work commitments, A. O. was able to spend time in

solitude and there began to discover her self-worth and desires. Likewise, rather than hiding her

body under baggy clothes and avoiding the potential of sexual temptation, B. K. was able to

embrace her body and sexuality and began to discover her own self-worth and desires. In other

words, or depth psychologically, both women moved into relationship with their shadow material, and through this conscious engagement, their personalities began to transform.

At the onset of this research, I wondered of other women's experiences of descent. Particularly, I wondered about the ways in which culture affected their experiences of descent and what might have better supported this process of transformation. Reading the stories of A. O. and B. K. through a Jungian perspective gathers hints of insight into ways in which women of patriarchy come to discover and become initiated into their own journeys of becoming, even during the first half of life or emerging adulthood. Both A. O. and B. K. described times of difficulty while enduring their own psychological change—at times uncertain of their own ability to survive what they later understood as a process of change. Crucial to the journeys of both was the development and emergence of supports that enabled them to witness and interpret the meaning of their own experiences (rather than an imposed and/or negated interpretation). As Jung (1989) stated: "Meaning makes a great many things endurable—perhaps everything" (p. 340). The women who participated in this research offered insights from their experiences of descent both to their earlier selves as well as to other young women becoming. They each made explicit requests for modelling and mirroring of experiences of descent and coming to consciousness with various aspects of the feminine from others in community and family. The significance of receptive, related, and nurturing attitudes of other women cannot be undervalued. They also voiced messages of confidence and hope that others can survive experiences of descent and chaos perhaps with more ease than was true for their own personal experiences, if only they could garner support from others in conscious relationship with the feminine. I wonder, might the wellness of current and ensuing generations of emerging adults require mirroring of what it means to openly be in relationship with feminine consciousness? That is, a worldview

that values the symbolic, relatedness, and the unconscious. How might suicide and self-harming rates during adolescence and emerging adulthood be affected if alternative ways of gleaning meaning from psychological experiences are modelled and made accessible (for example, through education and school systems, health care, communities, families)? Further, in what ways might the fields of educational psychology and counselling be enriched through the incorporation of an authentic acknowledgement of an animated world? Might shifting from rigid and categorical diagnostic labelling to incorporating symbolic interpretation better support the human capacity for adaptation and resiliency? And in what ways might the broader Canadian culture be affected through such an acknowledgement within educational psychology and the mainstream mental health care system?[59]

Counselling Room as Container for Symbolic Experience

Throughout most of my experiences of higher education,[60] I felt as though my awareness of the psyche as real—"covering the areas of consciousness, personal unconscious and collective unconscious"[61] (Stein, 1998a, p. 234)—was marginalized by the dominant culture of educational psychology. That is, the dominant culture of educational psychology generally aligns with the mainstream post-positivistic worldview which (although eclectic) privileges evidence-based approaches to counselling. At times I felt entrapped by the norms of the patriarchal culture of

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[59] Of relevance here is a discussion of patriarchal culture as explored in a panel conversation, *Growth out of/in/through "Dirt City": Experiencing renewal via marginalized sites and beings*, which specifically analyzed the city of Edmonton as a symbol of national Canadian shadow (Krahn, Eleftheriou, Zoeller, & Fidyk, 2014).

[60] Most graduate students in the Counselling Psychology master's program in the Educational Psychology Department at the University of Alberta are accepted into the thesis- or course-based program during their latter years of emerging adulthood (average age range for thesis-based students is 26-27, for course-based, 25-32, accepted to the program between 2011 and 2016). The thesis- and course-based programs accept 4-6 students each year (University of Alberta, 2016). Thus, as described in this research, Counselling Psychology master's students have likely experienced some degree of chaos in their recent years and many who seek counselling as a profession are themselves in search of framework and scaffolding to help make meaning of their own experiences (inner lives parallel outer lives).

[61] The collective unconscious is also referred to as the "objective psyche because it is not personal or individual" (Stein, 1998a, p. 234).

educational psychology. Through these experiences, I understand that, like Leonard's (1993) description of the "madwoman," shying away from expressing the anger and fear associated with this entrapment can make one feel "crazy" (p. 20). This research reflects one way of expressing not only my compassion for myself and others, though also the anger and fear that I was internally confronted with since my first interactions with the mental health care system, and the mainstream practice and worldview of psychology. Discovering Jungian depth psychology has provided me with invaluable authentic mirroring of my awareness of the psyche, reflecting my experiences as real and valid. Throughout my journey of becoming a counsellor, I have engaged in self-reflective and mind-body practices (like yoga, meditation, journaling, artwork), depth-oriented personal psychotherapy, and graduate-level courses on Jungian depth psychology which has provided me with the support I needed to form and strengthen my ego. With a strong enough ego, I was able to develop a rich conscious relationship with the unconscious, and thus no longer be as influenced by the surrounding patriarchal culture of educational psychology and mainstream psychology as I once was. From this relationship with the unconscious, I am discovering my orientation as a counsellor. That is, depth psychology is located within an animated perspective which rests upon an epistemology that acknowledges the body, intuition, feeling, dreams, symbols, synchronicities, as valid and real ways of knowing, challenging the hegemonic patriarchal discourse. Further, this vast array of epistemology reflects an axiology of integrity, respect, responsibility, renewal, reciprocity, and inclusivity, in relationship with the psyche—which includes both consciousness and the unconscious (Fidyk, 2016, p. 11). From my professional and personal experiences, readings from depth psychological literature, and research with A. O. and B. K., in what follows, I humbly make suggestions for the broader field of

educational psychology that I sense would support other individuals in their journeys of becoming counsellors with psyche in mind.

In preparing emerging adults in becoming counsellors, it seems highly beneficial that components of the training program would include elements designed to foster the development and strengthening of students' individual egos as well as their relationships with unconscious material. Part of this mandatory programming might include personal depth-oriented psychotherapy, depth psychology oriented professors, specific graduate courses in depth psychology (including but not limited to research courses), and intentional ceremonies of initiation. Personal depth-oriented psychotherapy would provide students with focused opportunities for working toward differentiation of awarenesses of ego consciousness from those stemming from unconscious complexes,[62] at once supporting the development and strengthening of ego consciousness as well as establishing conscious relationships with the unconscious (Sharp, 2001; Pascal, 1992; Tacey, 2012b; De Coro & De Gennaro, 2012; Stephenson, 2012; Stephenson, 2014). It is important that becoming-therapists establish rich relationships with the unconscious as according to Jung, "one can travel no further with another than one has traveled on one's own" (cited in Hollis, 2005, p. 8). This insight resonates with my professional and personal experiences, as well as with my experiences with both A. O. and B. K. For example, during the interview process, both A. O. and B. K. expressed that each learned more about themselves through the interview process for this research. When I asked the women what they each felt made their interview experiences "beneficial" to them, B. K. described that she felt as though I was "nonjudgmental," that I had a "better understanding" of what she was sharing than

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[62] Unconscious complexes include material stemming from mutual transference that invariably arises in the therapist/counsellor-client relationship, as discussed in **Process and Response Development.**

she did at the time, and that I was "just listening," and "not an asshole."[63] A. O. described that I

reflected or mirrored her experiences back to her, which permitted her greater insight into her life

"especially during this time," which she described as one clouded with chaos and confusion.

Without sufficient ego strength, I would not have been able to hear the stories of A. O. and B. K.

with enough clarity to reflect or interpret layers of meaning of their inner experiences. Such ego

development unfolded through both support and challenge across the last several years, in part,

through interaction with depth psychologically minded individuals. Throughout my work with

these women, I was required to continuously sift through my personal experiences and material,

acknowledging the transference that permeated our work. That is, understanding the differences

> between literal and symbolic experience is of utmost importance . . . witnessing requires
>
> opening to the unconscious and at the same time maintaining a conscious analytic
>
> standpoint to reflect on the meaning of the symbolic action and the associated
>
> countertransference response. (Chodorow, 1991, p. 120)

Perhaps there are two key points here. First, the centrality of the symbolic—patterns emerge

from the unconscious. These patterns manifest in myriad forms (behaviourally, physically,

emotionally, cognitively). Second, attentively "witnessing the psychological reality" (Hollis,

2005, p. 193) embedded in these patterns is required for wounds (physical, emotional,

psychological) to heal (Reidel, 2013, p. 7). From an animated perspective, focused personal work

of seeking to make the unconscious conscious is of paramount importance, deepening, and

widening the capacity of therapists to mirror their clients and reflect on the symbolic meaning of

unconscious material that invariably saturates the counselling room. Yet "very few

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[63] B. K. described that an "asshole" is someone who imposes their beliefs onto others, rather than accepting
what arises, just as it is.

psychotherapists have gone through analysis themselves" (Hollis, 2005, p. 8).[64] Included in the

requirements of the personal development of a Jungian-oriented therapist-in-training is also an

authentic exploration of the body and the ways in which psyche communicates. That is,

> shadow elements often emerge spontaneously through unconscious movement responses,
>
> gestures, voice tone, verbal expressions, breathing patterns, and mood. . . . Exploring the
>
> body-level responses provides a bridge to the unconscious, frees life energy essential for
>
> growth, and connects a person to a deeper sense of knowing, creativity, and wholeness.
>
> (Stromsted, 2007, p. 206)

While students rely on their professors and available coursework (access to education), at least to

some extent for the development of their abilities, including embodied practices as legitimate and

relevant to psychotherapy are necessary. Thus, not only is personal psychotherapy important for

becoming-counsellors/therapists, so too are their professors (and their practices) and coursework

(not only theoretical but also practical elements) who must seek to live and embody the ideas if

they are to mirror or reflect their students. That is, in the life stage of emerging adulthood,

becoming-therapists require authentic mirroring and supportive like-minded communities to

develop and strengthen ego consciousness while establishing, maintaining, and deepening a

conscious relationship with the feminine. If we in training do not have good models, then how is

our own development impacted?

Perhaps too, it goes without too much emphasis the essential nature of education and

educators to remain open to other perspectives, not only DPI but also an animated paradigm—

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[64] Schools of Jungian depth psychology require students to engage in ongoing personal analysis throughout their training—"the indispensable core of training, which supports the candidate's maturation and facilitates the individual's relationship with the psyche" (Ontario Association of Jungian Analysts, 2016; C.G. Jung Institute of Chicago, 2010). Further, at least "100 hours of personal Jungian analysis" are required before application to the training program (Ontario Association of Jungian Analysts, 2016; C.G. Jung Institute of Chicago, 2010).

which has much in common with Indigenous research (Fidyk, 2013). Remaining open, curious, and equanimous, might well be the attitude to venture down less-travelled pathways. Further, acknowledging the change in role from studentship to the integration of the role of practitioner can be more consciously honoured and stepped into through the conscious use of classroom and practica as forms of initiation ceremony. Afterall, energy medicine, epigenetics, and trauma work are branches within the healing professions that embrace the imaginal and dare to break the glass-ceiling of mainstream approaches to wellness (Oschman, 2016; Church, 2009; Gallo, 2007; van der Kolk, 2014). I wonder, what insights might counselling students glean if taught from a perspective that acknowledges an animated world? How might such insights influence their perspectives, approaches, and orientations to counselling? What effects might the integration of such insights have on the individuals who seek counselling? From my work with this research, I sense that perhaps integrating animated perspectives into educational psychology and psychotherapeutic practice might facilitate the development of more compassionate, empathetic, and accepting counsellors—less afraid to venture into the unknown—more capable of assisting clients along their paths of becoming.

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Participate in Research!!

- Are you a cisgender woman between 20-29 years of age?

- Within the past few years have you undergone a personally significant and observable change?

  (for example: hair, dress, makeup, attitude, interests, body modifications, use of language)

- Do you speak English fluently and posses a symbolic understanding of the English language?

- Are you open to talking about personal life experiences?

- Are you interested in taking part in a University of Alberta Research study?

If you answered YES to these questions you may be eligible to take part in this study!

I am a graduate student in Counselling Psychology conducting research as part of my Master's thesis. Women between the ages of 20-29 who have experienced significant changes in their appearances are asked to contact Silvia Eleftheriou, principal researcher in this study.

Participants will receive a Starbucks gift card valued at $15

Please contact me, Silvia Eleftheriou, at selefthe@ualberta.ca

Women's Journeys selefthe@ualberta.ca

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Semi-Structured Interview #1

Time of Interview:
Date:
Place:
Interviewer: Silvia M. Eleftheriou
Interviewee pseudonym:
Age:
Gender:
Ethnic Background:
Birth Order:

1. a. How would you describe your relationship with your mother as you were

     growing up?

        o Your father?

    b. What words would you use to describe your mother?

        o Your father?

2. In a few sentences, tell me what your experience of growing up was like for you.

3. a. How might someone describe you during your childhood?

        o Adolescence?

        o Emerging adulthood?

    b. How would you describe yourself during your childhood?

        o Adolescence?

        o Emerging adulthood?

4. You have identified observable change within the past few years — what

    has this change looked like? (consider physical attributes, attitudes, relationships, goals)

5. a. How did you come to know that this change was to take place?

b. Tell me about your inner experience of the urge to engage in this change

c. Were there any significant events or experiences that preceded this change? (Tell me about them/it)

6. a. What were others' reactions to your change?

   b. How did you respond/feel about these reactions?

7. How do you feel about your change?

Figure C 1: **Greek goddess, Hera (Johnson, 2012)**

Figure C 2. Greek goddess, Demeter (Clark & Stevenson, 2007)
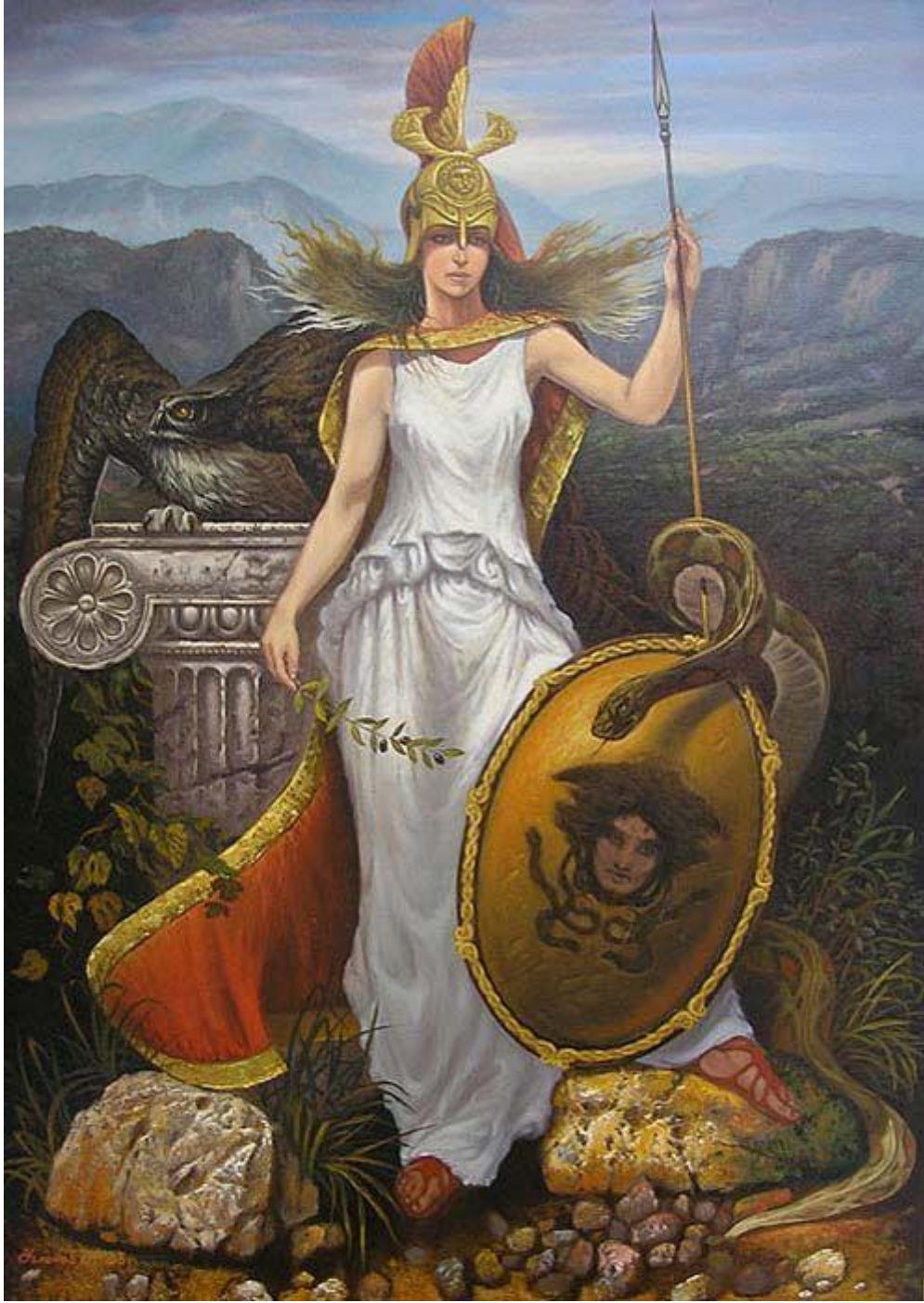
Figure C 3. Greek goddess, Athena (Kat, 2015)
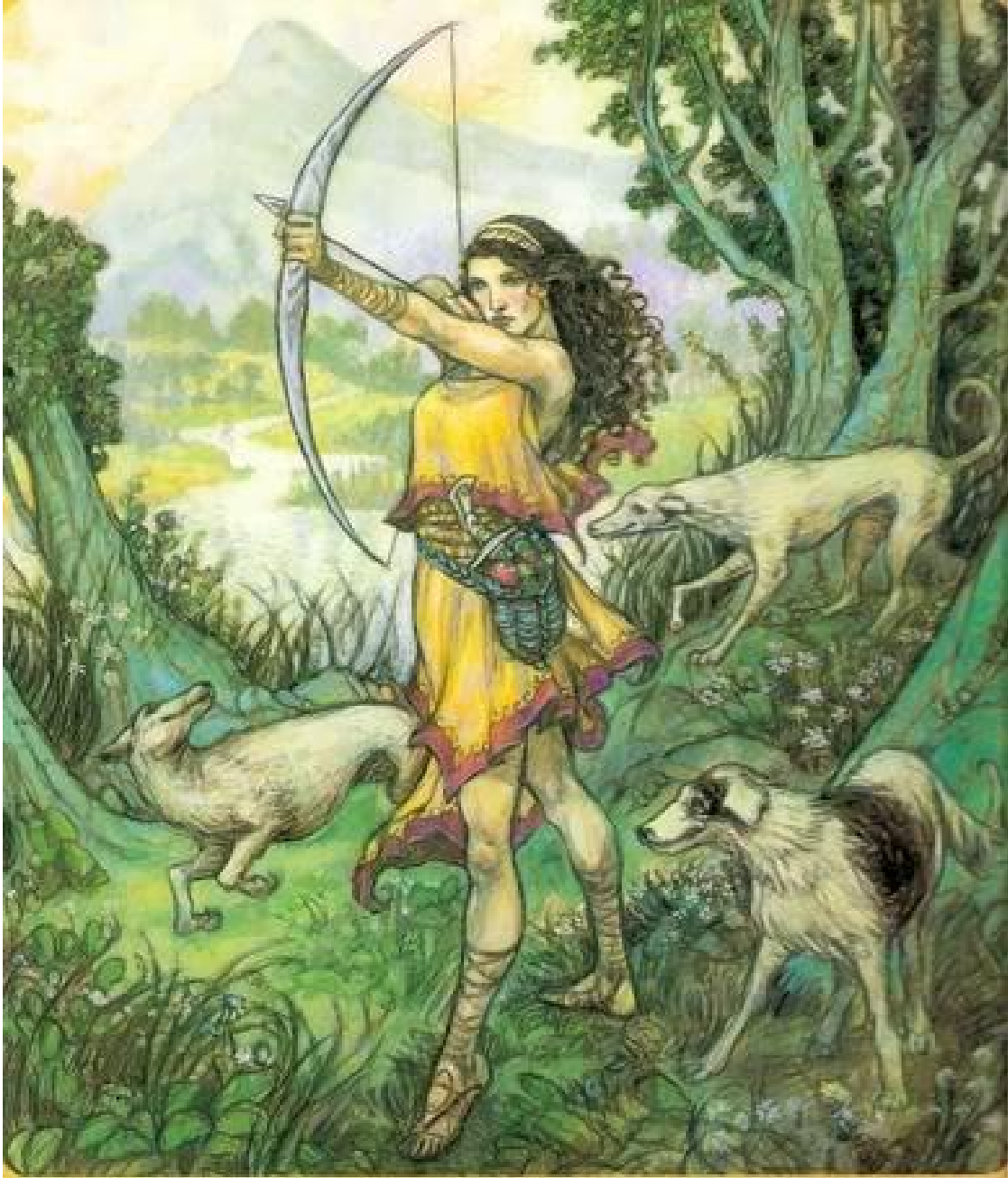
Figure C 4. Greek goddess, Artemis (GreekMythology.com Editors, 2016b)

Figure C 5. **Greek goddess, Hestia (Mellado & Phelan, 2012)**

Figure C 6. **Greek goddess, Aphrodite (Templeofapollon, 2010)**
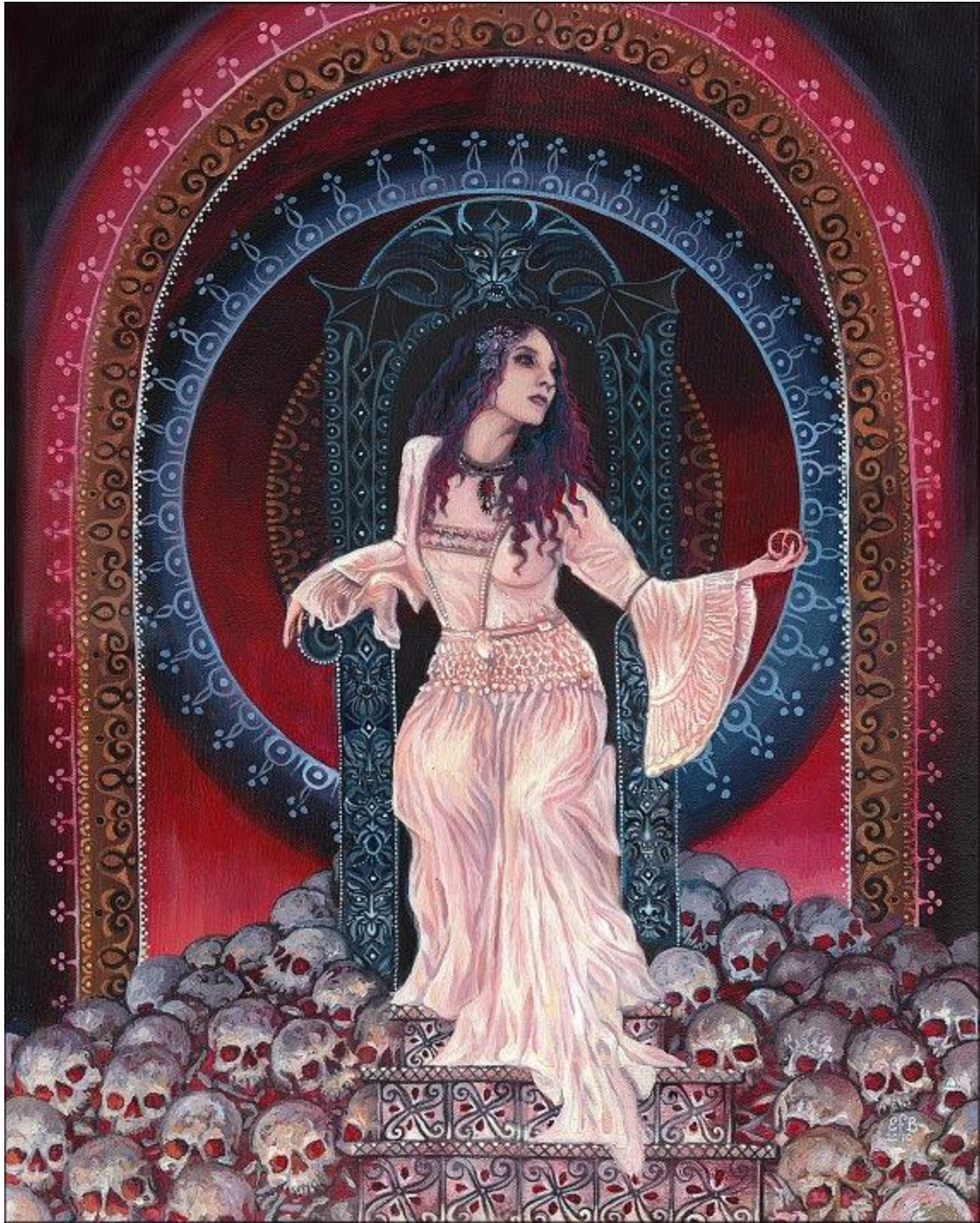
Figure C 7. Greek goddess, Persephone (Balivet, 2010)

Figure C 8. Greek goddess, Kore (Bakula, 2011)

Figure C 9. **Greek princess, Cassandra (De Morgan, 1898)**

Figure C 10. Greek gorgon, Medusa (MuPPetman, 2009)

Figure C 11. Greek princess, Andromeda (DrawingNightmare, 2010)

Figure C 12. **Sumerian goddess and Jewish mythological figure, Lilith (Collier, 1887)**
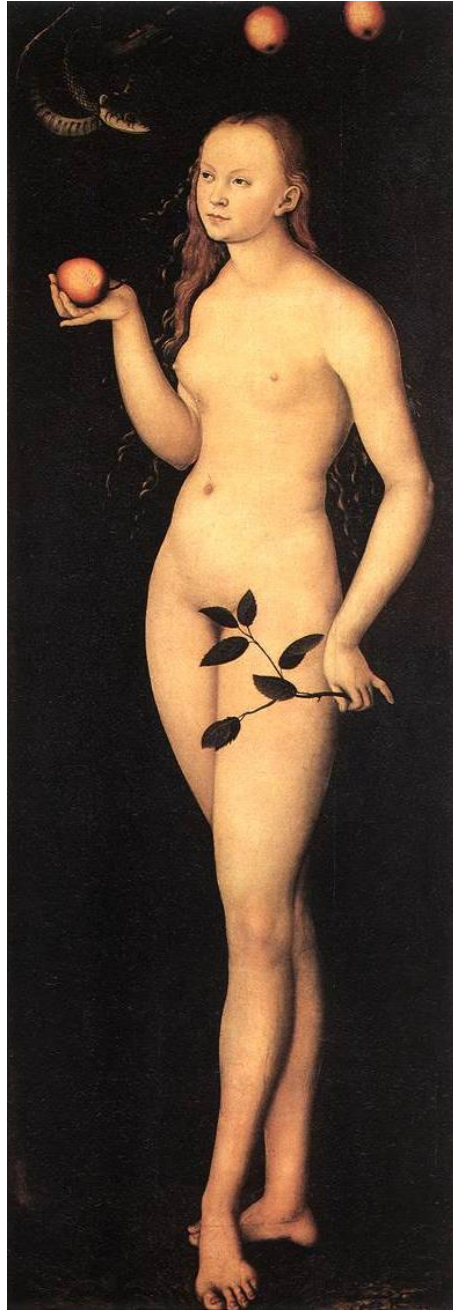
Figure C 13. **Figure in the Hebrew Bible, Eve (Cranach, 1528)**

Figure C 14. **Princess in the Hebrew bible, Jezebel (J. S., 2011)**

Figure C 15. **Figure in the Hebrew bible, the virgin Mary (Smartgridsblog.com, 2015)**

Figure C 16. **Princess in the Hebrew bible, Tamar (Hayez, 1847)**

Figure C 17. **The black Madonna of Einsieden, Switzerland (Gustafson, 2003)**

Figure C 18. **Figure in the Hebrew bible, Jeptah's daughter (Cabanel, 1879)**

Figure C 19. Figure in the Hebrew bible, Hannah (Topham, 2006)

Figure C 20. Figure in the Hebrew bible, Mary Magdalene (Weston, 2016)

Figure C 21. **Hindu goddess, Kali (Bedi, 2003)**

Figure C 22. **Hindu goddess, Saraswati (Iloveindia.com, n.d.)**

Figure C 23. **Hindu goddess, Lakshmi (Janto, 1996)**

Figure C 24. **Hindu goddess, Parvati (Ravynstar, 2012a)**

Figure C 25. **Hindu goddess, Durga (Das, 2012)**

Figure C 26. **Hopi mythological figure, Crow Mother (Craighead, 1999)**
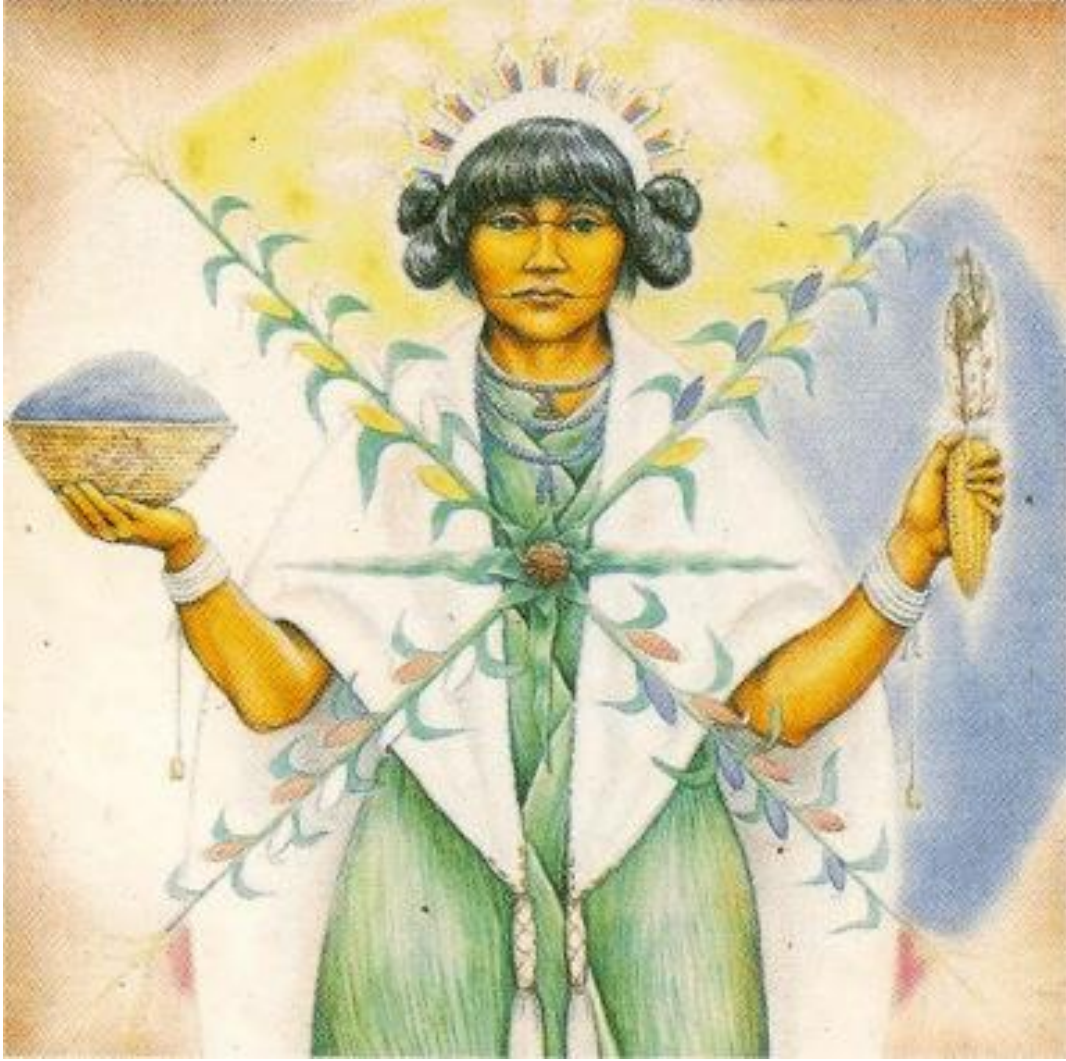
Figure C 27. Hopi mythological figure, Corn Maiden (Janto, 2012)
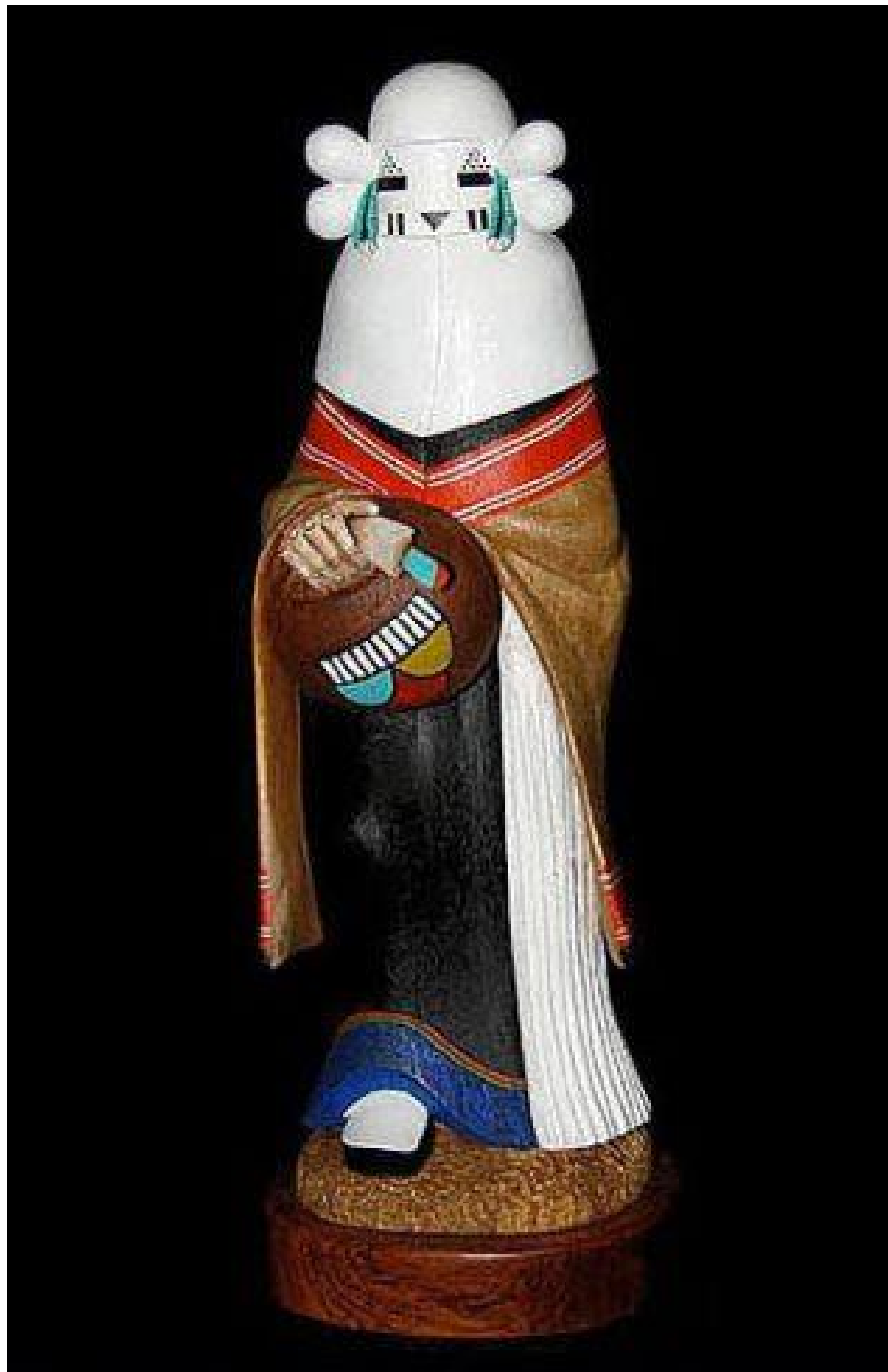
Figure C 28. Hopi mythological figure, Snow Maiden (Kaye, 2012)

Figure C 29. Hopi mythological figure, Corn Dawn Mother (Fenton, 2012)

Figure C 30. **Hopi mythological figure, Spider Grandmother (Ravynstar, 2012b)**

Figure C 31. Hopi mythological figure, Butterfly Maiden (Davis, 2012)

Figure C 32. Norse goddess, Hela (Took, 2004)

Figure C 33. **Norse goddess, Idunn (Midwaymilly, 2010)**
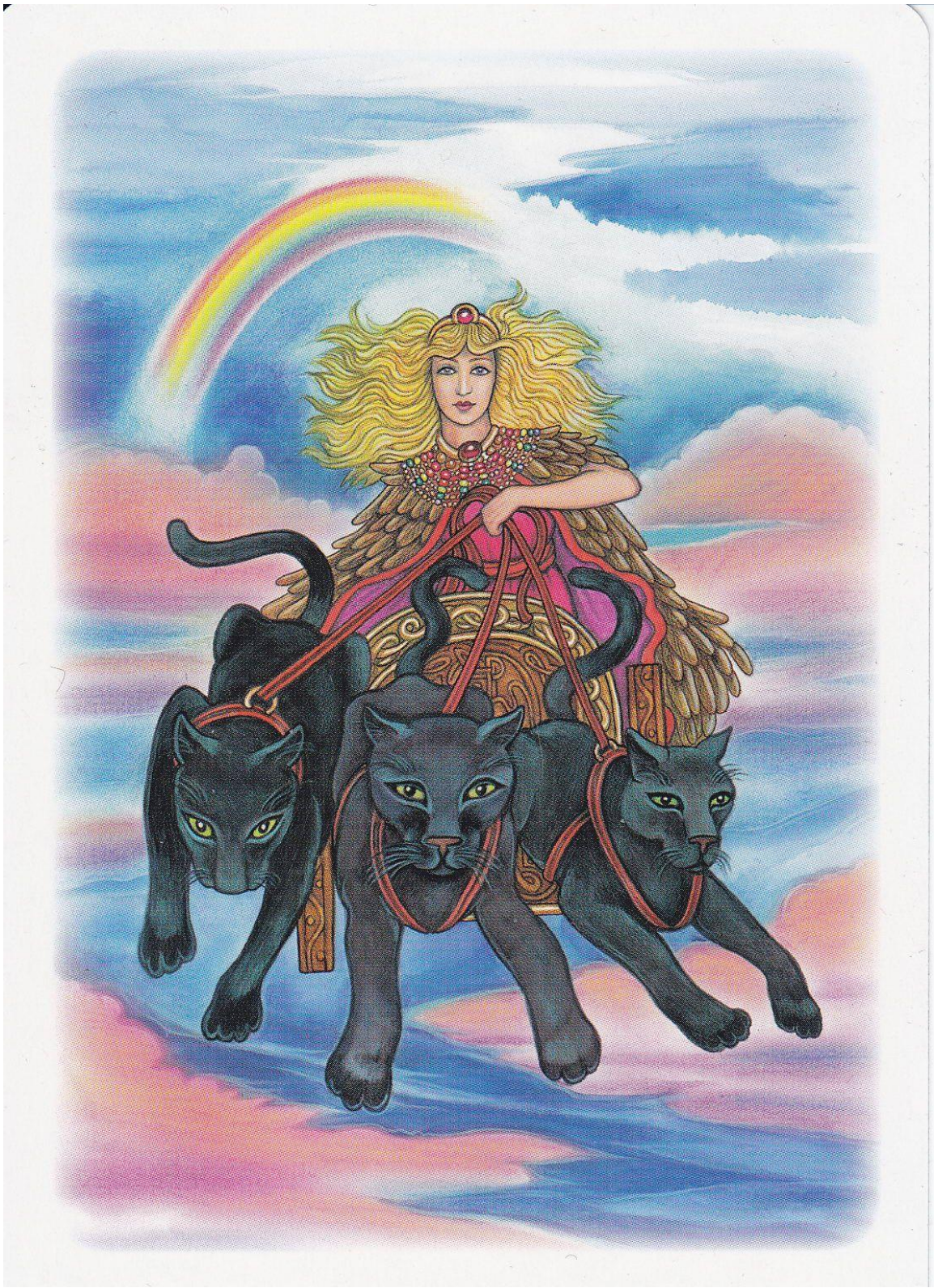
Figure C 34. **Norse goddess, Freya (Winter & Dose, 2012)**

Figure C 35. **Norse goddess, Frigg (Eastman, 2013)**

Figure C 36. **Norse goddess, Nanna (UnripeHanadryad, 2014)**
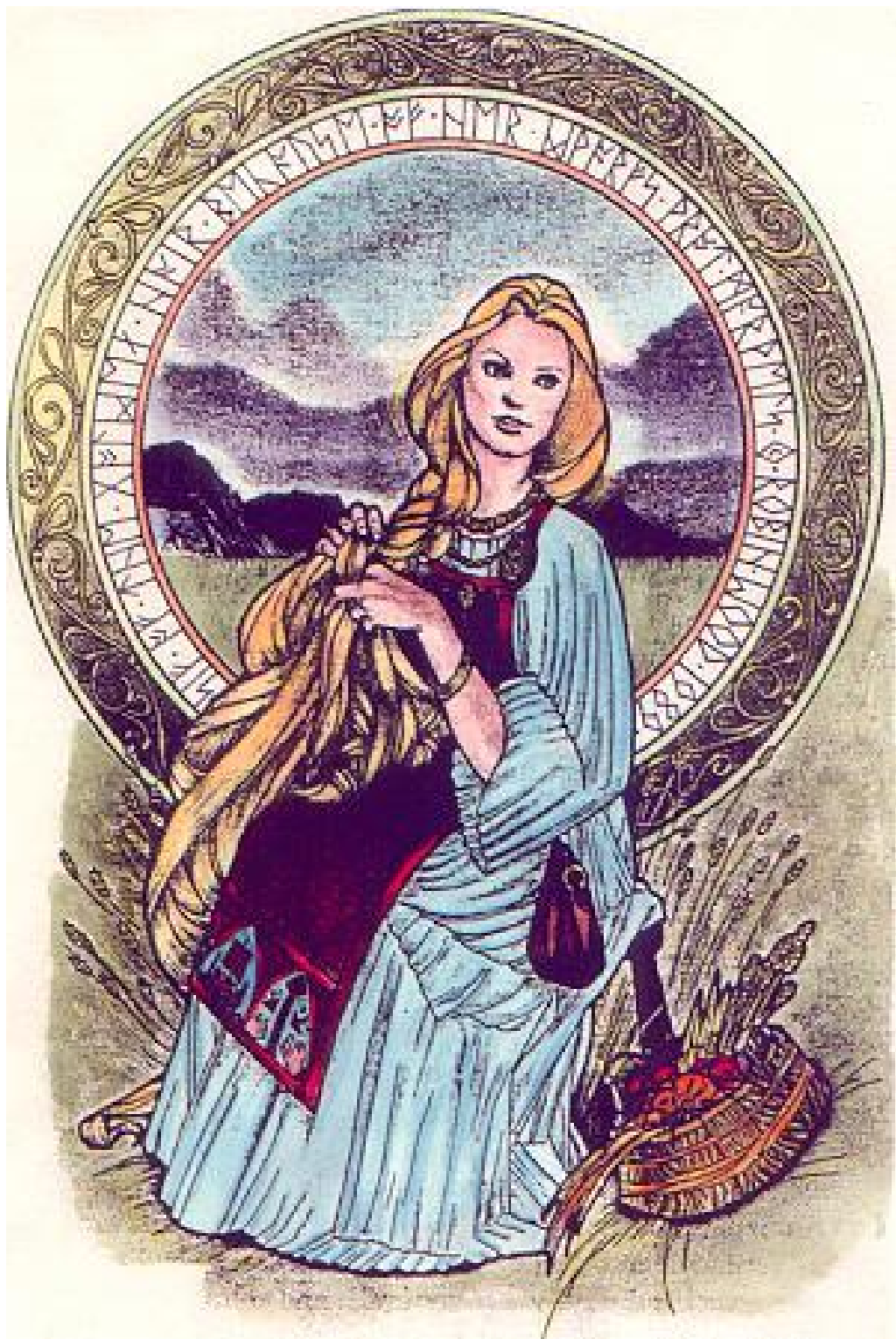
Figure C 37. **Norse goddess, Sif (Thoren, 2016)**

Figure C 38. **Norse goddess, Fulla (Penrose, 1890)**
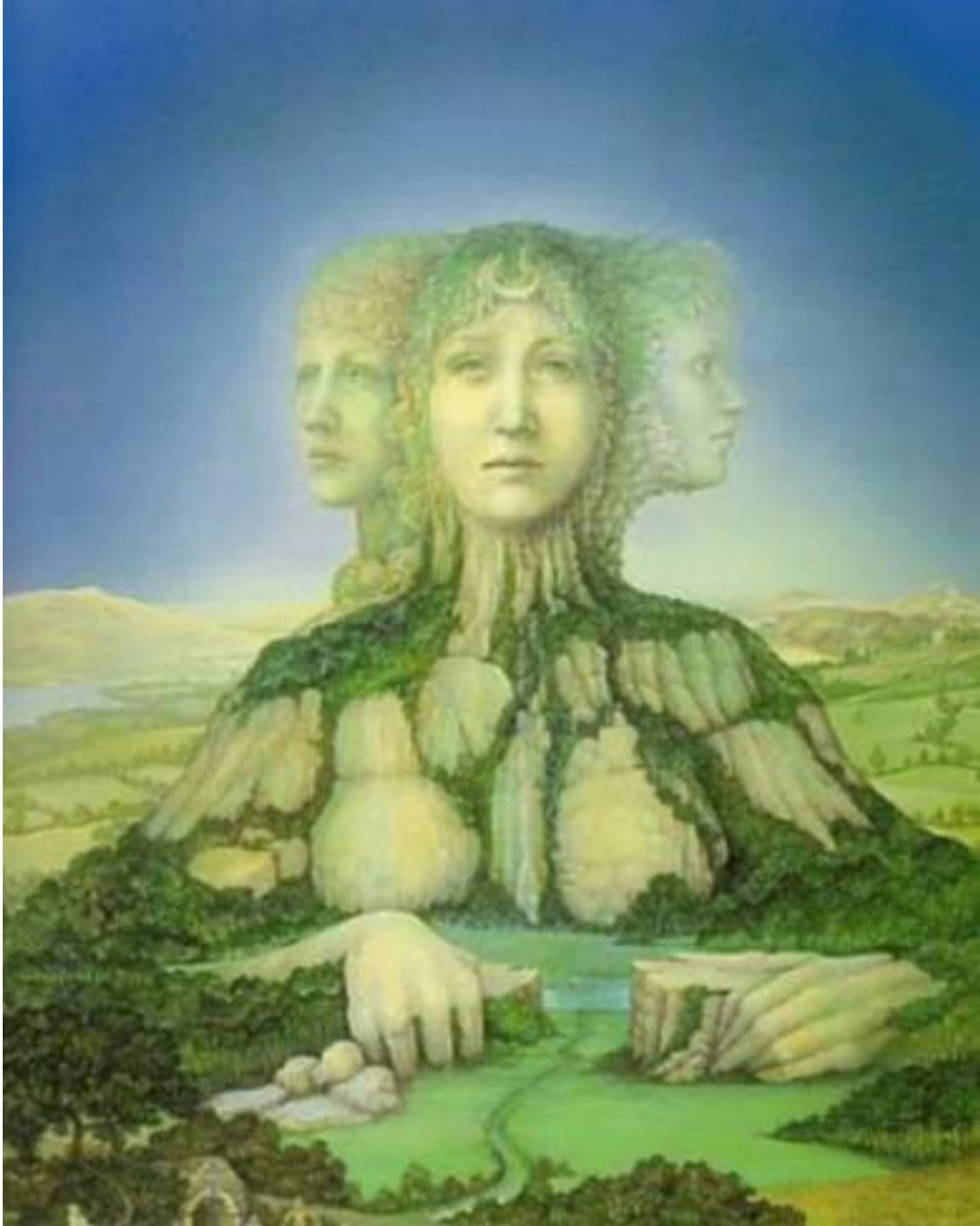
Figure C 39. Celtic goddess, Banba (Ravynstar, 2012c)

Figure C 40. **Celtic goddess, Morrigan (Kelly, 2009)**

Figure C 41. **Celtic goddess, Brigid (JessiBeans, 2006)**

Figure C 42. **Celtic goddess, Etain (Wen-JR, 2011)**

Figure C 43. **Celtic goddess, Danu (Shaw, 2016)**

Figure C 44. **Celtic goddess, Cliodhna (Tamminen, 2016)**

Time of Interview:
Date:
Place:
Interviewer: Silvia M. Eleftheriou
Interviewee pseudonym:

1. Take a moment to reflect on the following images, are there any that stand out to you?

    (point out the one(s) that call(s) to you)

    o   What feelings/sensations/internal images/memories/associations come up for you

        in response to this image?

2. In what ways do these images relate to your process and experience of change?

3. What meaning do you give to your experience of change?

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<center>**Appendix E**</center>

<center>**LETTER OF CONSENT**</center>

Research Project: Women's journeys of becoming: Developing a conscious relationship with the feminine
Principal Researcher: Silvia M. Eleftheriou, M.Ed. student, University of Alberta
Research Supervisor: Alexandra Fidyk, Ph.D., Assistant Professor, University of Alberta

What is the purpose of this study?
The purpose of this study is to gain a deeper understanding about women's experiences of transformation during emerging adulthood. Research has shown that individuals often experience dramatic changes in their personalities and sense of self during the time of emerging adulthood, driven by an innate internal drive. This study will explore the experiences, internal and external, of women regarding their process of becoming more psychologically mature.

What will I be asked to do?
As a participant, you will be asked to meet with me one-on-one, three times for an hour to an hour and a half each time. The meetings will take place in a private room at the University of Alberta and the interviews will be video recorded. The first time we meet, I will ask you some questions about your demographic background, your experience of growing up, and the ways in which you have noticed changes in yourself over the past recent years as you have grown more into adulthood. The second time we meet, I will ask you to look at some images and reflect upon the images call out to you, or bring up feelings within you that resonate with your experience of transformation during emerging adulthood. I will also ask you to illustrate, describe and openly discuss any unique imagery that comes up for you and expresses your experience of transformation. After each meeting, I will begin to transcribe the interviews verbatim and determine whether or not I have more questions to ask you. You will have an opportunity to review the transcripts of our meetings and confirm and/or add to the information from the interviews. The third meeting will be used for further discussion around your associations to the images and topics discussed, and for follow up and clarification of material covered in the previous interviews.

Are there potential risks?
There is a possibility that reflecting upon and discussing your life experiences and sense of self might bring up uncomfortable feelings. Please be aware that if you notice yourself beginning to feel upset or overwhelmed you may request that we take breaks during the interview process if you wish. If you would like further support from a counselor, you will be provided with a list of available agencies (including crisis support) that you can contact for additional support.

What are the benefits in participating?
Your participation in this study will provide you with an opportunity to engage in meaningful reflection and expression of your experiences and to share your experiences with a researcher who is interested in hearing what you have to say. The information that you share is also anticipated to meaningfully contribute to the field of personality and developmental research, psychotherapy research as a whole, and to refining psychotherapeutic practices.

Voluntary participation

Your participation is completely voluntary and you are under no obligation to participate in this study. If you choose to participate, you are not required to answer any specific questions that you do want to answer and you can choose to withdraw your participation and your data from the study up to the time of the second interview and all information and data collected will be destroyed. If you choose to withdraw, please contact Silvia as soon as possible. There are no costs involved in being involved in this research.

Confidentiality and anonymity

All data gathered through this research process is intended for my Masters thesis. I hope to have my completed thesis published in a peer-reviewed journal and I also hope to share the results of this research with other professionals at conferences. All personal information will be kept confidential unless otherwise required by law. Your personal information will not be used in any of the results or publications or shared with anyone aside from myself and my supervisor, Dr. Alexandra Fidyk. All interviews will be video-recorded and transcribed. The video files and transcriptions will be stored on a password protected computer. I will use pseudonyms throughout the data and final thesis in order to protect your identity and I will refrain from using any other identifying information in my reports or presentations. In the case that my research is published or presented at a conference, there is a very small chance that you will be recognized based on the information you choose to share. Following the completion of my Masters thesis all files and recordings will be destroyed.

Do you understand that you have been invited to take part in a research study looking at your experiences of transformation/maturation?	Yes	No
Do you understand that you will be asked to take part in three interviews, which will take 3 to 4.5 hours in total?	Yes	No
Do you understand that you may be asked to read over the interview transcript and confirm and/or add to the information from the interviews?	Yes	No
Do you understand the benefits and risks involved in taking part in this research study?	Yes	No
Do you understand that you have the right to refuse to answer any questions and have the right to withdraw your information from this study before the second interview?	Yes	No
I agree to take part in this study	Yes	No

Signature of Research Participant: _____

Printed Name: _____

Date: _____

Signature of Investigator:

_____

Date: _____

Resources for Counselling Services

University of Alberta Education Clinic
Phone: 780-492-3746
1-135 Education North
University of Alberta, Edmonton, Alberta

Catholic Social Services
Phone: 780-420-1970
8815 — 99 Street
Edmonton, Alberta

The Family Center
Phone: 780-423-2831
#20, 9912-106 Street
Edmonton, Alberta

Walk- In Counselling Society of Edmonton
Phone: 780-757-0900
#200, 9562- 82 Avenue
Edmonton Alberta

The Support Network
Phone: 780-482-4357

Live Online Crisis Support:
http://www.crisissupportcentre.com/get_support_now/online-crisis-chat/
#400, 10025 106 Street
Edmonton, Alberta

Chapter 1

"It was pretty boring growing up"

"I think I had a really sheltered childhood."

"It was a really nice experience – I can't think of any traumatic or really, really, negative events that impacted me very strongly."

"Because I was an only child everybody in the family really cared for me and I was . . . the center of attention – . . . the only, the baby, the kid in the family."

"My parents were very, very, supportive of anything that I ever wanted to do . . . – even if maybe it wasn't the best decision looking back – they were still supportive of me going through that journey of discovering that I could've made a different decision."

"I was really close to my family, and we spent a lot of time together."

"I think as a child, my family – because I was . . . the only child – . . . saw me as . . . the perfect child and grandchild. . . . They were very supportive and thought I was . . . smart and outgoing and . . . good – like someone who doesn't cause a lot of trouble . . . – which I don't think that was always the case. I think I was pretty rambunctious sometimes. Just because I was . . . so loved they didn't really see that and they [always] focused on . . . the positive side."

"I was always . . . the teacher's favorite because I was good in school and also pretty outgoing with other kids, so I didn't cause a lot of trouble."

"Growing up as a teenager . . . I was very . . . loud . . . [and] very, very, sociable and very much of an extrovert – I don't know if I could really control that side of myself yet as I was becoming more and more of an extrovert . . . I think it went a little bit to the extreme where I was . . . very loud in classes . . . [and] overly sociable."

"I don't think anybody else would describe me in such a way."

"Others would describe me as . . . friendly and outgoing and interesting to hang-out with as a teenager."

"People thought I was fun to hang around with."

"I always had . . . lots of friends and I was always active in my school or in my community . . . volunteer work and things like that."

"I didn't really spend time with myself as a teenager – . . . discovering myself and things that I liked, . . . just discovering my interests and discovering what I want to do."

"I was always way too concerned with other people and spending time with other people. . . . it was always either about my boyfriend or my friends or other people in the community – which was great because I got a lot of great experiences in my teenage years, but now as an adult I feel like I skipped a few steps in becoming an adult and which now I have to work through and [that] makes it a lot harder."

"I was working ever since I was . . . a teenager in my mom's shop, or helping out on weekends – and that was . . . the expectation."

"[My mother and I] weren't as close as we are now . . . when I was growing up, because our personalities are very, very, similar. . . . We clashed a little bit."

"[We are similar in] the way [that] we think about things . . . and we're both very sensitive, . . . and very angry."

"[We are both] not the type that . . . goes into the corner and stays with themselves. . . . We were very extroverted about our anger. . . . When two people like that clash [– [i.e.] get upset over the same thing . . . in similar ways –] and then react to the problem in the same way, . . . it just brings more . . . anger and more emotions into the situation."

"She was always very . . . protective . . . so yeah in some cases that was hard for me to understand. . . . Like she wouldn't be okay with . . . me leaving with my friends late at night or . . . spend a couple of days if there weren't . . . adults present . . . which was always . . . really irritating for me. Whereas my dad was always . . . very loose about these things. I couldn't understand why she would be so protective . . . but as soon I . . . hit 18 and started university then all of that stopped. Thank god."

"So that helped in bringing us a little bit closer."

"I always felt closer to my dad"

"I was always . . . a daddy's girl"

"He's like this really easy going and very positive person, so he was always a great support.

"I was always with *him*, going out for . . . walks or playgrounds and things like that and we grew really, really, close to each other."

"He's a very kind and nice person as well,· maybe not as observant as my mom . . . a little bit selfish, I think."

"I used to think of him as . . . a role model . . . [like I had] this idea of [my] . . . parents and they're . . . the ultimate people."

"It was . . . living through this veil of . . .

'[He's] my dad and he's the best.'"

"But . . . [as] I grew up [I] . . . started noticing his mistakes."

"I began to notice more."

Figure G 1. Illusory success.

"And then . . . sometime during my teenage years, it kind of, fell apart. . . . As their marriage was falling apart . . . our relationship was . . . falling off the grid."

"He was a really good dad for me but maybe he was not as good of a person as I thought he was."

"This is a big one."

"[Now we're] not very close at all, I just don't feel like I can trust him or I can lean on him really, so I try not to get too involved, it's more like

'I acknowledge that you're still my dad and you were there when I was growing up , and you were this huge support, but I don't really feel like I can put too much energy into this relationship because it's not really . . . supporting me in any way.'"

"After he left, it kind of just completely broke, we didn't talk for . . . 2 years, or something like that, and it took us a while to get in touch again. Now we kind of talk . . . once a month or so – not very often at all."

"Not very positive ones come to mind [when I think of words to describe him] . . . which is weird; . . . the first word that came to mind to be really honest is

'he's a pushover'

– which is a quality I noticed about him . . . later on as I was . . . becoming an adult – and that kind of irritated me."

"[We don't] really [have] any of the difficult feelings that we had before . . . I kind of got over that."

"There were some arguments [and] my family didn't always get along. . . . Looking back I can understand now why."

"As a kid . . . [I saw my family] through this veil of . . .

'This is fine . . . we all have our arguments and we don't always get a long'

. . . [I thought that] our little nuclear family still got along really well. . . . which is why it was such a shock when they decided to divorce because I was totally not expecting it . . . it was a huge shock to me, even to my mom 'cause he just decided to . . . leave without saying anything, so it really was a pretty big event."

"[My mother and I were] very emotional [and] very, very, difficult to talk to in those periods of time."

"[So it was] hard to support each other."

"You think that it would be easier if you can understand the other person, but like, not really!"

"We both react the same way."

"The biggest changes started to happen . . . with my parents' divorce . . . because a lot of things changed in my environment and. . . . in my life in general, that maybe I didn't even notice at the time . . . because I tried to just push them back and I didn't have a very good coping mechanism . . . and neither did my mom, so we couldn't really help each other that way as much."

"[The divorce] was the . . . first big change in my life, . . . and that influenced a lot, . . . like my work, my school, [and] my relationship with boyfriends and friends."

"That whole year is a bit blurry to be honest, . . . [it] was a weird period."

"It was just very hard to comprehend everything that was happening. . . . Because he left, we were put in . . . a huge financial strain; so we were struggling a lot to the point where [we] didn't know where we're going to . . . live or [how] we're going to get from one day to the next. I was very angry throughout that whole year because I didn't understand how someone could do this to their family. . . . I found out that he had lied about a bunch of things and . . . put . . . a lot of it on me by telling me all these things and trying to get me over to his side. . . . He was telling me that he left so he can . . . work abroad and support me better. . . . I found out a couple of months later that, that was a lie, he moved out because he had met this other woman and he was already . . . with her during the times that he was still with us."

So that . . . completely threw me over. That's where all my insecurities started. . . .

'If your own dad can do this then . . . anyone else can do this to you.'
So that was very . . . difficult for me."

"I just started university so it was very hard to . . . pay for those classes. I had to . . . take on . . . a full-time job almost and it was just very, very, hard to deal with all those things. . . . Because [my parents] . . . had a farm together that they were both managing . . . she was stuck with all the responsibilities and all of the problems and they were already in."

"I was very, very, angry with him."

"Me and my mom were clashing all the time 'cause we both had a hard time dealing with it. . . . Looking back, we weren't very good support for each other because we were both struggling to deal with it. . . . We didn't find a good coping mechanism in any case."

"She was just____ in bed for days and there was this one song that she was listening to . . . for days and days and even now . . . hearing that song makes me so . . . anxious, and upset."

"[There was a lot of] anger and depression at the same time."

"That was a difficult year."

"It was just disappointing. I felt lied to. I felt like my whole couple of years in that area was just a whole lie and not real."

"He was . . . saying . . . I should . . . be happy for his happiness. . . . He got married like a year later and he invited me to his wedding which I didn't go to. He was very upset that I didn't share in his happiness which I thought was very hypocritical of . . . him to say that I'm not happy for him . . . starting a new life with a new family where he's leaving us in this huge problem."

"I felt like I was left alone. . . . I felt very deceived by him and this whole situation, and I felt like he was being . . . a jerk."

"I felt like

'I don't even know my own dad!'

. . . and everyone, of course, knew he was . . . this amazing, wonderful, guy, and everyone had a hard time believing that it was actually him who like left us in this situation. . . . They all blamed . . . my mom. . . . I hated that too – that everyone just blamed my mom and . . . they'd [say]

'Oh, it was so hard for him, poor guy, he had to get out of there.'"

"They didn't really get a long"

"My mom is a pretty strong personality and my dad . . . is kind of a pushover . . . so he didn't really make a lot of the decisions. . . . I don't think he was strong enough to make a good decision, some of the decisions he made were really bad for us. . . . So . . . people just kind of saw that as . . . him living under my mom's thumb, . . . like she was . . . the one calling the shots and wearing the pants around the house."

'Any other guy would be like

'Oh, good for him that he got out.'"

"Very angry."

"In the same year I broke up with my boyfriend of a very long relationship, almost . . . 5 years."

"We were . . . high school sweethearts . . . and kind of growing up together. . . . There came a point where we grew up as kind of being different, so that kind of got us a little bit farther from each other. But also, I just started having all these doubts and insecurities and a lot of jealous feelings and a lot of . . . self doubt about the whole thing. . . . I think that had a lot to do with my dad just up and leaving. . . . I was afraid that this might happen in our relationship too. . . . I was lashing out all the time and I was very upset all the time. . . . I think it just came to the point where he couldn't do it anymore and . . . . [it] just got to an end. . . . We didn't talk after . . . almost at all and it was hard for me . . . because it was someone that was a part of my life for like five years then all of a sudden not anymore."

"I was always constantly . . . semi-accusing him of cheating on me, or like he found somebody else . . . . Just constantly worrying

'I'm not good enough for him'

'I'm not . . . enough,'

'he wants something else'

'somebody else'

"Jealousy."

"I was an idiot."

"I feel like it was a good decision all in all because we did grow up and ended up wanting completely different things from our lives. . . . I don't think it would have gone on for very long, I just wish that the last year wouldn't have been so negative."

"Nothing like that happened, but all of these feelings of jealously kind of continued along. . . . Now . . . I can identify them and I know why they happen but they continue to happen even through my . . . current relationship right now."

"I never made the connection before."

"Counseling honestly kind of helped me put these things into perspective . . . and make a little time line of what was happening."

"I wasn't . . . . [ever a] very secure person."

Figure G 2. Sorting through the pieces of one's shattered identity.

"Then I moved out and that helped [to] get my mind off things and then [I] kind of built everything from scratch from there."

"I was working with kids with cancer. . . . We did all kinds of activities . . . [to] distract them from the treatment, help find their coping mechanisms, and to get through this period a little bit easier. . . . We also did awareness campaigns around Romania . . . because a lot of people still have this taboo sense around cancer and the big C never comes up in conversation . . . and a lot of people have these weird images of cancer that it's . . . contagious or . . . if you have it then you . . . probably die and there's no hope for you. So, we're trying to change some of those . . . perceptions. . . . Our campaign was called, "You Can Too," – you can also survive, you can be a survivor and get through it – so it was a very hopeful and positive message."

"It was a very fulfilling job."

"My problems seemed very small in comparison to what they were facing."

"[This position helped me to] not be involved in these things that I was struggling with because I was preoccupied and helping somebody else get through their issues."

"I started out as a volunteer . . . and I got more involved because I realized that this way I can dedicate myself to other people and then I definitely don't have to think about myself. . . . I completely . . . threw myself into it."

"Distraction was the biggest . . . coping mechanism that I used."
"Like throwing myself in my work."

"It wasn't necessarily the best because . . . it . . . pushed everything back, but it worked for a while. It made me very ambitious in my job."

"I achieved a lot of things during that time. . . . It made me really . . . hard working and really passionate about what I was doing."

"I just put everything that was about me into the back of my mind so I didn't have to think about it."

"In those two years . . . I lost touch [with my friends]. . . . I didn't really feel like talking to anyone. . . . Whenever they invited me to stuff I almost . . . never went. I was just saying . . .

'Oh, . . . I'm working,'

which was mostly the case . . . but I didn't really make an effort to go and see them. I didn't really feel like keeping in touch with anybody at that point.

"I met, through my volunteer work, . . . hundreds of people. . . . I didn't get close to any of them, enough to like get . . . phone number or . . . chat with them or anything like that."

"I didn't even have a boyfriend or even someone that I got close to during those . . . three years . . . [I] pushed everybody completely away."

"I didn't even [brush my hair in the morning] . . . it was just up in a pony tail and . . . I didn't care about it anymore."

"No makeup at all."

"[I wore a] t-shirt and jeans or . . . a button up shirt and jeans – but . . . not feminine *at all* – it was just like whatever was on the shelf . . . [and] I didn't accessorize; I didn't do anything; [I wore] . . . whatever came to hand."

"It was fake comfortable."

"I was comfortable because I didn't care."

"I just didn't care what I looked like in that t-shirt."

"I just pushed everything back"

"No effort at all."

"[I wore my] hair in a pony tail and . . . looking [at] some pictures [I think],

'Oh my god.'

It was pretty bad during those two years. . . . I was just not very nice!"

"[Before the divorce] I put a lot more effort into [my appearance]. . . . I wasn't wearing too much makeup because I was still quite young and . . . in . . . my young days it wasn't really a tradition that young girls would wear a lot of make up, so that wasn't the case, but I did put in more effort like wearing dresses or skirts . . . highlighting more my advantageous sides . . . [and] doing my hair."

"Maybe not wearing a mini skirt because that wasn't advantageous to me or like wearing a long skirt for example because I felt more comfortable or . . . more appropriate."

"I wasn't very happy with the way . . . I looked. . . . [I had] 'normal' teenager issues where [I'd think to myself],

'you look fat,'

but . . . [I'm] actually not as fat as [I] . . . think [I am]."

"It was more casual and not really elegant at all. . . . It wasn't very feminine."

"I was never the one to try out . . . really far out outfits or . . . anything modern or stylish or up to date or anything like that."

"I just didn't really figure it out"

"A lot of the talk in [Hungarian and Romanian] . . . culture is around weight."

"The way we always talk about . . . [beauty, describes] a very skinny, tall, person . . . someone who's very, very, skinny . . . almost like a model."

"That's the ideal we always wanted to aspire to . . . which I was already not, which was already the issue."

"I was short. . . .a lot shorter than [what I think is ideal]."

"I wasn't anything out of those qualities, so . . . I felt kind of inadequate."

"[I felt like I was] not really [noticed] – not at all. . . . [I felt] pretty small – very insignificant – like,

'I don't really make a make a difference,'

'I'm never going to be somebody who's . . . going to be . . . noticed or remembered by people just by the way that I look.'"

"My mom was never very . . . feminine or really taught me how to . . . take care of myself and be very girly. . . . She never really put a high emphasis on that. . . . I was totally fine with that when I was little; I never really cared about all that as much – it was totally fine for me. But then, as I grew up I found it harder and harder to . . . focus on that because I didn't know how to do that. So that's kind of a hard part of my teenage years. . . . I never had problems . . . finding a boyfriend or finding friends . . . – that was never really an issue – but then after this whole thing happened [with my dad] I kind of didn't really care about myself very much. I of just threw everything in the background. . . . Looking at some of the pictures, I put on like way more weight than right now. . . . I didn't wear any makeup, I didn't . . . care how I dressed. . . . Everything [was] . . . thrown on the backburner and [I] completely dedicated myself to . . . this volunteering opportunity. . . . I gave up my university, I gave up my job, and that's . . . all I did for about two years or so.

"I just completely let myself go, and then after three years had passed I just started slowing down and kind of picking up where I left off and . . . kind of taking myself back. . . . I started . . . losing weight and doing some more exercise, and taking care of myself a little bit more."

"[The way I presented myself and my engagement with other people] started to change again as I . . . calmed down a little bit. . . . I don't even know what brought the change . . . . I just started to think about myself a little bit more. . . . I went back to university and just started to think . . . ahead a little bit more, like, . . .

'Where is this going to go?'

'How much longer can I maintain this kind of lifestyle?'

. . . And I realized that it's already been going on for too long.

'It's time for a change.'"

"I needed to do something for myself."

Figure G 3. Paralysis and collapse.

"I went back to school [through] distance learning so . . . I could still do the work that I was doing but I could . . . study on evenings and weekends."

"[I was taking] communication and public relation. . . . That was something that I really liked and I still really do."

"And then I . . . was hired on as a volunteer coordinator . . . and I did most of the admin work and I was . . . second to . . . the boss . . . of the organization so I was pretty dedicated."

"It was nice because no one really knew me there . . . so it was nice because we never talked about . . . my past or . . . like,

'Oh, your dad left'

'Oh, you broke up with your boyfriend,'

. . . It was just . . . a fresh start. . . . it felt very relaxed."

"So I did that for a little bit and . . . took better care of myself. . . . [I was] doing a lot more exercise so I lost a lot more weight. . . . [I was also] getting back in touch with my friends. . . . I . . . felt more fit and a lot better about myself. . . . I started dressing . . . more elegantly . . . to be more representative of the association and not some . . . hot headed school girl just running around in a t-shirt."

"[I started] taking care of my hair, . . . trying out different hair styles and makeup and . . . I started wearing high heels which I never did before – like ever – which was a big deal! . . . When I bought my high heels . . . I sent the pictures to my friends at home because it was such a big deal:

'Oh, she's wearing high heels!'

And I remember doing quite a few tryouts in the room before I wore them outside."

"[I felt] very different . . . – more feminine. . . . I started feeling more like a woman – . . . more comfortable."

"My mom wasn't really feminine so we never really put a high emphasis on this growing up. . . . It was just like a t-shirt and jeans . . . – she didn't really dress very elegantly so I guess I just mimicked her style for a while till I figured out my own [style and what] looked good on me or not."

"When I started . . . paying more attention to myself and . . . changing my style of dress and wearing high heels and I really liked them and figured,

'This is a good thing. It's not just for . . . that very high end type of beautiful woman that [was] something I could never achieve or . . . something I could never be.'"

"I . . . found myself or started finding my style."

"I had more . . . focus."

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"I decided to . . . get out of this comfort bubble that I created for myself and go outside a little bit. . . . went to this New Year's Eve party with my older friends that had been inviting me . . .

'Thank god for some of my persistent friends who stood by me for . . . three years until I figured all this out!'

. . . And that's where I met . . . my current boyfriend."

"I realized that,

'Oh, I can be someone that . . . another guy can notice or . . . take note of!'

"[I was] very surprised because I'm always completely oblivious to . . . if a guy notices me or anything like that so I completely didn't even expect it. . . . After the New Year's party he gave me a call – . . . I didn't give him my number so apparently he did some digging around my group of friends to find my number and . . . I was totally shocked because I didn't pay too much attention to the fact that there was a guy at the party because I'm so used to just not caring about it as much."

"My intention was never to go and meet somebody."

"It was very nice. It was a very good feeling, very positive."

"I lost a whole bunch of weight . . . then I met my current boyfriend and we decided to move here . . . about a year and half [after we met]."

"It just felt right."

"It just felt so exciting, and so new."

"Mostly people were supportive. At first everyone thought, like:

'Oh, yeah, sure, you're moving to Canada, yeah right.'

Soon it was, like:

'Okay, in 6 months we're leaving.'

So that was kind of abrupt. . . . It was hard [for other's] to believe at first, but then everyone was very, very, supportive."

"Most of my friends are moved away from there because everyone kind of recognizes that

'It's really difficult to get by,'

'If you ever want to end up supporting your parents or your family or having . . . a fulfilled life, then you have to move on a little bit.'"

"I moved back in [with my mom] just before I came to Canada so I can . . . save on money and . . . be a little bit closer to her for a little while before we move so far away."

"I felt great. I knew it was . . . a good decision."

Figure G 4. Illusory success II.

"The next big change was moving here. . . . That was a change in language, and environment and support system. . . . I didn't have . . . my friends and family immediately available if something happened, so It was just me and my boyfriend and we had to rely . . . on each other a lot, and that put like a bigger strain . . . on our relationship . . . and on me personally."

"I knew I wanted to move somewhere else; I wasn't happy with the opportunities that I had in my hometown, so I knew I wanted to move somewhere else where I could do something else with my life. . . . I'd been living in Romania for . . . twenty-some years, so I thought:

'A little bit of change would be great.'"

"I hadn't settled on anything but then I met my current boyfriend and then together we kind of developed this plan to move to Canada. It was initially his dream but then slowly I started falling in love with this dream as well. . . . We . . . chose Canada, and we narrowed it to Alberta because of . . . the great things that we've heard about it . . . job wise, economy wise, and schooling wise. And then, I . . . decided on the [University of Alberta] . . . because I loved their language program. . . . It was a really fast move actually. We had . . . only been together for a year and four months, so we basically just met and then we decided to move here. It was a huge step, and I didn't know how it was going to go because . . . we didn't live together before . . . [and] I never lived with any of my boyfriends before. . . . So it was a huge thing."

"Things continued to change [when we arrived to Canada]. I know we were expecting . . . that the first couple of years would be very, very, difficult, but . . . I was living in . . . the clouds and thinking:

'Oh, pff – what's the big deal, I speak the language, I know what's happening, this is going to be easy!'

and it wasn't as easy as . . . I thought, so I think I was less prepared emotionally to handle all of this."

"[When we moved] here . . . the whole stress started again and I gained weight again.

"It was . . . a big change and I think . . . the stress of it all like, as an international student trying to work full-time and manage a fulltime course load and . . . the financial [burden] of it all . . . was very, very, hard."

"Those are the things that made it difficult for our relationship and just me personally, because even though I was trying to spend more time figuring myself out and what I want, I just didn't have the time. I was so caught up in . . . the daily routine and . . . there [was] no time to think about it."

"You just have to do it."

"Here, I've become more sedentary and just . . . studying and sitting at the desk and working, so exercise was completely cut out for a really long time . . . and my diet was just terrible, so I put on . . . a lot, like 40 pounds or more probably, which I'm still really struggling with."

"I think that contributed a lot to my low self esteem and . . . these feelings of insecurity because of how I look ."

"This society . . . – here [in Edmonton, Alberta, Canada] – . . . doesn't put as much emphasis on

'The way you look'

as the one in . . . Europe, and I know that's not the general idea but I definitely think that people are more accepting of

'Your image,'

'What you look like,'

here, than . . . back home."

For example, I went to visit last summer for . . . five days, and I already put on a lot of weight, and everybody's like:

'Oh, but you've put on so much weight!'

'You look so different!'

'Maybe you shouldn't eat as much while you're here!'"

"People would never say [things like that] to you here – ever."

"It was all my friends and family so they didn't say it in a negative way."

"They didn't think it was negative, but there it's so important that you look a certain way and you keep these appearances even though maybe inside that's not how you feel or how things are but it's very important to keep appearances.

"I always felt comfortable with my friends,"

"That's . . . when I started thinking:

'Oh, maybe this is not a good thing.'"

For example, . . . people [back home] live in . . . one bedroom apartments, but they have the latest car because that's something that everybody sees, so the same thing about body image.

"The most important thing is to be . . . skinny and tall, and if you're not, then you're not of the norm."

"[Back home, they place] a lot of value on [living up to those images] – which I never felt as much here."

"And then, when you're there, you constantly hear . . .

'Oh this is what beauty is,'   *'This is what you're supposed to look like,'*

Whereas when I'm here, there's not so much of an emphasis on it, . . . it's more of an emphasis on

'What you are as a person . . . that's beautiful.'

So I think I kind of let the physical side slide a little bit. . . . And now I'm faced with it again after having put on 40 pounds of weight, which is a huge difference . . . and now it's kind of difficult to get back."

"And then other people say that

'You're beautiful'

and I'm like,

'No I'm not I put on fourty pounds!'

'No, that's not true. You're just saying that because you're my friend.'"

"It's hard to explain."

"And I don't see it that way — . . . what they see and what I see in the mirror is completely different."

"I always had . . . body image issues."

"[My issues around body image] was never this bad or this negative about myself or about my relationship. . . . [I'm] constantly worrying about what's going to happen and . . . constantly afraid that my boyfriend is . . . either cheating on me or . . . looking for someone else."

"'When you're alone . . . with all your thoughts, . . . they don't always go the way you like them to.'

. . . That's the hardest part."

"[Since my dad left, I've experienced] huge issues trusting . . . not just my boyfriend but friends too. . . . I'm always worrying that friends are . . . lying,

'They don't want to spend time with me,'

'they're not really my friends'"

"[I'm] constantly worrying that there might be something going on in the background that I don't know about . . . and it's very hard to get over. I don't know why."

"Even now that I identified a problem and know what's going on it's still very hard to get over because it's so ingrained in my personality now. . . . It's just hard to get over."

"A lot of anger."

"To this day I still don't know if our friends set us up because thinking back we were the only two single people at the party. . . . Now thinking back I'm not sure; I've asked them and they all deny it but I have a suspicion that they had."

"It was very awkward."

"Getting into the relationship . . . for . . . the longest time I didn't know if he was actually interested in me or if we're just friends."

"He thinks we got together way earlier than I think we got together. . . . He thinks we've been boyfriend and girlfriend for like a longer time than I think that we are because . . . he knew that there's a clear interest between us but I didn't know for a long time if he liked me or not."

"I haven't done that in so long that I didn't know like,

'Is this a date? Are we just hanging out? What's happening?'

. . . It was nice because . . . he caught on to the fact that I need a bit more time so he took it a lot slower which was great but at the same time very frustrating.

'It's been two months, what's happening?'

. . . In the end it worked out fine because I think he would have scared me away if he would've jumped into things."

"But as soon as we started slipping into the comfort zone [in our relationship] . . . I realized that I personally didn't have a very strong foundation. All the worries and issues [that I had struggled with before, were coming to surface]."

"[The worries and issues that I was experiencing] went on for a very long time even though we were kind of living together, then we were living together, and that didn't seem to be enough."

"More and more [I was experiencing] this need to be constantly reassured that

'Nothing is happening. Nothing is going on. There's nothing happening behind my back. He's not out to . . . cheat on me and deceive me.'

It keeps coming back all the time and that's very, very, frustrating."

"He has a lot of . . . female friends which I found very difficult to understand like,

'Oh, he's probably in a secret relationship with one of them like my dad was in a secret relationship with this woman.'

And that keeps coming up and that's very difficult to work through."

"I'd been having a lot of feelings of insecurity and . . . self-doubt."

"I was hoping for it to decrease [when I moved to Canada]. I was hoping to feel more secure . . . about us."

"[Those experiences] kept getting stronger and stronger [after moving to Canada] because . . . I . . . had to deal with them and didn't, and [because of] . . . the added stress of being in a foreign country and not having my . . . normal support system and . . . . all the financial issues."

"He's not the jealous type at all. I don't know how he does it, we're like polar opposites."

I'm . . . super jealous."

"It's not easy. He's handsome and a nice man and he's very . . . respectful and kind so . . . a lot of women notice him and he has . . . a lot of female friends which makes it hard for me"

"It's not good. I think jealousy is one of the worst feelings I have and I wish [I] . . . could . . . eliminate [my] . . . jealousy."

"I hated it."

"It makes people into this monster that's paranoid, untrusting, and . . . terrible."

"It's very intense. . . . I get pretty mad."

"I didn't deal very well with it for a long time. My previous relationship ended . . . because of the jealousy, but I feel like my current boyfriend has a lot more patience with me and cherishes me a lot more than just to end it . . . because of that."

"[The jealousy] has made things very, very, difficult [in my relationship with my boyfriend]."

"They become automatic feelings, like:

'Oh, there's a girl in the room, she looked at him – that's it – done.'

Jealousy is already there – it's an automatic reaction."

"[It's like] pure . . . intense emotions and intense feelings and very . . . strong, and it's not very . . . rational most of the time."

"I used to like lash out at him, like,

'Oh, you're probably cheating on me with this girl,'

. . . and that led to . . . very negative feelings that are very straining on our relationship."

"[There was] a lot of fighting and a lot of frustration. . . . I mostly lashed out on my boyfriend because . . . he was the one I knew best – I couldn't really like argue with a friend that I . . . barely met or didn't really have that very strong bond with yet."

"That . . . put strain on the relationship . . . because . . . we couldn't really enjoy any time spent together because we were just exhausted."

Figure G 5. Rage.

"There's . . . some very negative thoughts and behaviors that I have got into. Like this routine of constantly feeling . . . [insecure[6]] . . . . One insecurity led to another and then it's . . . this catch-22 of

'I gain weight so I don't like myself,'

'I don't like myself because I gain weight'

And then I just keep circling around. I just couldn't get out of the circle."

"It's a good thing that people don't care as much about how you look, but at the same time . . . friends would say that I look beautiful whereas maybe that wasn't necessarily the case . . . physically, . . . like,

'Oh, this dress . . . looks great on you!'

. . . They tell me that because they love me and they definitely think that that's true, but then the scheme of the society of it all, maybe I'm not as beautiful as the norm is. So I think just hearing from my friends

'Oh, I look beautiful.'

then I just like

'Oh, okay fine,'

and

'I don't need to worry about it anymore,'

but . . . I kind of just let myself go."

"There was a point where I thought:

'Yeah, it's not going to happen; I'm just going to stay negative and in this rut.'

"I just focused on the negative side of it like,

'Okay these are the changes that had to happen; these are the sacrifices you had to take.'

Like, . . . the weight gain, not having time for these and these things and basically . . . starting all over again when we moved here."

"I've always been prone to gaining weight really fast but I had this really great exercise routine . . . before I moved here. . . . [I] knew the city really well and it was very convenient to go to the gym and just my lifestyle was very different."

"He's very, very, patient. . . . Any other guy, by the arguments that we've had, . . . would've left a long, long, time ago."

"I was the one that was imbalanced in this whole thing and I didn't have a very strong foundation. . . . I wasn't strong enough, like a stand-alone person. I kept relying on somebody else or him or a relationship to . . . carry all my burdens."

"We don't really yell at each other but it's more like arguments, and when I get upset about something then I take a while to . . . get over it."

"I take like a day to get back to normal, so that's kind of hard because . . . I don't . . . really talk about anything and I'm . . . upset and shut down."

"A lot of things were . . . happening all over the place and I couldn't really focus on the things that really mattered. . . . There was an image of this . . . face-less person sitting in the darkness . . . that comes to mind first."

"I hit . . . a bottom point. . . . The stress, our relationship, my self image . . . [all] put me in this very low point where I was very negative and . . . not the person that I used to be and I didn't really like who I'd become."

"[This was] a darker period . . . I felt kind . . . alone."

"I felt like,

'It's time for a change or something will go wrong; . . . Either, I will fall out academically, or our relationship will end or this whole thing of moving here will not work out.'

and I didn't want any of those to happen so I decided

'It's time for some little forced change .'"

"He's stuck by me for all this time and . . . I keep hurting him all the time and hurting myself. . . . Something needs to change."

"I never actually thought of myself as being creative."

"Any art that I took in school our teacher was always very critical of it; and even though we were just small kids she . . . always . . . never really liked what . . . I had done, so, I kind of . . . put it aside for quite a while. But . . . I didn't realize that it could come out in other ways as well – like, my mom's a florist and I was helping her a lot, and . . . the fact that I can make flower arrangements or a bouquet – I never really thought of that as something creative, but now I do."

"It was a very negative experience when [my art teacher] . . . would reject something that wasn't perfect or wasn't . . . following the exact guidelines and [say],

'Well that shouldn't be that way!'

– especially [as a kid].

"I remember just not doing it any more, [and] . . . refusing to draw or paint; and then my mom ended up doing most of my homework . . . because I hated it so much."

"[My mom's] very creative and [she was] really good [at following the guidelines of my art homework] so she ended up doing my homework for that part."

"I really hated it, so I was very happy that she was doing it."

"She was always very supportive but I think nowadays is when we really, really, get along very well . . . . We talk, like every single day, and we really share very personal things about ourselves that we didn't use to, like, a long time ago."

If I have some issues that maybe I . . . can't even recognize then I just give her a call and she'll immediately know like:

'Oh, when you do this then usually this is the underlying motive for it.'

"We're . . . ocean's apart, she can still, she's very comforting."

"She's a very kind person; she will always put someone else's needs or interests before her and she's very empathetic and very observant."

"She knows me very, very, well and that's very helpful."

"She was . . . an amazing mom."

"I had a friend who's an artist and she teaches art classes. . . . She was the one that . . . brought it out of me again a little more. . . . So that was very nice. . . . When we moved here I started . . . . . helping her with . . . the very small kids . . . and then after the classes or during she would . . . make me do something or show me how to do certain things and drawings and then it kind of just started from there."

"She was working with . . . immigrant families and their children and help them get integrated into this community [and] . . . express themselves through art."

"She was . . . teaching me but not because I asked her – . . . I don't know maybe she saw something or she thought something – I'm not entirely sure I never asked her. But it was very interesting because I did the first one and it was really good! And I was very surprised at it because I didn't think it would turn out okay and after that . . . I wanted to work on it with her . . . and [my interest in art] . . . developed from there.

"Now I don't take classes with her anymore."

"At first I took it on as . . . a volunteer thing and then she . . . decided to take me on as . . . an assistant."

"She's amazing, she's a natural at it. . . . She always had the ability of bringing it out of other people . . . no matter what their skill level was. . . . People would really blossom under her hands. . . . She was very proud."

"It felt really great although at the time I didn't think too much of it for myself. I always thought . . .

'Oh, this is mostly her doing and not as much mine.'"

"I enjoy doing it very much."

"Those images [that I looked at during these interviews] . . . made me really inspired and now I have . . . these couple of ideas for paintings that I want to do. . . . I already started on one of them the other day and it . . . resonated with some of the . . . feelings that I had and that . . . made me think about these . . . things that I've been going through . . . and how I've been treating myself . . . [and] about not seeing the value in the things that I've accomplished or . . . trying to have a new beginning in life."

"It was very helpful."

"The girl with the golden hair – I really liked her character a lot."

"I never actually had . . . an original idea for something yet because I'm . . . very early on in creating art. . . . This was . . . my first inspiration."

"At first . . . I felt kind of disappointed by that because I felt like

'Maybe I'm not . . . pretty enough or I don't conform to the standards and ideals that people are looking for.'

"Eventually . . . [I] had a conversation about that with myself and realized that that's maybe not really the way I would like to meet guys or people in general anyways. I'd rather have . . . a meaningful conversation with them and if we like each other and they find me interesting then we can take it from there. And it's so far always worked. . . . I never had . . . issues finding . . . a boyfriend or . . . people to hang out with in general."

"Sometimes I'd like to feel . . . acknowledged and beautiful, but it's also something that maybe I . . . don't notice if it would happen. . . . I don't really notice."

"Sometimes I think it would be nice to . . . notice that, so sometimes I try and look out for it but then . . . I don't usually notice . . . if guys like me or people like me. . . . [and] I'm always kind of insecure about that. . . .

'It's just not happening.'"

"I don't know if it's . . . the healthiest image of [myself] to have – . . . to automatically reject the fact that someone would notice [me]. . . but I feel like it also kind of protects me . . . from rejection. . . . I never have to feel like,

'Oh, I'm . . . not noticed,'

If I don't really expect to be noticed at all. . . . That would feel really bad and I feel like I try to save myself from that feeling because I'm . . . struggling enough with having confidence and . . . having [a] healthy body image of myself."

"My close entourage feels that I'm pretty and beautiful and if I can reach the point that I'm perfectly confident with myself then maybe that will . . . change but I'm not there yet."

"Just the fact that my colleagues at work or my boyfriend notices, that's kind of enough for me. . . . I've never really vied for . . . attention that way. . . . It's more like I want to appeal to the people that I already like or whose approval I'm kind of seeking. . . . Like if I wear an outfit that makes me feel beautiful but maybe my boyfriend or my friends wouldn't like it as much then I don't feel like that would be as validating to me – . . . but something that would make me noticed like . . . a low cut shirt . . . wasn't something that would necessarily make me feel pretty or make my boyfriend think that this is . . . attractive to him. . . . We kind of figured that out after . . . a while. He'd like me in something [elegant]. . . . Luckily he's not the type of person who . . . is interested in the physical appearance of a person . . . as much. Like [revealing] more . . . skin or . . . body – he doesn't think that that's more attractive. It's more of . . . if [I] . . . dress nicely and take care of . . . [myself] then that's something that he values more.

"[If I did wear something like a low cut shirt] he wouldn't disapprove! . . . If I feel comfortable in that then he's totally fine with that . . . I don't know if that'd make . . . a difference . . . for him choosing me as a girlfriend."

"I'm less worried and less . . . insecure."

"I . . . feel stronger [and] . . . more confident."

" I've been doing some painting . . . it's . . . something that relaxes me and lets my mind . . . flow. . . . [I might also] read something or listen to music or just relax, which I haven't been able to do in the past because I was always so active in my mind and . . . in what I've been doing. . . . Now I find it a lot easier to just relax and do whatever I feel like doing. . . . It wasn't something that I explored in the past."

"[My interest in relaxing, painting and doing what I feel like doing has] been . . . a good discovery, [and comes with a] nice feeling. . . . I feel more empowered to do these kinds of things because before I always thought

'Oh I probably can't do it. That's for . . . creative people and I'm probably not creative.'

. . . I realized that that's actually not the case. So I feel more confident in my abilities and the things that I can do."

"At first when I felt a little bit insecure about myself [my artwork] wasn't really something that was . . . a proud moment for me. . . . It was more like,

'Oh, look what I did with my free time.'

But now . . . it's more like . . .

'I'm happy that it turned out well,'

'I'm happy that I was able to do it and I have friends that are very appreciative of it,'

'I can take the compliment.'

Now it's more, more commonly something that I turn to because I like doing it instead of:

'I have nothing else to do,'

And then I do it."

"I was feeling [like I was] in this very . . . dark place but now it's not even necessarily of how I look but how ..like I feel confident and that makes people look different

"I care about . . . how I look."

"I . . . don't feel as feminine or as pretty when I'm . . . wearing . . . sweat pants and a t-shirt. . . . It makes me look like I'm in a sack of potatoes."

"I feel like it's my personality – there's a clashing of what I feel on the inside and what I look like on the outside and I don't feel it matches as much [when I don't dress elegantly]."

"[I find that] Personality [is what] . . . people pay attention to, which is kind of nice. . . . I feel like I'm friendly and a nice person."

"I wasn't much of . . . a big party and clubbing person . . . I'd rather . . . talk to people or play . . . board games together . . . or . . . go out camping . . . – I'm pretty outdoorsy."

"[I] went out with the volunteers [from my workplace] . . . at the end of last year. . . . We went out . . . clubbing. . . . I felt kind of old, but then I realized that . . . it doesn't matter how old I am, I really wouldn't enjoy it as much. . . . We couldn't really talk because the music was so loud. . . . it's just not my environment where I feel comfortable. . . . There were . . . a lot of drunk guys hitting on all the girls at the party and it was very awkward because I . . . felt very responsible for them and I felt like I was unnamedly the chaperone there, which was also very weird in feeling. . . . They're . . . a fair bit younger than me, . . . like 19, 20 years old so I feel kind of responsible for them and making sure that they get home okay and everyone's safe and happy and doing okay."

"Even though we went out as like outside of the program just cause like I became friends with a lot of them I still felt like I was responsible in making sure that nothing . . . bad happens

"It wasn't really anything to do with age, but I still felt like

'Oh no!'

. . . There were other men . . . hitting on our girls which is why I felt very responsible for them."

"I'm never . . . the one that gets . . . noticed in the group . . . for things like that – I never get . . . picked up in a bar or a club or anything like that. . . . That didn't really happen to me as much."

"I've come to accept that. . . . That's fine."

"Where I'm working right now . . . the dress code is . . . more elegant . . . so I really like that. . . . What I'm wearing today is what I'd like to normally wear . . . when I'm not at work."

"The people are just amazing! They're so involved with everything on campus. They're so inspiring because they're all volunteers but they put in so much to the program. . . . It's nice to see that they're all very passionate about the university, about what they're doing, and helping new students . . . find their way."

"I work at the gym and other places around campus so it's more like . . . comfortable [clothes] but I . . . don't really prefer that. I don't feel as comfortable as . . . you should in . . . Lululemon pants and a t-shirt – that's not really my comfortable go-to outfit. . . . I don't think it's very advantageous for me, in a way. . . . The t-shirt doesn't really look as good on me. . . . When I look in the mirror I don't feel as thin in it or . . . [as] confident as when I'm wearing . . . a nice dress or something like that."

"I always get . . . compliments and nice messages from people when I dress like this. . . . People said . . .

'Oh, I really like the way you look today.'

"I think that . . . [in] the [office] environment . . . we kind of look out for eachother and . . . give compliments to each other quite often. . . . It's a very, very, positive environment whereas some of the other places I worked . . . we're all . . . wearing a t-shirt . . . – it's not very special."

"They know there's a lot more effort to do something like this because it takes a while to put it together."

I discovered that I like this . . . pretty recently."

"It was a lot of fun experimenting with all that and . . . paying more attention to that and trying out new things. . . . Even with makeup I used to just do . . . the same thing, like eye-shadow and . . . mascara and that's it. . . . Now I . . . experiment a little bit more and I'm more . . . interested in it."

"I feel like before I didn't . . . pay attention to it. But . . . because people are very open and communicative here – like people come up to me on the street and [say things] like,

'I really like how you did your eyes, how did you do it? . . . What did you use?'

. . . They notice that . . . [I'm] another human being."

"It's a pretty nice feeling."

"It makes me more confident in myself and . . . I feel like I have this energy that I . . . emanate. . . I used to for a long time, and then I didn't anymore."

"If you would have asked me . . . three months ago . . . why I'm so unhappy . . .

I wouldn't have been able to verbalize it. . . . Now I have this . . . very specific thing that I can relate to and understand and now I know what I need to change. . . So I feel like I've . . . become a lot stronger and I can face some of these issues a lot better. I know how to cope with some of these negative emotions, negative feelings."

"There's a really positive side to [the changes] . . . as well and I'm willing to focus more on the positive side of things and not just the drawbacks."

'It . . . made me stronger and more ambitious because now I'm drawing the line and I'm like,

'Okay, I need to do something about it.'"

"Counselling helped a lot . . . and . . . calming these feelings down . . . like:

'Okay, the thought is still there but I can . . . rationally think through it . . . it's fine, whatever. . . . It's a human being; it's not a woman or a man, it's just a human being. . . . Don't look at it as like . . . an opponent or someone that I'm competing with.'

"I hope to achieve a place where the thought wouldn't even come up.

"I have to be trustful enough of my partner to know that he's not going to just run away with a another person. . . . [and] try to have . . . a rational thought that balances it out like . . . a mental conversation with [myself]."

"Now I just have that conversation with myself and I feel like it's . . . a lot better; . . . a little less stressful for both of us."

"It's one of the hardest things I had to overcome."

"I feel like every woman in my family was very, very, jealous. . . . It was . . . a 'normal' thing to see. . . . So I never really thought of it as something that could be harmful to a relationship. . . . I never really saw that . . .

'It means that you're not trusting this other person.'

I just thought that

'Oh it's a feeling that I have, and other people have it too and it's totally fine.'

But I just recently discovered that it shouldn't really be that way."

"[I'm] paying more attention to the great support system that I have . . . [and] the positive side in all of this change."

"[I'm] trying to spend a little bit more time . . . reflecting on . . . myself and just enjoying the time spent *alone* whereas before that was just unacceptable like:

'I hate being alone.'"

"[I've been] seeing a counselor for a while. . . . A lot of the things that I see that are going . . . not as well as I would like them to in my life can all be traced back to my own image of myself."

"Whenever I tell a friend [about the image I have of myself] it always comes as a surprise to them because they're like:

'Oh, but you're so confident, and fun!'

'You don't see yourself that way!'"

"I couldn't . . . take a compliment for the longest time."

"So now I try to tone it down a little bit and be more rational about it."

"There's a lot of conflict. . . . Eventually I'm starting to reach the point where I can make my own opinion of what I think is beautiful and I can stick to that."

"Of course I want to be healthy and I want to lose the 40 pounds that I put on but I don't necessarily feel like I have to conform to . . . this norm . . . wherever that norm is, Romania or here."

"[I'm] just trying to . . . become a better person and lose these . . . negative feelings whether it's body image or, anything else . . . that I have about myself and just be happy. And I think that, that will make me more beautiful."

"That [concept of beauty] has to do more with what I do and how I act with people and what kind of person I am rather than the physical side."

"I'm not there yet but I m heading towards that . . . definition."

"I think I'll just feel different and I know what it feels like to be that person because I did feel that at some point. . . . I'm leaning towards feeling that way but it's . . . not there yet."

"Since I had a little more time to spend with myself I feel like I have more time to . . . think about things or ask some of the questions of myself that I've been meaning to ask or just think through some of the negative ideas that I've had and kind of work through some of those."

"I'm feeling good which is a good thing because I haven't felt good in a long time."

Figure G 6. Depression.

"I figured that these issues were something that I finally need to . . . face instead of just keep pushing back and ignoring it."

"[I was] also trying to find . . . a support network of . . . friends and people that I can rely on if anything happens. . . . It wasn't too difficult because people are very nice here. . . . I could find friends easily and I'm also very sociable so that wasn't a big issue but . . . my coping wasn't the best. . . . I didn't really find things that were relaxing to me or I didn't really have time to focus on things that were . . . relaxing or taking . . . the edge off, so the stress . . . built. . . . I don't think I focused as much on it as I should've and . . . taking a break every now and then – I didn't really do that!"

"Spending more time with myself . . . and figuring out what kind of things I like to do or . . . figuring out what my goals and focus are, . . . and . . . trying to become more . . . independent and not always reliant on others around me [has been helping me]. . . . I used to be [a]. . . 100% extrovert which was fun and great but at the same time I didn't . . . build my little world as much, so that's . . . what I'm trying to do – just focus on myself . . . and . . . take care of myself and my environment a little bit better. [Now, I] focus on what I'm eating because before that I . . . ate . . . randomly . . . which is why I gained a lot of weight, so I'm trying to focus on . . . having a healthy body as well as having a healthy mind, and reading a lot and . . . trying different things that relax me."

"I feel like I'm a little bit behind on figuring all of these things out . . . but I feel like I'm in a good place to do this . . . self-reflection right now . . . and . . . get accustomed to all these changes . . . because now things are starting to stabilize – I can see the light at the end of the tunnel with my work, [and] with my education . . . and if I can get everything else lined up then I feel like I can get through this."

"I feel more supported and I feel like I have more tools to . . . cope with these things."

"I used to hate being alone. I couldn't. If I had . . . a weekend off then I was . . . like,

'Well then, I need to fill it up with time with other people or time to spend somewhere else!'"

"But now I feel a lot more empowered . . . [to] get through."

"When [I'm] . . . going through these [darker periods I] . . . always feel like,

'Oh, I'm all alone in all of this and I have no one to lean on,'

whereas . . . that's definitely not the case."

"There's a long way until I become the person I used to be . . . but I think I'm on the right track."

"I used to be very positive and I didn't really care about this whole very shallow thing about

'What you look like,'

versus

'Who you are.'

I used to . . . be a lot more carefree."

"All of these changes prompted me to pay more attention to that"

"[I feel like there's] this balance that I lost that I'm trying to regain"

" [A sense that my] entire being is just in balance . . . and . . . everything just fits into place."

"Now that things are kind of slowing down a little bit, this is the time when I can finally figure things out."

"I finally have time to go and like talk to the counselor."

"She's really, really, helpful and . . . speeding this process up and just figuring out how to do this."

"But now I'm seeing . . . a drawback [of having been so outgoing during my childhood and adolescence]."

"I'm slowing down a little bit . . . and I'm discovering some of these steps that I skipped . . . now because . . . in my childhood and teenage years . . . the image of myself and other people's image of me was a little bit . . . similar and overlapping. Now, I think there's a huge . . . gap, which I'm trying to close. . . . Other people see me as . . . this positive, ambitious, courageous person, and I have . . . a more negative image of myself compared to that."

"I have lots of . . . body image issues right now which other people don't really seem to notice that way, and I'm not as confident as people think I am."

"I have a lot of negative feelings and thoughts about myself which I don't necessarily share with others, and also people don't really share of me."

"So I'm . . . trying to close that gap and maybe have some more overlap in how I see myself and how others see me."

"I feel very independent now about it. . . . It feels very empowering to have . . . an original idea."

"It felt great. I remember after our last discussion I went out and I felt so empowered and happy and like,

'Oh, this is great! Finally . . . all my thoughts are coming together and . . . it's . . . moving forward a little bit.'"
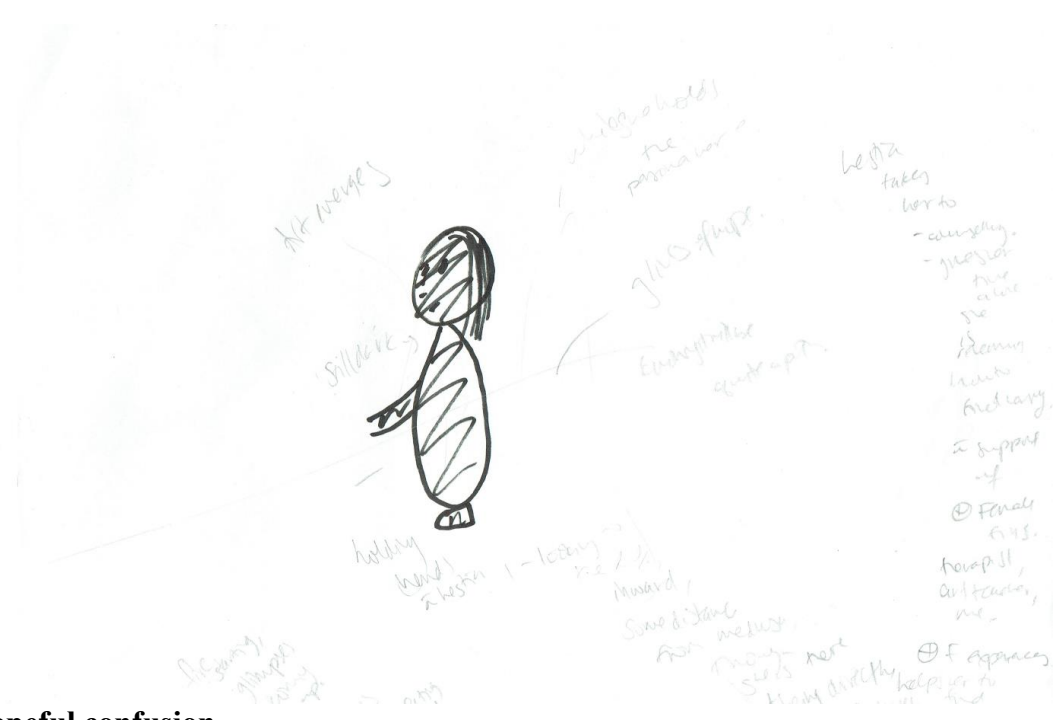
Figure G 7. Hopeful confusion.

Appendix H

"I was born and raised in the Philippines."

"I consider myself to be the eldest of three children but I also have five other half siblings who are older than me. . . . They're all with my dad's first wife."

"I have 2 sisters."

"I'm sure it wasn't as fun . . . [for] them because I'd kind of be the instigator of a lot of the fights. . . . In Asian culture . . . the order of the siblings is very important, so . . . for the oldest . . . it entitles you a lot of respect."

"Sometimes the fights would get pretty physical . . . like screaming matches – but . . . it's something I can kind of laugh at now."

"[As a] kid . . . I wasn't so self conscious."

"I was very outgoing, shameless . . . very bright and smart . . . I was hungry to learn . . . [and] very curious"

"My mom and dad, they separated basically in 1996. I was five years old, but then my dad passed away a year after."

"I always thought of [my mom] . . . as cool, kind of lenient, but she was still a little strict. . . . I guess she raised us well but she was out working a lot. . . . She directed radio shows so . . . she would take us to . . . the weekly show so we could meet . . . the guests and stuff like that, who were . . . celebrities, [and] politicians. . . . Then after that she would take us to wherever – like the museum or something like that – so I guess . . . that was fun. But . . . my aunt was around more than my mom was just because my mom was out working a lot and stuff."

"She's a hard worker . . . she's tough."

"When my mom and dad separated . . . she would take us to visit him. . . . That was always fun. He would always take us out somewhere, spend time with us. . . . But I think my fondest memory of my father was . . . [when] he would take me – because my father was a journalist – so he would take me to the . . . little printing press . . . and just let me . . . dig around in the Microsoft 95 computers."

"I think he would have liked me to do something creative with my life".

"I couldn't cook . . . I can't take care of myself because [of] the way I was raised. [For] a lot of Philipino kids . . . we had a nanny growing up so she was the one who did the cooking and most of the cleaning – well I can clean a little bit as I got older but I also lived with . . . my relatives in the house. That's very common."

"So I had . . . my great uncle, I had an aunt, . . . my grandfather was there, I had . . . a little cousin . . . living with us so it's like . . . one huge family. . . . The older people would kind of do a lot of the chores and stuff like that. Well, I would get, of course, my share of the chores too, but not enough that if you threw me out into the world that I could survive by myself."

"I guess a lot of the issues I have actually stem from my aunt who I think now may be a narcissist."

"I was basically my aunt's golden child."

"She was basically there . . . the day I was born and she kind of raised me and all that. . . . Looking back, I feel like I felt like . . . a lot of the issues I had about myself – like . . . for the longest time I had . . . insecurities about my hair, the way I look, and stuff like that – I could say that those, a lot of those, come from her."

"At the time it was . . . nice to be the golden child;

'You could basically get away with . . . anything from her.'

But now I realize . . . that was a pretty toxic relationship."

"She never took any responsibility for . . . herself."

"When I was in my late teens I was never comfortable . . . showing any little bit of skin . . . because when I was younger she . . . would put me in clothes that I didn't really comfortable in that would show a lot of skin and she would be like,

'Those guys are looking at you!'

Can you imagine . . . an 11 year old child being gawked at by older men?"

"At the time I felt like,

'Oh okay . . . Cool . . . I feel so mature'

. . . Whatever . . . that's just creepy."

"If I had a child . . . I would let them pick whatever they want because they wanted to wear it"

Figure H 1. Vulnerable and alone.

"[When I was] 9 years old . . . I . . . started to look like a boy because I didn't want to get picked on by the other girls.

"[I thought],

'Maybe f I try to look more like a boy then maybe these girls wouldn't pick on me.'

. . . That didn't stop them."

"It all really started in the fourth grade. I was the tallest girl in my class . . . I was the first one to wear glasses, I was the first one to get my period . . . and that was hard. . . . I just let people walk over me! . . . There was this one girl who would . . . get mad if I didn't let her copy my answers on the quiz and basically just . . . humiliate me and the . . . 'boy' hair that I got and I was nine years old."

"I'll never forgive her for that."

"One time, she went through my diary and basically . . . started yelling at me after class with her . . . two best friends – like

'Why did you write that?'"

"You think you're friends with this person, but really you're not!"

"I reached fourth grade and . . . it kind of changed everything for me . . . because of the whole glasses and the hair thing, and all these other puberty things."

"I don't think I ever really recovered from that."

"As a result I just found it harder to make friends, and be thought of as a cool kid."

"I just felt . . . horrible!"

"[As an adolescent] people would describe me as very nerdy and not in the cool way . . . shy, still smart, really quiet, weird . . . [a] social pariah . . . very introverted . . . [and] childish . . . I just felt like nobody really wanted to be friends with me . . . because of how weird I was."

"Oh you're so nerdy!"

"I guess when you hear it from people all the time you kind of start thinking that you are weird too"

"I was a hardcore catholic . . . [I] would go to church like 2 - 3 times a week . . . [I'd] go to the church services."

"I had . . . a patron saint; his name was Saint Jude. He's . . . the patron saint of hopeless cases . . . [and] I was [a hopeless case] . . . I would . . . go to devotional masses for him"

"First of all, I really wanted a boyfriend. So I was praying for that . . . [and] there was . . . small little favors that I would ask, like

'Please I want to pass biology,' . . .

'Please help me pass this and that exam', . . .

'Please don't let me go to Canada'"

"The hair thing is . . . really big for me . . . when I was growing up I had really big complex about it . . . first . . . with the boy haircut, and then when I was a teenager I would get it . . . chemically straightened because . . . my aunt was telling me,

'Oh, you hair looks so frizzy you should just tie it . . . in a pony tail, blah, blah, blah, or get it straightened so people can be attracted to you."

"And I believed it!"

"- Because I felt very unattractive as a teenager."

"When I was growing up . . . I wanted to please everybody . . . I wanted to be liked, I wanted to be attractive to someone in my own age group"

"Where's my love letters?"

"I was just a kind of gawky kid with glasses and pimples   . . . so I did that . . . from 13 to 18 . . . chemically straightened, rebounded . . ."

"In addition to . . . the way . . . I was being ridiculed by other people . . . I also had a lot of hang ups about religion . . . and . . . especially . . . sex."

"I'd just feel . . . really guilty. So that was . . . really hard."

"But then with like something like . . . abortion or something like that . . . although I subscribed to the main teachings of the Church like,

'Abortion is wrong!'

'Killing a baby!'

. . . I always had . . . like a little footnote for myself like,

'What about those who got raped or have children because of incestuous relationships?'

I always kind of made little reservations like that just not to come across as a complete asshole."

"And . . . all that . . . anti-gay marriage . . . like I knew when I was teenager . . . there's nothing wrong with two . . . gay people getting married, but I . . . just followed because that was the *right thing* to do,

'Right thing. . .'"

"When I was 16 – when I started going to college – . . . I don't know if it was bullying so much as . . . I was getting made fun of a lot . . . – I was an easy target."

"I have . . . really prominent dark circles under my eyes."

"I never really thought about it before but . . . once a bunch of people pointed it out to me like,

'Hey, you have *really* big under eye circles!'

. . . They made me really feel self-conscious about that and . . . they even compared me to . . . a 'B' horror movie character. . . . Of course nobody wants to be compared to that!"

"I told my friend once and she kind of freaked out."

"I tried telling my aunt, but she started . . . dictating even more . . . how I would dress."

"If I were to meet like a group of friends . . . she'd . . . pick out what I should wear."

"I took her advice . . . well it's not so much taking it so much as it was . . . forced on me . . . my mom had . . . already left the country for Canada so she was kind of like the de-facto maternal figure . . . It almost became like her word was . . . law."

"Dress more this way!"

"She would make me . . . wear shorts and . . . dresses."

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"It's like:

    'I have this problem,' but . . .

    'Hey, let's change something *completely* not related to your eyes!'"

"[I] still felt self-conscious."

"That was something I thought about a lot."

"I mean, it subsided after a while after – . . . that group kind of found a new target."

"At the time I wasn't comfortable in my skin . . . I would rather just go around in . . . really baggy clothes . . . I was just really self conscious and insecure about the way I look."

"It wasn't unusual for . . . us to argue. . . . I thought that was normal."

"Even one time . . . a man groped me when I was in a computer shop and I disclosed this to her. . . . She started crying and screaming . . .

    'Why did you go there in the first place?'

    'Why didn't you tell us?'

. . . while simultaneously making herself look like a victim in that process."

"I felt like it was my fault that it happened, like . . .

    'Why did I even go there at night by myself?'

. . . I didn't really know . . . what to do. . . . I wanted some advice . . . [on] how . . . I can deal with it or . . . maybe some of that revenge porn going on in my head. But . . . I mostly pushed it away and I forgot about it for a few years. I guess that worked for me, although it wasn't – . . . . I never properly dealt with the emotions after . . . the assault."

"Nobody talked to me about it; I never got to talk about it with somebody in detail."

"I felt ashamed. . . . And *I* know it wasn't my fault"

"[I] felt angry for myself . . . like that didn't have to happen . . . I just wanted to take revenge at the guy who did it but can't really do anything, and when I asked for help I was also dismissed . . . like it wasn't important like it's not a big deal . . . so like,

"Around that time I got into . . . a student organization that I really liked, which was like . . . the university's newspaper, and I really wanted to get into that. . . . That's . . . when things started . . . slowly changing for me. . . . I . . . started . . . making better friends. . . [and] dressing in these baggy shirts and jeans."

"I met all these kinds of people who were just as weird as I was . . . they were more supportive."

"It's also common for . . . Philipinos abroad to send . . . big boxes of stuff to their families back home which would include clothes, food and . . . other stuff."

"So my mom sent us clothes and . . . some of them were a little baggy and not form-fitting, so I liked that, and I started wearing them."

"[My aunt] didn't really like it . . . [though] they were passable,"

"But my aunt would've preferred . . . seeing me in something that's a little tighter or sexier."

"I saw a few loose shirts and . . . collared shirts that . . . were kind of a little more masculine or androgynous in style and I kind of gravitated towards them and started wearing them, kind of mixing them into my wardrobe."

"I felt like I could move freely, like I didn't have to . . . worry about no guys looking at me 'cause, there's . . . nothing really to see except for . . . a huge t-shirt and jeans. . . . I could just move around . . . easier without worrying . . . if I stretched a little bit this way then I . . . have this little skin on my waist that's going to show, . . . I didn't have to be worried about that."

"So because of . . . [how my aunt would dress me] . . . I . . . started wearing . . . jeans and . . . really baggy t-shirts."

"that was the first time I started . . . getting comfortable in my own style . . . I didn't feel I was being ogled at . . . I felt like I could just walk around doing whatever the hell I wanted without being self conscious."

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Figure H 2: Hopeful desperation.

"[For a few months in my late teens, life was] very good."

"And then I moved here [to Alberta, Canada] – not so good."

"It didn't really hit home for me that I was actually going to leave until my mom arrived 2 weeks before we were leaving the Philippines. So . . . that was really difficult."

"There was a lot of crying, on my part mainly."

"Please let me stay!"

"I have friends, and I'm graduating in a year and a half and I really enjoy . . . my work here!"

"But the conversation basically ended with . . . her saying,

'You could stay here but I'm not going to send you money.'"

"[That] swayed me a little bit to go with her . . . I couldn't do that at the time because . . . I didn't have any life skills to speak of – and work? I've never had to do other type of work before."

"The first place I lived here in Canada was . . . in a small town . . . mostly known for corn and 'red necks.'"

"I was used to . . . an easy daily commute even though the traffic was horrible . . . I could go wherever I want whenever I want! . . . [And] there's not much in the way of attractions; no malls . . . no universities where you can meet other people. . . . And also at the time there wasn't very many . . . Philipino kids who were within our age range. . . . Most of the people . . . we would be meeting would be . . . *white*, or other minorities that have been living there for . . . a long time already so they . . . I hate to use the word 'white washed' but . . . yeah. . . . So basically it was hard – so hard – for me to make friends. . . . Also having to abide to . . . a whole new set of rules . . . living with my mom again. . .

[and] with her new husband for the first time. . . . And the fact that I wasn't going to be in university . . . – that was a pretty tough pill to swallow."

"I felt really upset that . . . everybody in my class was . . . advancing and . . . they were starting to write their thesis, and they were starting to get their internships and . . . doing this conference and that conference . . . [and] getting published in newspapers. So that was very difficult for me to see because . . . the whole time I was thinking,

'I could've been there.'"

"I always wanted to be the best in . . . my class . . . I really wanted to do well."

"I just felt very lonely and I'd just cry every day, wanting to go home."

"[Most of the time I would] sleep, eat . . . [and] read the same books [from the Philippines] over and over again."

"I slept a lot – like an insane amount; and I gained a lot of weight . . . I gained like 20 pounds within a month and a half."

"I didn't know anybody. I didn't know how to make friends. I had nothing in common with these *high-school* kids. It that was very hard."

"[I] cried a lot and spent a lot of time on the computer talking to friends [from the Philippines]."

"That was basically all I did for . . . the first three months at least"

"I just wanted to go home and . . . sometimes I thought about . . . committing suicide . . . if that's what it took for them to take me back to the Philippines"

"They weren't really empathetic to the experience that I was having"

"That winter was really horrible. I think that was one of the coldest winters in southern Alberta so that didn't do any help."

"I went to see the high school's counselor for a lot of days. . . . I'd spend an hour there crying."

"One time she decided you know it might be a good idea to

'Have your parents come here and talk to you.'

Again, that was a session with a lot of crying but [it] basically ended with

'Nope kiddo you're staying here.'"

"I get it but I just really wanted to be anywhere else but there"

"I was looking for an easy way to die because I have a . . . low pain tolerance. . . . If I was going to die I didn't want to feel the pain or have to cut myself or shoot myself or anything like that. . . . I thought about drinking some household cleaning materials . . . but I think I was just too lazy to Google what [to use] . . . – so . . . I just thought about it . . .

'Hey, maybe this would work.'

And I just forgot about it"

"It's almost funny . . .

'You want to commit suicide but you're too lazy to do it.'"

"I stopped . . . the crying and the overeating like three months into the thing . . . but the feeling of wanting to go home . . . still kind of goes on today. I have dreams about my family back home and . . . the places I'd go to, like my grandmother's clothes3 that I haven't seen in 10 years."

"[When] I got here . . . I didn't like going to the hair salon . . . I just became more comfortable with my own hair . . ."

"When it started to get long [my step-dad] would always comment . . .

'Get your friggin' hair out of your face because it looks dirty!'"

"I was scared of him, he could get very mean to me sometimes, and . . . I was an easy punching bag . . . because I was the one who . . . appeared the most ungrateful about immigrating to Canada . . . he would start . . . saying . . . . really hurtful things."

"It was really difficult 'cause at the time, well, I was already in university. . . . I was trying to do . . . a BA in journalism and . . . I felt like I was headed in the right direction. I was making contacts; . . . I was writing a lot; I was . . . doing this, doing that, I was busy – and then to get pulled away from that, that was really hard for me because I knew I had a future there so I was very kind of resistant . . . to whatever culture Canada has."

"I was very depressed. . . . For like a month straight I was just crying every single night. . . . I got put into the . . . local high-school and I basically made a visit to the counselor like 2 to 3 times a week . . . 'cause . . . it was just too much for me. . . . Also at the time, my grandfather – my mom's dad – had a stroke, so that was very hard on me because I kind of blamed myself. . . .

'If I didn't leave maybe he wouldn't . . . have that stroke.'

So that was . . . very hard."

"[Within the first two years of living in that small southern Albertan town, I met my current boyfriend while] I was working as an ESL teacher."

"At the time he was working as the town planner."

"He just . . . came in and asked where my boss was and . . . I think he was instantly attracted to me because he wouldn't stop – like . . . we just started talking and we just . . . really clicked. . . . I wasn't able to get any job done that day."

"Then he came back the next day and we talked even longer."

"That's really where it all started."

"I was attracted to him too, so it wasn't like . . . tedious talking to him because I also wanted to talk to him too."

"It progressed pretty . . . fast."

"He gave me my first kiss . . . within our fourth meeting. . . . I guess it was . . . a little more natural in the sense that . . . we kind of understood that we liked each other and . . . kind of established that we were going to be monogamous."

"[I was] 20."

"I was a little weird cause . . . at the time I was . . . fighting to struggle with . . . my faith. . . . [I had] bought into the whole idea that I wanted my first kiss to be at my wedding."

"So that was a . . . trigger for me to . . . start looking into . . . the whole guilt about sex and . . . having relationships with people and stuff like that cause, I knew that . . . I wanted to . . . kiss and have sex and all that I know . . . I'm not going to hold out until marriage."

"He mentioned . . . [on] the first day [that] . . . he was an atheist . . . and . . . I knew that he wasn't going to be converting . . . to Christianity."

"I started . . . asking myself:

'Do I want to be with someone who doesn't believe in God?

. . . Do I want to be with somebody who is atheist in the long run?

. . . Is it going to work out if I stay Christian with an atheist?'"

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"I'd . . . kind of think about it and then forget about it."

"I didn't really talk to him about it . . . 'cause I didn't really know who I could talk about it to without being persuaded . . . to stay one way or . . . go away from the other . . . that was . . . a very internal thing."

"I didn't want to be judged for . . . trying to start a conversation about doubting my own faith."

"When I met him . . . that's when I started to have these thoughts in my head."

"I was feeling very [much] like . . . I wanted to do it [– be physical with him –] but I was very guilty about it . . . like I . . . [moved] down a step [closer to hell]."

"I felt like . . . [there was] this voice I had tell me:

'You're going to be with this person for quite a while.'"

"It was very much the right decision for me."

"[My mom and step-dad] weren't really accepting, . . . they didn't really want me to have a relationship because first of all this guy is . . . older than me by 30 years."

"We were physically seeing each other throughout the month of May and then he left because he was going to . . . France . . . and then he went to China. [So] . . . we kept in touch through Skype and email."

"I really wanted to go to school . . . I felt like intellectually and mentally, I was stagnating at that point. I really wanted to get into an environment where I could . . . grow . . .
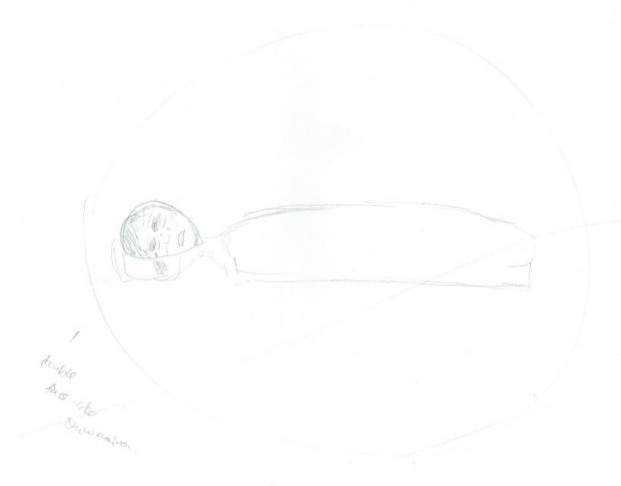
'I want to learn things!'

'I have to get out there; I have to be on my own.'

I wanted my turn at being independent!"

"[My mom and step-dad] wanted me to go to the University of Lethbridge which . . . is only like half an hour away [from them]. . . . They were encouraging me to go there so they could visit me and [I was] like,

'Nope! I can't!

"I really wanted to be as far away from them as I possibly can."

Figure H 3: Anger-laden depression.

"I lived in a basement of this Philippino family's home [in Edmonton]."

"I didn't see them a lot – which I kind of liked."

"They were pretty nice to me . . . [and] they were really helpful"

"I was working as a waitress in Boston Pizza . . . so I didn't . . . have to cook."

"I first dyed my hair . . . a month after I started living in this new place."

"I was . . . in . . . a friend's basement and . . . they were . . . dying my hair brown."

"I didn't want to push too much change on myself . . . [though I wanted to] try something new"

"At the time I was . . . continuing to dye my hair the same colour, the same brown shade the same box hair dye that I used when I first dyed it – still no make-up at the time. The way I dressed . . . was starting to change . . . I started buying more pieces that I actually like. More . . . cardigans and shirts . . . that *I* thought were cute"

"Before I moved out I was resistant about changing my hair [and] . . . clothes and stuff like that because . . . I was . . . a huge advocate for . . . natural beauty."
"And then I started thinking . . .

'It's just hair,

It's just make-up. . .

You can wash it off at the end of the day. . .

What's the harm in changing . . . these aspects of yourself especially . . . if you're doing it for yourself?'"

"I think I just wanted to . . . [answer] the question . . .

'Who am I really?'"

"For all these years . . . I felt like I had to . . . stifle myself around people who . . . ridiculed me . . . so I . . . had to . . . just blend into the background and be as low key as possible.

'What did I like? – What do I like? . . .

Well let's . . . do this to see . . . if I like it!'"

"Another change that I really went through is . . . a change in values."

"I basically . . . turned point blank atheist . . . the minute I started going to the U of A . . . I was surprised how easily it just changed for me."

"I . . . took a class – because I majored in comparative literature – . . . that was kind of like the intro class. So we read Gilgamesh which is the oldest epoch in the entire history of man. And they talked about the flood, and then that was . . . when I decided it was . . . bullshit! . . .

'Done, I'm not buying this.'"

"There was a part about . . . the great flood . . . in it, and that was when I . . . threw in the towel! I just . . . started putting two and two together . . .

'The Bible isn't that old and this piece of literature was . . . the oldest piece of literature that we have . . .'

Things would get passed on from one culture to another . . . it's just kind of like, you know, copying . . . [and] pasting"

"That's . . . when my switch went on and off"

"This is . . . most likely the basis for a lot of . . . the subsequent ancient . . . literatures that existed, like Greek mythology . . . so it's not far-fetched for them to . . . borrow elements from this story . . . ."

"The story that stuck out for me was the flood!"

"I remember . . . feeling like

'Holy crap . . . this is the basis for the story of Noah's Arch in the Bible.'

God in the Bible . . . decided to punish human kind by having a great flood and having Noah take . . . animals and his family, blah, blah, blah, blah, blah; whereas in Gilgamesh, it was more:

'Oh yeah, there was a flood that wiped out everybody because the gods wanted to do that.'"

"It's about . . . Gilgamesh, . . . a king. . . . He's ruling this kingdom. There was . . . a bunch of gods. . . . They're temperamental and . . . random . . . they'll do stuff for no reason.

Like . . . this goddess Ishtar: she's jealous . . . that Gilgamesh is giving his attention to . . . another girl:

'Oh, maybe . . . we should punish . . . a totally different city . . . you know who had nothing to do with Gilgamesh.'

I saw parallels not only . . . with the story of the flood but also . . . the temperament of the ancient gods with . . . the . . . Judeo-Christian God in the Bible. . . . They would – much like the ancient gods in Gilgamesh – . . . the God in the Old Testament . . . would do things just for the hell of it."

"It's almost like my chest was . . . tightening like . . .

'I can't believe I'm reading this!'

– maybe stress – . . .

'Holy shit I can't believe I'm . . . reading this!'"

"I felt really relieved after."

"It was a moment of liberation for me."

"It was a very freeing experience for me because I didn't have to feel guilty about . . . little things like . . . thoughts about sex and . . . wrecking the ten commandments, . . . the seven deadly sins or whatever . . . I didn't have to feel so tied up."

"The feelings of being . . . anti-choice and . . . homophobia . . . [were] gone.

"I felt like . . . there was no reason for me to feel that about anything because I know in my mind that I wasn't hurting anybody and I wasn't . . . being an asshole to people . . . I'm just doing my own thing, just minding my own business . . . And there was nothing wrong about that. . . . I didn't have to . . . treat people it's like . . .

"Oh great, . . . [I'm] taken a peg down. . . . Getting closer to hell."

'[They're] my ticket to heaven by being kind to them . . . and maybe that will pay for whatever infractions I did in the past.'"

"I felt like I didn't have to be an asshole anymore . . . just because I wanted to go to heaven."

"– I just had to be nice to them just because that's human – that's a human thing to do."

"So that's when I . . . thought

'Okay I'm hanging up my cross and saying goodbye to Christianity.'"

"I didn't really feel comfortable telling anybody that I was atheist until I guess like . . . in the last 2 or 3 years.

"So, I had a year where I was kind of afraid to tell people or . . . post on line:

'Hey guys, I'm atheist.'"

"That really meant a lot for me . . . I feel like a huge weight was taken off my shoulders. I felt almost liberated, like I was free to do whatever I want and . . . I didn't have God to judge me on whether or not I was a good person and . . . the smallest infraction could send me to hell or purgatory."

"Obviously there's still . . . stress in thinking about the stuff that I do, but I feel like now when I make my decisions . . . the extra stress is . . . out of my life and I don't have to think about it anymore so I . . . get to focus a lot more on . . . what needs to be done or . . . whatever problem I need to solve and . . . put my energies towards that.

"I'm scared of hurting people."

"For me, hurting people means . . . hurting their feelings or . . . preventing them from achieving their life goals. "

"For me, hurting somebody would mean – of course, . . . aside from the obvious, being racist or misogynistic, transphobic, homophobic . . . putting them down or . . . putting them in a state where they're not feeling like themselves . . . or preventing them from getting any progress . . . deliberately doing things like that."

"I still have my own worries, but . . . I know that as long as I'm not hurting anybody or . . . deliberately hurting anybody . . . [and] better myself . . . I think I'm good."

"I just have to be a good person   to other people, treat others with kindness – . . . be a decent human being and . . . I don't have to have this moral code . . . constrain me . . . just so I could have a shot of being in heaven."

"I feel like once I had this change in values that made everything feel a lot easier for me."

"I know that my worth . . . – my whole self – it wasn't dependent on the way I dress, the way I do my hair or . . . my face . . . it's how I treat other people."

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"It was liberating. It was great . . . feeling that I can just be a good person and go on with my life and I don't have to worry about burning in hell".

"'I don't have to feel guilty about it, and I don't have to feel . . . guilty about masturbation, or . . . having sexual thoughts about other people'.

. . . That was great . . . not in a hedonistic sense, but . . . just in the sense of . . .

'Just because you have these sexual thoughts . . . or just because you . . . had an abortion . . . or whatever, . . . that doesn't make you a bad person . . . that's just a part of who you are, but it's not who you are.'"

"That was the biggest change for me in the past few years".

"In a university like U of A . . . nobody really cares. . . . You can dress . . . however you want and . . . no body's going to come up to you and tell you . . .

'Your outfit looks ugly' or . . .

'You should probably think about changing your lipstick' or something like that.'"

"[People at the University seem] more accepting . . .

'You're freer to experiment on what you want to do . . .'

and that was it, that was good".

"My boyfriend was . . . very, very, receptive about it."

"We . . . officially moved in together on May 2012."

"Before I started wearing makeup I was . . . like . . .

'Just let your natural beauty shine through'

. . . but . . [I] think . . . the people who wear makeup aren't necessarily doing it for anybody else, they're just doing it for themselves . . . [and] I kind of like the idea of changing your face every day."

"Now I realize

'I just got to do my own thing'"

"I actually only like really started learning how to cook when I started living with my boyfriend who's very patient in teaching me how to crack an egg."

"I'm still kind of bad at makeup . . . I show [my boyfriend and] . . . he's like,

'Oh, that's so good.'

He's very accepting of the change and I think . . . because . . . we've been living together for basically more than three years . . . he's the one who's . . . seen me change the most."
"Other than that, people have been really supportive and receptive of the . . . changes that . . . I make with myself."

"My family, I think they're not that used to . . . the change, especially the hair – I think that's the most jarring thing for them."

"For an example . . . my choir went on tour last year and . . . at the time I . . . just dyed my hair pink and . . . somebody tagged a picture of me with my pink hair and I think my mom – my mom started freaking out like,

'Why did you dye your hair? It looks horrible!"

"No it doesn't mom."

"That's okay mom. I don't live with you anymore."

"Cool . . . that's your opinion, mom."

"Not that I expect responses from other people, . . . it's just its kind of nice. . . . one positive response kind of cancels out . . . whatever negative things people are saying,[11] . . . . about it. Only my mom has told me, but . . . if they are [saying negative things] that's kind of

'Whhhaaat?!'

"It feels really nice and I wish I would tip [them] . . . of course [I] say thank you when someone gives me a compliment, . . . but then I also try to encourage them . . . to do it . . . [and] tell them . . .

'You can do it too – . . . I'm sure you can'

– like kind of push them in that direction . . . I'm just really appreciative of . . . the comments"

"People don't do it for various reasons, sometimes they can be lazy or sometimes they feel stifled. . . . If they're lazy then . . . there's nothing really I can do about it; but if they feel like . . . they have to hide it, I feel like

'I just want to . . . break them free from whatever cage they're in and . . . help them express themselves!'

"I like the way it looks now . . . I wouldn't trade it for anything else"

"The most notable thing is the hair. . . . Some people will come up to me and be like

'Oh, I wish I could dye my hair like that!'

"I wish I had the courage to . . . wear different . . . colours."

"Oh, I wish I can dress like that."

And I'm like,

'Thanks!'

'You can!'

'. . . That was cool!'

And I wish I could just shake them and say,

'You can do it too!'"

"I wouldn't say that I really had . . . any role models to speak of that . . . encouraged me to . . . develop my own style . . . I just kind of went through it on my own and I wish I had someone . . . I [could have] . . . looked up to and that [would] help me express myself more when I was a little younger. . . . I think that . . . I wouldn't be so afraid to be different – I think I would've been more confident; I think I would . . . start caring less about . . . what other people thought about me, a little younger."

"So . . . if I can be that person [for someone else] then I would be . . . that would be really great."

"I feel like for the first time I can say that

'I am who I am . . .

I am myself.'"

"I don't feel like I have to . . . push myself into a box and please other people that way"

"I remember the first time I bought make up and used it . . . but . . . I don't remember of any incidents that really triggered these changes for me."

"- Like it was just kind of started happening gradually."

"My friend tried getting me into makeup like four years ago."

"But at the time . . . I wasn't really that interested, so I just bought it and then left it alone, which . . . now that I think about it, . . . I should have kept it, because I don't know where it is now."

"But the first time I actually bought make up and used it was in maybe 2012."

"'Cause my choir [at the] . . . U of A . . . had a concert and . . . I needed to buy some make-up. . . . I used to be in another chorus in the Philippines and the conductor . . . always had us . . . wear makeup whenever we had . . . a performance."

"So I guess I was kind of . . . thinking about that when I had that makeup, and I thought,

'Hey, maybe I should buy red lipstick because that's a classic.'

And then maybe a few months later . . . I bought this lipstick that I'm wearing now, and another one which is like an orange."

"I'm scared because I don't want to leave my boyfriend behind but . . . at the same time . . . I know that that's where I want to go . . . that's the career that I want to pursue

"He's been there for me . . . cooking for me when I really needed food . . . I mean I appreciate it, I don't want to be away from him, but . . . it's for the best"

"[I feel scared] because I'm going to be living in a house with a bunch of strangers."

"I think I can take care of myself better now . . . I know how to crack an egg . . . [though] I think I'm scared of being alone. . . . For the past few years . . . my boyfriend's been there, and he's been . . . the biggest support system and now . . . [I'll be] on my own."

Figure H 4: Awakened determination.

<center>**Appendix I**</center>

A. O.'s Initial Seventeen Selections

A. O.'s first selection was Hestia (Figure C5). A. O. described that the image of Hestia resonates with her sense of "trying to figure out who I am," a sense of curiosity and interest "in the exploration itself," and of building a fire within herself that she described as being "not for anyone but [myself]"—a "gift to myself of self-exploration." A. O.'s second selection was that of Hela (Figure C32)—Norse goddess of the Underworld (Napoli, 2015, p. 22). A. O. highlighted a sense of integrating the light and dark. A. O.'s third selection was of Celtic goddess, Brigid (Figure C41)—associated with prophecy, crafts, healing, and giving birth (Harpur, 2008, p. 20). A. O. stated that she resonated with the image of Brigid as in her partner's eyes she feels as though she is "like a little shining light" like Brigid's flame—though one that she has somewhat lost touch with. Her fourth selection was an image of the three Celtic sister-goddesses of the land Banba, Eriu, and Fodla (Monaghan, 2004, p. 160) (Figure C39) which she described as "very harmonious," "blending," and resonating with a sense of "harmony with nature and yourself" and "accepting who you are and . . . being okay with it." Next, she selected an image of the Hindu goddess Lakshmi (Figure C23). In Hindu mythology, Lakshmi creates, sustains, and periodically destroys the universe; she represents good luck in the future, is the dispenser of grace, and bestows liberation (Kinsely, 1986, p. 30). Lakshmi is said to act according to the wishes of her husband, Visnu, and represents the faithful, loving, and obedient wife who is at times jealous and known as the protector of the house (Kinsley, 1986, p. 34). A. O. described this image of Lakshmi as resonating with a sense of "finding the balance [and] . . . harmony within yourself." The sixth image she selected was one of the Hopi Corn Dawn Mother (Figure C29). According to Hopi mythology, Corn Dawn Mother "leads human beings on a

journey from underground up to the earth's surface," and provides food for the humans along their journey she plants bits of her heart into the earth which are said to later grow into fields of corn (Wickersham, 2000b, p. 3). A. O. described the image of Corn Dawn Mother as "protective," and resonating with a sense of "finding your independence," "creating your own little world," and "holding your own little universe under your veil." A. O.'s seventh selection was an image of the Hopi Butterfly Maiden (Figure C31), goddess of transformation, emergence, and "taking flight in life" (Brockway, 2008, p. 280). A. O. highlighted that this image appeared to be different in "style" compared to the other images. She stated that this image resonated with a sense of "bringing something unique to your little world," "something unexpected," and "being happy for the unexpected." She stated that this image reminded her of how she "was afraid of change," then "figured out" that she "can be creative," which she described "was very unexpected." Next, A. O. selected an image of the Norse goddess of love and fertility, Freya (Wickersham, 2000b, p. 74) (Figure C34). A. O. described the image of Freya as "very quirky," "unexpected," "funky," "very fun and colourful." She expressed that she felt as though this image describes herself in that she stated, "I could make a good joke about any situation and I have a pretty good sense of humour." She stated that she felt her inclination to select and speak to this image rise and fall several times—she stated "I bring it up and I push it away and I bring it up and I push it away again . . . I want to talk about it and I don't want to talk about it." She highlighted that the figure in this image is "facing things head-on," that she might be "going into battle," facing a "challenge . . . head-on," with a sense of "optimism." The ninth image she selected was one of the Greek mother goddess of the grain (Bolen, 2004, p. 168), and daughter of Kronus (once-ruler of the world and devourer of his children) (Wickersham, 2000b, p. 21) Demeter (Figure C2). A. O. stated that she liked "how [Demeter's] . . . hair blends into nature,"

and that this image of Demeter resonates with a sense of "smooth transitions," "the essence of motherhood"—"taking care," which she described is something that she really likes to do and hopes "will happen soon." The tenth image she selected was one of the Norse goddess of beauty and wife of Thor, Sif (Napoli, 2015, p. 54). A. O. described this image as "playful" and spontaneous, qualities that she identifies with herself. She described that this image also resonates with a sense of "simple beauty" and stillness. The eleventh image she selected was one of the Hindu goddess of knowledge, learning, and studentship Saraswati, (Pandit, 2005, p. 131) (Figure C22) which she noted "brings in an element of musicality" which she stated that she finds relaxing. The twelfth image that she selected was one of the Celtic fertility goddess and mother, Danu (Wickersham, 2000b, p. 18) (Figure C43). She highlighted her sense of "warm" colours within the image of Danu, and the figure's "stance" of "holding the world in her hands." She stated that this image resonates with a sense of royalty and "superwoman qualities." She described that Danu appears "ready to face anything," like the women who are "holding their whole family and their whole world and the weight of the world in their hands at the same time." The thirteenth image that A. O. selected was one of the Hopi Spider Grandmother (Figure C30). According to Hopi mythology, Spider Grandmother teaches humans survival skills, represents wisdom, and is said to have controlled the Underworld. Spider Grandmother is associated with the creation of life as she is said to have molded animals and humans from clay, and together with the sun god, Tawa, sang a song that made them into living beings (Wickersham, 2000d, p. 48). A. O. described the image of Spider Grandmother as resonant with a sense of "wisdom," and "a life lived to the fullest." She stated that the figure in this image appears to have "gone through a lot" with "stories to tell," yet "still has . . . [a] peaceful and happy smile which means she has . . . no regrets about her life and her past." She described the figure in this image as "calm and

relaxed," and as "someone you can turn to . . . for advice." The fourteenth image that A. O. selected was one of Mary Magdalene (Figure C20) of Judeo-Christian mythology who is said to have witnessed the crucifixion, burial, and resurrection of Jesus—the son of the ruling god (Gardner et al., 1994, p. 287). A. O. stated that the figure in this image appeared to have a "sad face." She stated that she was drawn to the "level of detail" in the image and highlighted the "patience" that such an image might have required to be so detailed. She described that she is learning to "not rush into things right away but to have the patience to . . . take it a little slowly." Next, she selected an image of the Norse goddess of youth Idunn (Wickersham, 2000b, p. 140; Napoli, 2015, p. 104) (Figure C33). She described that the figure in this image is "happy," "relaxed and calm," and "happy in her own little world." She stated, "my personality is more important than my image which is why her face doesn't even become important [in] . . . this picture." She stated that "the things that she does or the way that she . . . is or carries herself is . . . expressing more than her facial beauty." She highlighted the "positive colours," that she gets a "very positive vibe" from this image, and that the figure in this image seems to emanate "a lot of energy." The sixteenth image that A. O. selected was one of the Greek goddess of the hunt, Artemis (Bolen, 2004, p. 46) (Figure C4). In this image, she highlighted an "attitude of confidence," and a sense of "focused aim." The final image that A. O. selected was one of the Greek goddess of craft and wisdom, Athena (Bolen, 2004, p. 75) (Figure C3). She highlighted a sense of "justice," "being fair," "organized," "intentional," and "being considerate" in this image. She also described that this image highlights "the realistic, logical side" of one's personality that she stated "is not as strong" in her own personality which she describes as more of a "feeler and emotional type."

Appendix J

B. K.'s Initial Seventeen Selections

B. K. resonated with the image of Hestia as the first image that she chose and she stated

that she was particularly drawn to her hair which she described as resonant with a sense of

"freedom." Next, she selected the Hindu warrior mother goddess, Durga, protector of her

devotees from evil and depicted with many weapons and killing (Wickersham, 2000a, p. 23)

(Figure C25). B. K. noted that the figure in this image of Durga "has a lion" and "fends off [a]

guy" in a way that appears "not hard." Her third selection was of an image of the Black Madonna

or "dark virgin" (Harvey, 2003, p. 43) (Figure C17)—a black version of the Christian Virgin

Mary (mother of Jesus, the son of the ruling god) (Gardner et al., 1994, p. 283)— which she

described as being more significantly and culturally relevant to her than of the white traditional

image of Virgin Mary. Fourth, she selected Demeter (Figure C2) whose image she described as

"really light" and "beautiful." Hela (Figure C32) was B. K.'s fifth selection, and she highlighted

the contrast of light and dark and a sense of possessing qualities that are unexpected—such as

features of light among dark. Her sixth selection was of the Celtic goddess, Etain (Figure C42), a

beautiful princess who was turned to a fly for having an affair with a king and eventually

swallowed and reborn. Etain is known as the "swift one" and she is associated with the horse and

the sun (Monaghan, 2004, p. 162). B. K. noted that Etain sits "higher than [the] horse" which she

is riding, and that Etain appears "ready to take-on a 'bad guy'." Her next selection was that of the

Hopi Corn Dawn Mother (Figure C29). She described that this image resonated with a sense of

"divinity in the Christian sense" and that the figure in this image appears to take more of a "god

role than . . . [of] a saintly [one]" and described that the figure might be a "mirror of god"

because "she's making the stars and the moon." She described that the figure in this image has a

"very stern look on her face," a sense of "focus," and "feels infinite." Her eighth selection was of

the Norse goddess Freya (Figure C34), whom she described as reminding her of "Rainbow

Brite" a cartoon figure from her early childhood; she noted the "colour dominance" of the image

and a feeling of being "laid back," confident, that "her hair is . . . running free" and "she knows

that she's powerful, that she's boss." Her ninth selection was of the Hopi Snow Maiden (Figure

C28) who represents a cool headed and clever spirit goddess with warrior marks who brings

restoring and replenishing energy (Crossingham, 2014, p. 233). B. K. described Snow Maiden as

"bizarre," "comical," "weird," "laughing at you" seems masculine, sneaky, and possibly has

"two heads." B. K. selected an image of Lilith (Figure C12) as her tenth selection. In Jewish

mythology, Lilith was the original woman created by god along with Adam, the first man.

According to Jewish mythology, "Adam wanted to dominate the relationship between Lilith and

himself, but, Lilith wanted equality," and fled in anger (Kamerling, 2003, p. 99). Lilith

represents demonic energy—seeking revenge—and she is associated with killing newborn

children in the night (Wickersham, 2000c, p. 28). B. K. noted Lilith's hair and described her as

"wild," "naked," "seducing the snake," and "killing the snake," and perhaps using her sexuality

to lure the snake. Her eleventh selection was of the Hopi Butterfly Maiden (Figure C31). She

described Butterfly Maiden as being like Freya because of the "colour," and highlighted that her

"outfit [is] really nice," and that her hair carries "elegance." Her twelfth selection was of the

Greek goddess of the Underworld, Persephone (Bolen, 2004, p. 132) (Figure C7). Again B. K.

noted the "colour" and described this image as resonating with her associations of the fairy tale

figure "Snow White," and a sense of "waking up in the underworld." She described the image as

"eerie," "cool," "relaxed," and as though the figure who woke up to the underworld has "no

problem with it." Her thirteenth selection was of Jeptah's Daughter (Figure C18)—a woman

from Judeo-Christian mythology who was killed because of a vow that Jeptah made that he would sacrifice to god whoever first appeared at his door when he returned triumphant from war (Gardner et al., 1994, p. 194). She resonated with this image a sense of "surrender" and as if to say, "I have nothing." She selected an image of Brigid (Figure C41) as her fourteenth image and she described this image as being like the image of Hela in that the drawing appears to have "clean lines" and there is again a highlight of "light and dark." She described that the figure in this image "feels safe" and that the "tree guards her." Her fifteenth selection was of the Greek princess, Andromeda who was chained to a rock by the sea as a sacrifice to the sea god following her mother's hubris—boasting of the beauty of her daughter (Kinsley, 2012, p. 38) (Figure C11). B. K. described Andromeda as "the opposite of Lilith," and highlighted the "redness," a sense of "danger," and that her hair appears "free." She described that the figure in this image is "not feeling safe," "held captive," "sad," or that she might be "waiting for the right moment to strike." Her sixteenth selection was of an image of the Norse goddess of childbirth and all-encompassing love, Frigg (Napoli, 2015, p. 132) (Figure C35). B. K. described this image as containing "muted colours," and indicated that the figure in the image appears "tied to the tree" with "no escape" and resonating with the fairy tale of "Rumpelstiltskin." Her final selection was of the image of Medusa (Figure C10) from Greek mythology, who was once a beautiful ageless and immortal gorgon transformed into a snake-haired monster by a jealous and angry Athena (Kinsley, 2012, p. 107). She described this image as "ferocious," "ready to kill," "captive or amputated," and stated that "she's so angry that the snakes are angry."