

# ARCHETYPAL GODDESSES: A HEURISTIC ARTS-BASED STUDY INTO THE ROLE OF ARCHETYPES IN THE INDIVIDUATION PROCESS OF AN ART THERAPY STUDENT

---

Šimunek, Marija

Professional thesis / Završni specijalistički

2022

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Academy of Arts and Culture in Osijek / Sveučilište Josipa Jurja Strossmayera u Osijeku, Akademija za umjetnost i kulturu u Osijeku**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:251:908553>

Rights / Prava: [In copyright](#) / [Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-12-03**



Repository / Repozitorij:

[Repository of the Academy of Arts and Culture in Osijek](#)



Josip Juraj Strossmayer University of Osijek

Academy of Arts and Culture in Osijek

Postgraduate Specialist Study Creative therapies, Art therapy

MARIJA ŠIMUNEK

**ARCHETYPAL GODDESSES: A HEURISTIC ARTS-BASED  
STUDY INTO THE ROLE OF ARCHETYPES IN THE  
INDIVIDUATION PROCESS OF AN ART THERAPY  
STUDENT**

Postgraduate final paper

Osijek, 2022

Sveučilište Josipa Jurja Strossmayera u Osijeku  
Akademija za umjetnost i kulturu u Osijeku  
Poslijediplomski specijalistički studij Kreativnih terapija, smjer art terapija

MARIJA ŠIMUNEK  
**ARHETIPSKU BOGINJE: HEURISTIČKO  
UMJETNIČKO ISTRAŽIVANJE ULOGE  
ARHETIPOVA U PROCESU INDIVIDUACIJE  
STUDENTICE ART TERAPIJE**

Završni rad poslijediplomskog specijalističkog studija

Osijek, 2022.

Sveučilište Josipa Jurja Strossmayera u Osijeku  
Akademija za umjetnost i kulturu u Osijeku  
Poslijediplomski specijalistički studij Kreativnih terapija, smjer art terapija

MARIJA ŠIMUNEK  
**ARHETIPSKU BOGINJE: HEURISTIČKO  
UMJETNIČKO ISTRAŽIVANJE ULOGE  
ARHETIPOVA U PROCESU INDIVIDUACIJE  
STUDENTICE ART TERAPIJE**

Završni rad poslijediplomskog specijalističkog studija

JMBAG: 0122011096

Email: [marija.simunek@gmail.com](mailto:marija.simunek@gmail.com)

Mentor: Ashley Hartman, PhD, LPC, ATR-BC

Osijek, 2022.

Sveučilište Josipa Jurja Strossmayera u Osijeku

## IZJAVA

### O AKADEMSKOJ ČESTITOSTI, PRAVU PRIJENOSA INTELEKTUALNOG VLASNIŠTVA, SUGLASNOSTI ZA OBJAVU U INSTITUCIJSKIM REPOZITORIJIMA ISTOVJETNOSTI DIGITALNE I TISKANE VERZIJE RADA

1. Kojom izjavljujem i svojim potpisom potvrđujem da je završni/specijalistički rad isključivo rezultat osobnoga rada koji se temelji na mojim istraživanjima i oslanja se na objavljenu literaturu. Potvrđujem poštivanje nepovredivosti autorstva te točno citiranje radova drugih autora i referiranje na njih.
2. Kojom izjavljujem da je Sveučilište Josipa Jurja Strossmayera u Osijeku, Akademija za umjetnost i kulturu u Osijeku, bez naknade u vremenski i teritorijalno neograničenom opsegu, nositelj svih prava intelektualnoga vlasništva u odnosu na navedeni rad pod licencom Creative Commons Imenovanje – Nekomercijalno – Dijeli pod istim uvjetima 3.0 Hrvatska.
3. Kojom izjavljujem da sam suglasan/suglasna da se trajno pohrani i objavi moj rad u institucijskom digitalnom repozitoriju Sveučilišta Josipa Jurja Strossmayera u Osijeku, Akademija za umjetnost i kulturu u Osijeku, repozitoriju Sveučilišta Josipa Jurja Strossmayera u Osijeku te javno dostupnom repozitoriju Nacionalne i sveučilišne knjižnice u Zagrebu (u skladu s odredbama Zakona o znanstvenoj djelatnosti i visokom obrazovanju, NN br. 123/03, 198/03, 105/04, 174/04, 02/07, 46/07, 45/09, 63/11,94/13, 139/13, 101/14, 60/15 i 131/17.).
4. Izjavljujem da sam autor/autorica predanog rada i da je sadržaj predane elektroničke datoteke u potpunosti istovjetan sa dovršenom tiskanom verzijom rada predanom u svrhu obrane istog.

**Ime i prezime studenta/studentice:** Marija Šimunek

**JMBAG:** 0122011096

**OIB:** 62016319064

**e-mail za kontakt:** marija.simunek@gmail.com

**Naziv studija:** Poslijediplomski specijalistički studij Kreativnih terapija, smjer Art terapija

**Naslov rada:** Arhetipske boginje: heurističko umjetničko istraživanje uloge arhetipova u procesu individuacije studentice art terapije

**Mentor/mentorica rada:** Ashley Hartman, PhD, LPC, ATR-BC

U Osijeku, 3. svibnja 2022. godine

Potpis: 

## **Acknowledgements**

I would like to express my special thanks of gratitude to my mentor Ashley Hartman, PhD, LPC, ATR-BC, for providing me the opportunity to work with her, for her investment, encouragement, time, energy and guidance.

Above all, I would thank my parents for unconditional love on this journey and my ancestors.

### ***linije života, generacije boli***

*zaboravim često  
kakva predačka linija stoji iza mene,  
od kakvih sam snažnih žena potekla  
pa dopustim umu da zamagli  
i unese sumnju,  
dozvolim nesigurnosti  
da se ušulja u moje srce  
i u tijelo unesem treperenje straha.  
sve one preživjele su sve,  
sve one preživjele bi opet  
i čekale su da ja budem baš ta  
koja će lomiti koplje,  
koja će reći dosta,  
kojoj će dati glas  
za sve što su preživjele.  
imenom me posvetile  
s tisuće značenja  
da iskoristim svaku ulogu  
koju nisu smjele živjeti.<sup>1</sup>*

---

<sup>1</sup> Poetry in Croatian, written by me at the end of this research journey. In English this poem is called: *lifelines, generations of pain*

## **Arhetipske boginje: heurističko umjetničko istraživanje uloge arhetipova u procesu individuacije studentice art terapije**

### **SAŽETAK**

Cilj je ovog rada istraživanje kreativnih intervencija koje pomažu ženama na putu individuacije, temeljen na osobnom istraživanju. Istraživanje je obuhvatilo Jungove koncepte mitova i arhetipova, koristeći životni rad Jean Shinode Bolen (2014) te arhetipove i mitove sedam grčkih boginja. U radu su primijenjeni egzistencijalni i transpersonalni terapijski pravac te Jungova psihoanalitička teorija kao okvir za analizu umjetničkih radova. Unutarnji putevi sebstva istraženi su kroz ženske arhetipove grčkih boginja te kroz izradu i analizu umjetničkih radova. Za ovo umjetničko istraživanje istraživač je koristio Moustakasov (1990) dizajn, metodologiju i primjenu heurističkog istraživanja. Podatci su prikupljeni i analizirani tijekom sedam tjedana kao odgovor na arhetip i uključili su: aktivnu imaginaciju, dijaloge sa sobom, izradu umjetničkih djela, arhetipsku refleksivnost, pisanje poezije te pisanje dnevnika o procesu. Svaki je tjedan istražen jedan arhetip na teoretskoj i praktičnoj razini. Proces je uključio razumijevanje persone, dualnost svakog arhetipa, vlastito samoistraživanje i istraživanje sjene. Istraživanje je obuhvatilo i koristilo svetu moć ženstvenosti, rituale, mitove, kreativnost te njihovu transformativnu moć na putu osobne cjelovitosti, rada na sebi i unutarnjih procesa. Rezultati ovog istraživanja ukazuju na to da ovaj proces može pomoći odrasloj ženi u: razvijanju svijesti o sebi i samootkrivanju, individuaciji te razvoju ženskog identiteta.

**Ključne riječi:** art terapija, arhetip, sjena, individuacija, arhetipovi grčkih boginja

## **Archetypal goddesses: a heuristic arts-based study into the role of archetypes in the individuation process of an art therapy student**

### **ABSTRACT**

A purpose for this study is to explore creative interventions that can help women on their individuation path, based on personal exploration. This exploration utilizes the Jungian concepts of myth and archetypes, in connection to Jean Shinoda Bolen's work (2014) on archetypes and myths of seven Greek goddesses. The paper applied an existential and transpersonal therapy approach in addition to Carl Jung's psychoanalytic theory as a framework when analysing the artwork. Internal pathways of the self were explored through feminine archetypes of the Greek goddesses, art making and analysis of the artwork. For this arts-based inquiry researcher used Moustakas (1990) design, methodology and applications for heuristic research. Data was collected and analysed over seven weeks as a response to the archetype and it included; active imagination, dialoguing, making art, archetypal reflectivity, writing poetry and a journal about the process. Every week included theoretical and practical exploration of one archetype. Processes included understanding the persona, understanding the duality of each archetype, and a self-exploration of shadow work. Exploration used the sacred power of the feminine, rituals, myths, creativity and its transformative power in the process of becoming whole and to promote ownership of an individual's whole Self, and the balance of self-work and internal process. Findings from this study indicate that this process can help adult woman with: self-awareness and self-discovery, individuation, and feminine identity development.

**Keywords:** art therapy, archetype, shadow, individuation, Greek goddesses archetypes



# TABLE OF CONTENTS

<b>1. Chapter I: Definition of key terms.....</b>	<b>1</b>
<b>2. Chapter II: Introduction.....</b>	<b>2</b>
2.1. Jung and Archetypes.....	3
2.2. Social significance of the study.....	4
2.3. Statement of the problem.....	4
2.4. Purpose of study.....	5
2.5. Research Question.....	6
<b>3. Chapter III: Literature review.....</b>	<b>6</b>
3.1. Jungian concept.....	7
3.2. Archetype.....	10
3.3. Myth.....	12
3.4. Shadow Archetype.....	13
3.5. Individuation.....	14
3.6. The Hero's/Heroine's journey.....	16
3.7. Active imagination.....	19
3.8. Heuristic research.....	20
3.9. Jean Shinoda Bolen – Greek goddesses – seven archetypes.....	21
3.10. Goddesses as a representation of the archetypes.....	21
3.11. Theoretical framework: Jung and Bolen.....	24
<b>4. Chapter IV: Methods.....</b>	<b>26</b>
4.1. Methodology.....	26
4.2. Procedures.....	27
4.2.1. Initial engagement.....	27
4.2.2. Immersion.....	28
4.2.3. Incubation.....	28
4.2.4. Illumination.....	29
4.2.5. Explication.....	29
4.2.6. Creative Synthesis.....	29
4.2.7. Research question.....	30

4.2.8. Participants.....	30
4.2.9. Data collection methods.....	30
4.2.10. Data analysis methods.....	31
<b>5. Chapter V: Results.....</b>	<b>32</b>
<b>5.1. Six phases of the research.....</b>	<b>32</b>
5.1.1. Illumination themes.....	54
<b>6. Chapter VI: Discussion.....</b>	<b>67</b>
<b>6.1 Self-awareness.....</b>	<b>70</b>
<b>6.2 Self-discovery.....</b>	<b>78</b>
<b>6.3. Individuation.....</b>	<b>79</b>
6.3.1. Shadow and inner conflicts resolutions.....	80
<b>6.4 Feminine identity development.....</b>	<b>83</b>
<b>6.5. Recommendations and future directions for research.....</b>	<b>84</b>
6.5.1 Who is it for?.....	84
6.5.2. Who is it not for?.....	85
6.5.3. Recommendation on timing.....	85
6.5.4. Recommendations for art therapists.....	86
<b>6.6. Limitations to the study.....</b>	<b>86</b>
<b>7. Chapter VII: Conclusion.....</b>	<b>87</b>
<b>8. Literature.....</b>	<b>88</b>

## **Chapter I: Definition of key terms**

### **Art therapy**

The American Art Therapy Association (AATA, 2013) currently defines art therapy as: a mental health profession in which clients, facilitated by the art therapist, use art media, the creative process, and the resulting artwork to explore their feelings, reconcile emotional conflicts, foster self-awareness, manage behavior and addictions, develop social skills, improve reality orientation, reduce anxiety, and increase self-esteem.

### **Archetype**

According to Jung (1981) people have several archetypes at play in their personality construct. Jung postulated that each person carries dominant archetypes within. It is through Jung's process of psychoanalysis that he encourages self-examination to identify them. This is how self-actualization occurs.

C. G. Jung (1981) introduced the concept of archetypes into psychology. He saw archetypes as patterns of instinctual behavior that were contained in a collective unconscious. The collective unconscious is the part of the unconscious that is not individual but universal, with contents and modes of behavior that are more or less the same everywhere and in all individuals.

### **Shadow**

Jung (1981) stated the shadow to be the unconscious aspect of the personality, everything of which a person is not fully conscious. According to Jung (1951), the shadow, in being instinctive and irrational, is prone to psychological projection, in which a perceived personal inferiority is recognized as a perceived moral deficiency in someone else.

## **Individuation**

The process through which the person regains their “own self”, by liberating the self, both from the deceptive cover of the persona, and from the power of unconscious impulses (Jung, 1921/1971).

## **Greek goddesses’ archetypes**

Bolen (2014) introduced Greek goddesses as powerful inner patterns, or archetypes, that are responsible for major differences among women. There are seven of them: Persephone, Artemis, Hestia, Aphrodite, Demeter, Athena and Hera. These goddess patterns offer insights into what is motivating (even compelling), frustrating, or satisfying to some women and not to others.

## **Chapter II: Introduction**

This research introduces a heuristic arts-based inquiry into understanding how art making and Jungian concepts such as the archetypes and myths of Greek goddesses can benefit researcher’s personal and professional growth. As researcher, I have always been eternally attracted to masculine qualities and traits. I was very competitive in school, I had to have the best grades, I had to be the best in all kinds of sports, I strived to be better than men in "their areas". I loved being surrounded by men, but at the same time expressing my own power in that environment. That was partly because I was a wounded woman. As a researcher, my background topic was inspired largely by my own experiences of trauma and interest in relationship development through self-discovery and art self-exploration. My own experience of participating in the heroin journey and understanding of its transformative aspects led me to want to explore this in the clinical context as it might benefit others engaging in art therapy. I wanted to know what it means to be a woman, what feminine means to me, what is sacred for me and how can I connect with feminine and use it for the improvement of my life and the life of others. I started to notice how archetypes of Greek goddesses help me identify my current situation and how these

archetypes offer a solution for my problems. They also brought new consciousness that I can invoke and develop each archetype that I need in certain situation in order to “battle the dragon”. In my research I was drawn to the work of Bolen (2014) who introduced me to the concepts of feminine archetypes of the Greek goddesses. Similarly, Pinkola Estes book, *Women who runs with the wolves* (1996), explored an ethno-clinical psychology perspective along with a perspective as a Jungian analyst. These sources; gave me insights about archetypes of wild women and myths and I was eager to explore it even more. Working with archetypes changed my perspective and helped me on my journey of personal growth.

The motivation for the study came from personal experience when I was included in sisterhood groups that were exploring feminine archetypal work. Myths and stories that were brought through Bolen's work (2014) and Greek goddesses helped me identify which archetypes are dominate in my own psyche and which I need to develop in order to make the change I was interested. This also helped me with integration of my own shadow because it was easier to project positive and negative element of myself onto the myths and stories and get a deeper understanding of myself.

## **2. 1. Jung and Archetypes**

According to Jung (1936/1969) people have several archetypes at play in their personality construct. Jung postulated that each person carries dominant archetypes within. It is through Jung’s process of psychoanalysis that he encourages self-examination to identify them. This is how self-actualization occurs. For Jung, mythological, religious, creative and even transcendental experiences are a vital and intrinsic key to mental health and personal growth that give meaning, compensate for a lack of meaning, and help the psyche to regulate and heal itself (Jung, 1916/1960, 1961). Here I developed my study as an opportunity to include specific art therapy practices in my clinical work with women, to bring Jungian concept of myth, archetypes and collective unconscious and Jean Shinoda Bolen's work on female psychology that uses seven archetypal goddesses as a way of describing behavior patterns and personality traits. Both Jung and Bolen are inspiring and knowledgeable authors with whom I resonate.

Symbolism, themes and myths that repeats themselves cross-culturally as collective personal constructs fascinates me. I have observed them within every woman I encounter. Jung (1969) spoke about archetypes and their role on the path to individuation saying that the archetype is essentially an unconscious content that is altered by becoming conscious and by being perceived, and it takes its colour from the individual consciousness in which it happens to

appear. The idea that we can change our personal narrative by recognizing the archetypal influence on our path to individuation and personal growth is what drives me forward and I want to share it with other woman through art therapy practices.

For this project, using the six phases of Moustaka's (1990) heuristic inquiry, I as researcher immersed myself in understanding experience of archetypal art making and its influence on personal growth. According to (Moustakas, 1990), it all starts with the question that researcher wants to illuminate.

## **2. 2. Social significance of the study**

First and foremost, this study was intended to support my work and provide me with a clearer, more integrated understanding of my own theoretical framework when working with woman as an art therapist. One of feminine psychology's pioneers, Karen Horney, asserted that male realities cannot describe female psychology or define women's gender by virtue of the lack of experiences of voices from girls and women (Miletic, 2002). Therefore, theorists contend that this area of psychology is necessary and that women's voices and experiences are crucial to understand their psychology. Jean Shinoda Bolen's work offered me insight into the female voice when working with woman and Jung's concept of archetype and collective unconscious is a base of her work as a Jungian analyst. Bolen (2014) noted that women used to be unconscious of the powerful effects that cultural stereotypes had on them, they may also be unconscious of powerful forces within them that influence what they do and how they feel. These forces she is introducing in the form of myth and archetypes of seven Greek goddesses. These powerful inner patterns—or archetypes—are responsible for major differences among women and this knowledge can raise awareness among woman and give them better understanding of themselves, their persona, behavior, patterns, shadow and then they can use this knowledge to change their narrative, with specific art therapy approach and interventions.

## **2. 3. Statement of the problem**

Certain stories and myths continue to fascinate because they remain archetypally accurate, psychologically true in an important way, even if the reasons are not immediately apparent. Hillman (1992) note that the myths "...do not tell us how. They simply give the invisible

background which starts us imagining, questioning, going deeper”. Jung illustrated several archetypes that he believed were a representation of the collective unconscious, and conceptualized them as memory traces that could be transmitted biologically across generations and cultures (Ivey & Ivey, 2012). Jung (1959) conferred that a well know expression of archetypes lies in myth and fairytale, and thus viewed myths as psychic phenomena that could reveal the nature of one’s soul. In this research, as I cited before, female voice is a base for feminine psychology (Miletic, 2002) so it was important for me to use Jean Shinoda Bolen’s work for exploration myths and archetypes of seven Greek goddesses through art making and revealing powerful inner patterns that motivates woman in their behavior.

In this century, like never before, we have the opportunity to educate ourselves, grow, raise our awareness, to choose and shape our life stories and become heroines of our lives. Wolff (1941) suggested, tendency in is women to identify with others and ideas rather than develop a conscious awareness of their own egos. This lack of self-awareness interfered with women’s efforts to individuate, that is, to develop her own unique self. I want to explore how these concepts, tools and art making can integrate and benefit my personal growth as an art therapist and how can I create my own specific approach and interventions for woman on their path of developing their unique self, based on my self-exploration.

#### **2. 4. Purpose of study**

The purpose of this study was to understand how my own self exploration and art making, while utilizing the Jungianian concepts and Bolen’s work (2014) integrated the seven archetypes of Greek goddesses can support personal and professional growth. I wanted to explore how these concepts and tools might fit into my clinical work and expand my theoretical framework. This study is important because it offers the inward reflection on art making, myths, archetypal Greek goddess and activating the goddess that improved my own reflective skills, raised my self-awareness and revealed the sacred power of incorporating creative practices and the feminine archetypes into everyday psychological life. With this heuristic inquiry, I hoped to integrate Jungian and Bolen’s work into my developing framework, specifically incorporating myth and archetypes into my art therapy approach. Raising my awareness and consciously witnessing the process of transformation benefits my own practice and the woman clients I work with. This study led me to a better understanding of my own being and the people around

me and gave me a wider range of tools to work with. Data was collected by me as artwork samples, over seven-week period.

## **2. 5. Research Question**

My research question emerged from my personal experience with art making and personal development as well as my connection with Bolen (2014), particularly in the description of investigating myths and archetypes of Greek goddesses and their activation. I was fascinated with her concepts and I aimed to infuse her work with Carl Gustav Jung's work into art therapy practice with woman dealing with individuation issues. Both are inspiring and knowledgeable authors with whom I resonate. I choose heuristic inquiry because it gives a methodology and structure to personal experience and I will use it for data and research. According to Moustakas (1990) this inquiry starts with the personal question or challenge which the researcher seeks to illuminate or answer.

1. "What is the experience of adult female who works toward individuation through exploring archetypes through art making?"

## **Chapter III: Literature review**

This literature review will focus on the Jungian theory behind myth and archetypes, its functions, and how it can be applied to the field of art therapy. It will investigate the role of myth and archetypes, and how its elements have been used through a Jungian and Bolen's lens to inform and guide therapeutic processes. Following an overview of Jungian psychology's intersection with art therapy practices, this chapter will examine potential creative applications that integrate myth and archetypes in the context of examining an authentic Self which can add to personal insight and development, both personally and professionally.



### **3. 1. Jungian concept**

Introduction to Jungian concept is essential to this research because he introduced and defined the term archetype into psychology and differentiated personal and collective unconscious (1959). The archetype is the basic regulating factor of the collective unconscious. The archetype represents a living system of reactions; readiness to react and a way of thinking that determine an individual's life in an invisible way. It will be the basis on which this research will explore the archetypes of the Greek goddesses.

The term 'psyche' Jung (1921/1971) used for the totality of all psychic processes both the ones the individual is aware of and the ones that fall outside of awareness. Jung (1921, 1970) proposed that the unconscious consists of two layers. Jung differentiates between the personal unconscious and collective unconscious (Storr, 1991). The personal unconscious contains temporality forgotten information and well as repressed memories. Jung's notion of the collective (or transpersonal) unconscious is his most original and controversial contribution to personality theory. This is a level of unconscious shared with other members of the human species comprising latent memories from our ancestral and evolutionary past. "The form of the world into which (a person) is born is already inborn in him, as a virtual image" (Jung, 1953:188). Awareness is perceived by the ego, the I aspect of psyche which lies at the center of consciousness. Ego is the center of the field of consciousness, the part of the psyche where our conscious sense of identity and existence resides (Stevens, 2001). The ego encompasses a bit of both spheres and everything that we perceive must pass through the ego (Jacobi, 1973) whether it originates through our sense organs or our psychic 'organs' of intuition. The ego interacts with outer reality and it also contains and mediates the personal unconscious. In order to start our process of individuation we must become aware of how our psyche works and become acquainted how the unconscious is influencing our life. According to Jung, the 'personal unconscious' contains traces of a person's repressed memories and conflicts, whereas the 'collective unconscious' is a deeper layer of the psyche, the storehouse of a whole mythological heritage of humankind (Storr, 1991) where a complex network of universal primordial memories, 'archetypes' in Jungian terms, is found (Jung, 1936/1969) and this research will address this mythological heritage.

The unconscious has two aspects: the personal unconscious or shadow which is made up of all that has been “forgotten, repressed, subliminally perceived, thought, felt” (Jung, 1921/1971:485) and the contra sexual archetypes, anima and animus, that compensate the male and the female consciousness with the opposing gender-based principle (Jung, 1916). Jung called collective those psychic elements that are shared by members of a group or humans in general (Jung, 1921/1971). Instincts are a part of the collective unconscious; a hardwired, organismic response to a stimulus whether from within the psyche or from the environment causing one to behave in a certain, predictable manner (Jung, 1921/1971).

Jung (1936/1971) began as a typology of temperament and developed over a period of years into one of consciousness. The core idea of Jung’s typology is that there are four functions of consciousness—thinking, feeling, sensation, and intuition—each of which exists in two forms—extraverted and introverted, making a total of eight kinds of awareness. Another term that was defined by Jung (Stevens, 2001) is the term 'archetype' and definitions of archetypes varied over time and have been the subject of debate as to their usefulness. Definitions of Jungian archetypes and their importance will be presented thoroughly later in the paper.

According to Jung (1981) people have several archetypes at play in their personality construct. Jung (1968) first defined several essential archetypes: hero, shadow, anima, animus, wise old man and mother. Archetypal characters, their actions, motives and qualities in stories can be universally recognized. Our response to the certain archetype can represent important personality qualities and help us understand our personality construct better. (Munteanu, 1998). Jung postulated that each person carries dominant archetypes within. It is through Jung’s process of psychoanalysis that he encourages self-examination to identify them. This is how self-actualization occurs. Archetypes have been found to be represented as ancient motifs and predispositions to patterns of behavior that manifest symbolically as archetypal images in dreams, art or other cultural forms (Jung, 1936). While archetypes per se can never be known, they reveal themselves through as-ifs, and through metaphor or archetypal images (Jacobi, 1957/1959). Symbols are manifestations of archetypal images (Jacobi, 1957/1959), giving shape to the unknowable archetype itself.

According to Rubin (1987) the ego engages with shadow content from the personal and collective unconscious through overpowering encounters with personal complexes. These autonomous feeling toned images or thoughts that contain archetypes or patterns at their core have the capacity to alter or transform ego consciousness. For instance, we may encounter someone with whom we wish to impress but we actually doubt ourselves; in this conflict, we may reject the feelings, yet we may have particular autonomous thoughts and behaviors. When

we want to impress someone, we are operating from the ‘persona’ and then our shadow appears which is manifested through the indicators such as our behaviors and thoughts. They are called complex indicators. When we confront our complex and make it more conscious with art making and metaphors, we discover the archetypal pattern at the core of the complex, which then provides an expanded transpersonal view of our personal situation. Examples of archetypes are expressed through common images such as mythological characters, clocks, circles, trees, rivers, spirals, oceans, or mountains among others (Rubin, 1987).

Symbols meaning depends on the knowledge in one’s mind because symbol itself is ontologically objective and its meaning is seen as a dynamic process (White, 1940). Hinz (2020) introduces symbolic component of *Expressive Therapies Continuum* (Lusebrink, 1990) which is concerned with intuition and idiosyncratic or mythic thought, involves intuitive and self-oriented concept formation, metaphoric representation, synthetic thought, and the expression and resolution of symbols. Symbols are multidimensional and often contain repressed kinesthetic, sensory, and affective aspects as well as obvious visual images. Symbolism has been associated with the sacred, religious transcendence and spiritual growth. Many clients can benefit from education about universal symbols or character such as the hero, trickster, and great mother or the warrior, teacher and healer. With symbols we can explain our personal experience through universal experience, like with these characters or archetypes.

Jung (1928/1969) also defined another term that is called ‘individuation’ – process of becoming aware of oneself, own’s functioning and the ways in which we can discover one’s own inner self. We could therefore translate individuation as ‘coming to selfhood’ or self-realization’. Individuation means becoming a single, homogeneous being, and, in so far as “individuality” embraces our innermost, last, and incomparable uniqueness, it also implies becoming one’s own self. There is a destination, a possible goal, beyond the alienations of self. That is the way of individuation. The process of individuation seeks to explore the alien shadow regions of our self to get back what we once lost in order to become more complete or whole (Jacobi, 1983). Jung (2009) argued that the goal of individuation is not perfection but wholeness, which is far from perfect because it is composed of a paradoxical union of opposites: a mixture of conscious and unconscious elements, of light and dark, good and evil. These opposites can be explored through the use of art materials (Rubin, 1987). Jungian art therapists work to stitch together the tattered psyche that has been severed from both its instincts and its connection to the Self. Spontaneous painting and collage or loose directives such as “draw a shape and fill it in with how you’re feeling using lines, shapes, and colors” or “mold your conflict into clay” will initiate

a process of building inner connections and uncovering what is nonverbal, hidden deep within the psyche and provide a new level of consciousness.

### **3. 2. Archetype**

According to Jung (1969:42), the concept of the archetype is “an indispensable correlate of the idea of the collective unconscious”. Jung differs personal unconscious and collective unconscious. According to Jung, the 'personal unconscious' contains traces of a person's repressed memories and conflicts, whereas the 'collective unconscious' is a deeper layer of the psyche, the storehouse of a whole mythological heritage of humankind (Storr, 1991) where a complex network of universal primordial memories, 'archetypes' in Jungian terms, is found (Jung, 1936/1969). Jung (1969:22) described the collective unconscious as “wide as the world and open to all of the world” and its contents as archetypes, which are “definite forms in the psyche which seem to be present always and everywhere” (Jung, 1969:42). Archetypes can be communicated and shared through tradition, language, myth, and cultural transmission. Jung (1969) emphasized that they can also emerge spontaneously from the unconscious, at any time, in any context, and without any outside influence.

Archetypes are a form of inherited meaning and through their universal occurrence, they also help to “unite humankind through symbols that provide individuals with wisdom about the past and predispose people to experience the world as their ancestors did” (Enns, 1994:127). They exist universally in the psyche, and prepare individuals psychologically to deal with life experiences that are universally common (Walters, 1994). He emphasized aiding individuals in becoming more conscious of their unconscious psychic needs, and believed it could provide a source of untapped creativity and guidance (Ivey & Ivey, 2012). According to Jung (1991) the word “archetype” corresponds with Platonic *eidos*. Davydov (2005) implies that this term tells us that we are dealing with archaic or rather – primordial types, i.e., with universal images, which have existed from ancient time. Jung conducted research on Greek mythology and dream analysis of mentally ill Africans, and came to a theory that major mythological motifs are common for all races at all times. He thought of the collective (or “racial”) unconscious as hereditary, interpersonal and resulting from human evolution. The contents of the former are called archetypes.

According to Knox (2003) Jungian concept gave us ground for building connection between myths and human minds. One example of this lies in Jung's perception of the mythological gods and other symbolism as psychic factors; or archetypes of the unconscious mind that, if

illuminated, could connect us to information and insight about our innermost selves (Jung, 1959). Hinz (2020) spoke about activities that we can use in art therapy process such as; collage; using archetypal images. Clients chose from pictures of animals, nature and mythological creatures, goddesses; guided daydream, revealing their inner resources; pick an object outside and create a story and project their own life history. This can help the clients realize forgotten and denied inner resources. They can make self-symbol in clay, bridging the opposites. Two symbols are made in clay representing two opposing parts of the personality. Dreams play significant role in interpreting current states and finding solutions. Another idea is to choose three scenes from a favorite fairy tale/myth, in this case the Symbolic component is introduced. For the transformation of self-image clients can use series of self-portraits.

These theories were often criticized by the mainstream of science for not being confirmable and verifiable (Jones, 2003; Walters, 1994). There seems a missing link between Jung's theories and the paradigms of modern psychology. Nevertheless, a study by Ivonin, Cgang, Chen, and Rautenberg (2013) demonstrated that the archetypal symbols of the self-induce unconscious emotions in people who have no acquired knowledge about Jung's theory, this study showed how to apply Jung's theories in research towards emotion.

According to Jung (1986), archetypes are relatively autonomous and it is not possible to integrate them simply by rationality, it will acquire persistent dialogue, communication in dialectical procedure which will lead to coming to term with it, a dialogue with our inner angel and this will have alchemical and transformative effect. Usually, the process runs a dramatic course, with many ups and downs. It expresses itself in, or is accompanied by, symbols that are related to the collective, which in the form of mythological motifs have portrayed psychic processes of transformation since the earliest times. It is through Jung's process of psychoanalysis (1981) that he encourages self-examination to identify them. This is how self-actualization occurs and it leads to individuation. Here we come to the term 'projection'. In psychodynamic psychology (Pellegrini, 2010) projection is defined as primary defence mechanisms against anxiety and unbearable unconscious feelings in individuals. Transferring unconscious material to a symbol is what Jung referred to as projection, and "projection always contains something of which the subject is not conscious and which seems not to belong to him" (Jung, 1959:60). The archetypes and symbols that one may encounter therefore do not offer any interpretation on that individual's life, rather through projection they can offer a way into the personal unconscious (Jung, 1959).

### 3. 3. Myth

According to (myth noun - Definition, pictures, pronunciation and usage notes | Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com, 2022) definition of a myth is “a story from ancient times, especially one that was told to explain natural events or to describe the early history of a people“. Jung (1968) said that myths go back to the primitive storyteller and his dreams. Henderson (1968) writes that ancient history of man is being meaningfully rediscovered today in the symbolic images and myths that have survived ancient man. Jung (1957/1964:53) defined a myth as “...essentially a product of the unconscious archetype and... therefore a symbol which requires psychological interpretation”. More directly addressing the centrality of myth and religion, he said, “...it is only too obvious that myth is an integral component of all religions”. Historically, myths have been foundational to moral orders and religious codes of societies, with the impact of science creating moral disequilibrium (Campbell, 1949). It then becomes the task of the psychologist and comparative mythologist to arrive scientifically at an understanding of myth in a way that acknowledges their archaic features, without discrediting their necessity and importance (Campbell, 1949).

Jean Shinoda Bolen (2014) wrote about how myths remain current and personally relevant because there is a ring of truth in them about shared human experience. For Jung, mythological, religious, creative and even transcendental experiences are a vital and intrinsic key to mental health and personal growth that give meaning, compensate for a lack of meaning, and help the psyche to regulate and heal itself (Jung, 1916/1960, 1936/1969, 1961). Campbell (1949) view on myth was as a reflection of the one sublime adventure of life, and then to breathe new life into it. Myth scholar, Claude Lévi-Strauss (1964), claimed that any form of myth, including its interpretations, is another mirror to the essence found at the heart of its theme. To expose this essence, one must piece together all of its versions into a unified picture. Raya A. Jones (2003) gives us a causal-mechanistic interpretation of Jung's theory; that instinct is the source; archetype is its mirror-reflection, although it is a case of looking through a mirror darkly, so that it is difficult to reduce archetypes to specific instincts. Archetypes in turn give rise to the motifs that are expressed in concrete symbolic productions such as actual myths.

Based on a prior study done by Brown (2006) where both fairy tales and art therapy were given to a group of adults indicated that both modalities helped to identify issues around the client's

personal issues. The combination of telling a story helped them to externalize their personal issues and provided a visual form. By serving as an external structure, fairy tale, same as myth, can offer possible solutions to transitional problems and anxieties. The client can project his/her identity into the story/myth and can, therefore, indirectly address the underlying problems (Hill, 1992; Thomas, 1995). Within the safe container of the story/myth client can decrease resistance, and suggest possible solutions to their difficult problems (Ucko, 1991). Both Freud and Jung described folk tales as “symbolic representations of life’s conflicts, struggles, and solutions” (Ucko, 1991:414) Yehudit Silverman (2004) developed drama therapy approach which uses elements of myth to confront material that is too difficult to deal with directly. The client chooses a story that he resonates mostly with, which leads to self-discovery. The process includes creative elements, visual art, mask making, as well as embodiment, movement, writing.

### **3. 4. Shadow Archetype**

One of the most influential sentences I have heard in my life and experienced in full intensity was when I was having a conversation with my ex-partner. I asked him: “What are you most afraid of?”, and he answered, “What I do not know about myself, my shadow.”

Jung (1981) stated the shadow to be the unconscious aspect of the personality, everything of which a person is not fully conscious. The unconscious has two aspects: the personal unconscious or shadow which is made up of all that has been “forgotten, repressed, subliminally perceived, thought, felt” (Jung, 1921/1971:485). Stevens (2001) outlined concepts introduced by Jung where the shadow is the repressed, therefore unknown, aspects of the personality including those often considered to be negative. Depth psychology teaches that the unconscious needs to be faced and integrated throughout life. One such aspect is the shadow, which has a powerful effect upon personal and professional development (Jung, 1971). According to Jung (1951), the shadow, in being instinctive and irrational, is prone to psychological projection, in which a perceived personal inferiority is recognized as a perceived moral deficiency in someone else. Richter (2018) mentioned a ground-breaking phase in Jung’s process of individuation that was accompanied by an abundance of visions, dreams and messages from his unconscious. It

was a confrontation with his shadow, his inner demons, and dialogue with aspects of his soul which had been lost or neglected.

Jung (1971, 1978b) originally developed his theory of the personal shadow as a component of ego psychology. Bouchard (1998) writes that Jung saw it as a product of environmental adaptation and for the child to survive he represses any personal quality which would jeopardize its existence. Both positive and negative qualities may be repressed. Jung considered the confrontation with this shadow, one's personal evil, to be of the greatest psychological value (Walker, 2002). The shadow's existence, containing instinctual components, is often experienced as unpleasant and painful, and is encountered in those affects we would rather avoid: greed, lust, envy, shame, guilt, hatred, cruelty, and selfishness. We suppress what we learned to be ashamed of when we were small children (Gruen, 2014).

“The source of our violence and cruelty towards others stems from an anxiety which is deeply rooted in ourselves, in parts that belong to us, but became alien” (Gruen, 2014:18). But one must not think of the shadow only in negative terms; it can manifest as a “bright” shadow where positive qualities have been repressed for the same developmental reasons. In the practice of Jungian psychotherapy, one looks for the presence of the shadow material in the expression of strong emotions, usually negative, especially those projected onto another. Although we attempt to hide it from ourselves and others, Jung considered the shadow to exist in both the personal and collective unconscious (Ivey & Ivey, 2012).

Art therapy is a powerful tool for bringing shadow/images out from the unconscious/ to the surface where they can be experienced felt and verbally processed. Integration of creative arts therapies can include; painting, drawing, collage, movement, sound, video, performance art, writing, dreams, digital media: such as dating profiles, pornography choices, avatars, gaming environments, here we can explore our unconscious needs (Mosinski, 2011).

### **3. 5. Individuation**

The process of individuation is a term from the psychology of Carl Gustav Jung (1970) which describes the process of becoming aware of oneself, one's own functioning and the ways in which we can discover one's own inner self. Individuation here is interconnected with personal



growth. Individuation as a pathway to the creative sources in our shadow. Jung (1970:27) There is a destination, a possible goal, beyond the... (alienations of self). That is the way of individuation. Individuation means becoming a single, homogeneous being, and, in so far as “individuality” embraces our innermost, last, and incomparable uniqueness, it also implies becoming one’s own self. We could therefore translate individuation as “coming to selfhood” or “self-realization.” (Jung 1928/1969).

According to Alonso (2004), the stages of individuation are:

- The first approach to the unconscious – awareness of unexpressed psychic content, desires, impulses; in this research I will use a tool of active imagination and art making to access it
- Encounter with the shadow – the hidden and unconscious part of person; unconscious content of the self that we deny and often project on others
- Encounter with the anima/animus – integration of the archetypal element, integration of the masculine/feminine polarity, for men integration of the anima, and for woman integration of the animus
- The integration of the light archetype – unknown and dark areas of the psyche begin to light up which help us expand our awareness and that leads to wisdom and discovery
- The end of the individuation process - integration of the opposites in our being; ability to distinguish and separate from the world

For Jung (1970), the creative resources to grow and develop the self in its unique way rest, oddly enough, in what we consider as deficient or inadequate. To be whole means to be full of contradictions, ambiguities and paradoxes (Jung, 1970). It is, however, a scary endeavour to confront our past injuries, disappointments, and rejections, because we are afraid of feeling the pain and helplessness that we felt when we were little. Jung refers to the individuation process; a difficult and unpredictable path towards wholeness and authenticity (Diamond, 2009). And yet, Jung (1970) encourages us to face our shadow by pointing out that our creative potential lies not in perfection, but in difference: There is no light without shadow and no psychic wholeness without imperfection.

Because archetypes are colored by our complexes Jungian art therapists simultaneously consider the personal and archetypal layers of the psyche found in the art as support for the individuation process. For instance, in a recent art therapy, group members drew mandalas in response to a discussion of a conflict. The presence of the Self was palpable when the members placed the mandalas in a circle and noticed the synchronicities in patterns, stories, and symbols

that revealed individual tasks as well as the group's collective effort (Rubin, 1987). Encouraging our clients to create and discuss images can often be the first step to discovering their inner world which can assist in helping them to heal. By carefully using specific tools, we can uncover the unconscious in artwork, analyse it, draw a certain conclusion, give meaning which are all steps in never-ending individuation process.

### **3. 6. The Hero's/Heroine's journey**

As an archetype, The Hero is an idea, a symbol, and a direct lived experience. It condenses every aspect of aspiration, expansion and transformation that could possibly be imagined. The hero archetype represents a rescuer, or champion image (Ivey & Ivey, 2012). An archetypal motif based on overcoming obstacles and achieving certain goals. According to Jung (2015) hero's main feat is to overcome the monster of darkness: it is the long-hoped-for and expected triumph of consciousness over the unconscious. Campbell (1949) describes the stages of the hero's journey and transformation that heroes share. It is a narrative pattern that can appear physically, psychologically, emotionally, and spiritually. Sharp (1991) says that 'Mythologically, the hero's goal is to find the treasure, the princess, the ring, the golden egg, elixir of life, etc. Psychologically these are metaphors for one's true feelings and unique potential. In the process of individuation, the heroic task is to assimilate unconscious contents as opposed to being overwhelmed by them. The potential result is the release of energy that has been tied up with unconscious complexes. Williams (2017) writes in his article that these transformed heroes are able to innovate and create in their everyday lives, providing an inspiration and guidance for those around them.

The hero's journey actually contains 17 interconnected stages and here I will mention the most relevant stages (Campbell, 1949). They mirror three main phases: departure, initiation, and return (Campbell, 1949). The hero is introduced in the ordinary world where he or she receives the call to adventure. In a woman's psychology (Sharp, 1991), the hero's journey is lived out through the worldly exploits of the animus, or else in a male partner, through projection. The hero's journey is a search for one's soul and is chronicled in mythologies and fairy tales throughout the world. This quest motif does not, however, address the archetypal journey of the heroine (Murdock, 2016). She set the path for contemporary women as a response to the Campbell's Hero's journey. This involves the healing of the wounding of the feminine that exists deep within her and the culture.

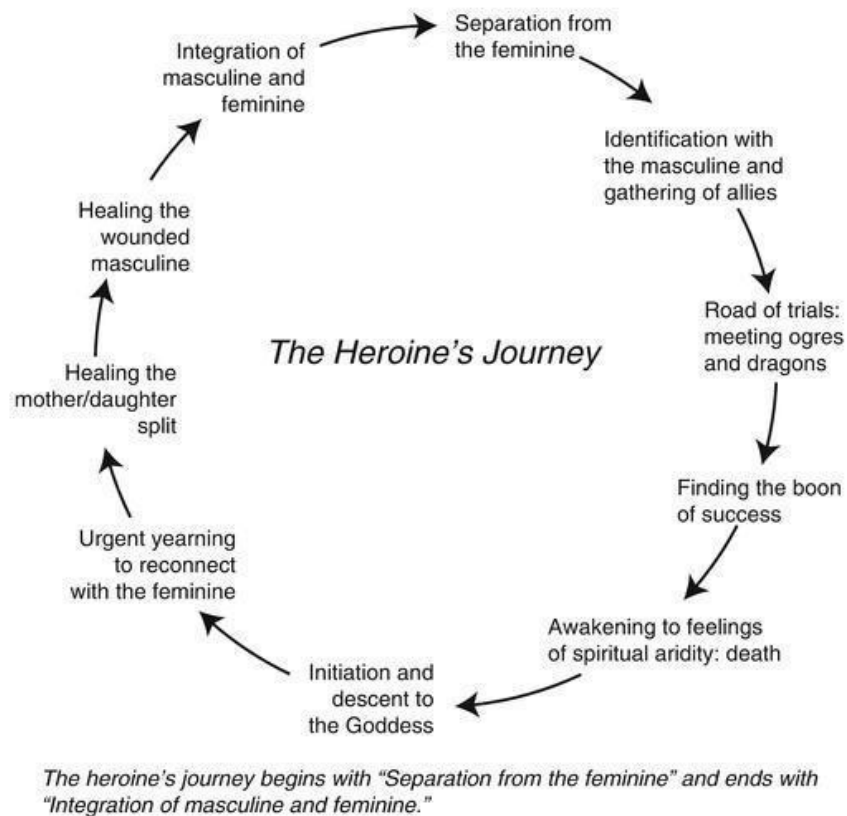


Figure 1. The Heroine's Journey

According to Murdock (1990) *The Heroine's Journey* begins with an initial Separation from feminine values, seeking recognition and success in a patriarchal culture through her accomplishments, ambition and goals, experiencing 'dark night of the soul', her spiritual death, and turning inward to reclaim the power and spirit of the sacred feminine. The final stages involve an acknowledgement of the union of her masculine and feminine and power of one's dual nature for the benefit of all humankind.

Bolen (2014) wrote about the woman who proceeds on a heroine's journey, she will confront tasks, obstacles, and dangers, she will fight with the 'dragon'. This journey will transform her. Her response and actions on these challenges will change her. Along the way, she will find her inner voice, and what she truly needs. She also has to find the courage to follow these needs.

Her integrity will be tested. Every heroin will encounter dark, emptiness and her shadow, her inner demons. She will slowly grow into her strength and her self-confidence. Fear and grief will probably be known to her, as she experiences loss, obstacles, or defeat. The heroine's trip is a journey of discovery, progress, of integrating aspects of herself into a whole, this is what Jung (1928/1969) calls 'coming to selfhood or self-realization'. Heroine's journeys are about self-worth and identity. The heroine brings balance to herself, then changes the world around her. It's more about the journey than the destination. I am the first in my family to have this opportunity, to follow my heroin's journey, and this study is a dedication to all women that are my ancestors who didn't have a voice. When I'm writing this, I feel their presence and their strength and I can only be humble.

The Heroine's Journey has been connection to art therapy. For instance, (Ligertwood & Reeh, 2012) created a twelve-session art therapy program based on Campbell's (1949) "hero myth." Sessions provided a space where clients identified stages of the journey and used their personal mythologies for expressing the struggles they have on their journey and how they resolve them. Transcendent function occurred as a result of creativity and the thematic conceptualization of the adventure. For example, the third theme on this journey surrounds the "refusal of the call" or resistance to change. After they hear a story/myth that is universally known and describes similar situation, clients create art reflecting their ambivalence about embarking on their journey. One client created an image of a sunken ship which suggested stagnation and hopelessness within the unconscious (universally symbolized by deep water.)

Clients mostly come to therapy when they have some difficulty and obstacle in their lives (Rubin, 1987) and this we can see as a third step in heroine's journey; road of trials, facing the dragons. Identifying with Greek goddesses and heroines adventure can have transcendent function occurred as a result of creativity and the thematic conceptualization of the adventure (Ligertwood & Reeh, 2012).

### **3. 7. Active imagination**

Jung's work is one of the most relevant to creative arts therapists who desire closer connections to depth psychology. According to Jung (1997) one of the tools (technique) we can use for depth work and unconscious material is active imagination. This is thorough and demanding work because we encounter everything unknown to us and try to communicate with it in order to change and to improve our lives. He found that the imagination has the ability to treat itself and he used the arts as ways of “giving shape” to difficult experiences he was undergoing. Images appeared spontaneously as he engaged different types of artistic expression. This time he removed the reason and gave the leadership to the unconscious. From here he defined a term called 'transcendent function' as integration of the unconscious and conscious, which leads to the third state of adaptation and change. Throughout his writings Jung emphasizes how giving an emotion “visible shape” may be more therapeutically effective than intellectual analysis. Jung elaborates: “The patient must try to get his mood to speak to him; his mood must tell him all about itself and show him through what kind of fantastic analogies it is expressing itself” (Jung, 1997:64). When we use this technique to communicate with the emotion or image it can lead us to expressive, dramatic and poetic dialogue. By engaging with the imagination and allowing this material to rise to the surface, one can more clearly experiences the self as separate from this content by engaging in an expressive dialogue (Hopkins, 2014). It was Jung who proposed that a number of different art forms could give expression to inner images, through active imagination Jung encouraged patients to follow a feeling’s natural desire for expression in whatever form suits its intent: that “of course everybody gets at it in his own way” (Jung, 1997:144); and “This, according to individual taste and talent, could be done in any number of ways, dramatic, dialectic, visual, acoustic, or in the form of dancing, painting, drawing, or modeling” (Jung, 1997:159).

Additionally, Schaverien (2005) stated that the art form is not itself an active imagination, although it might sometimes reflect it. It is the experience of the person, rather than the medium, that is active imagination. In order for this to happen, to travel through this journey, a psychological split is necessary: one part of our personality enters fantasy material and one part observe it.

### 3. 8. Heuristic research

The root of the word comes from the Greek word *heuriskien* meaning to discover or to find. (Moustakas, 1990). According to Moustakas (1990) this inquiry starts with the personal question or challenge. “Heuristic inquiry is a process that begins with a question or problem which the researcher seeks to illuminate or answer (Moustakas, 1990:15). “The question is one that has been a personal challenge and puzzlement in the search to understand oneself and the world. The heuristic process is autobiographic, yet with virtually every question that matters personally there is also a social- and perhaps universal-significance” (Moustakas, 1990:15).

Moustakas (1990) introduced concepts and processes of heuristic research:

1. Identifying with the Focus of Inquiry
2. Self-Dialogue
3. Tacit knowing
4. Intuition
5. Indwelling
6. Focusing
7. Internal frame of reference

According to Moustakas (1990), the first step is when the researcher is identifying with the focus of inquiry. Here the researcher is immersed in the question and becomes one with it. The second step is when the researcher enters into dialogue with the phenomenon, one’s own self-discoveries and trusting it. Awareness and understanding are the initial steps of the process, one faces oneself. The third step involves importance of tacit knowing. Tacit knowing is a basic capacity of the self of the researcher and this stage is characterized with the hunches and vague, formless insights. The fourth step of the process is intuition. “The more that intuition is exercised and tested, the more likely one will develop an advanced perceptiveness and sensitivity to what is essential in discovery of knowledge.” (Moustakas, 1990:23). Researcher

exercises intuitive clues and makes necessary changes along the way it is essential in seeking the knowledge (Moustakas, 1990). The fifth step is the process of indwelling, the process of focusing inwards to find deeper meaning and in order to understand it. The sixth step is process of focusing, the process that allows inner attention and gives ability to clarify core themes of the phenomena. The last step is internal frame of reference where the researcher has strong sense and is confident of the choices and the decisions he made.

### **3. 9. Jean Shinoda Bolen – Greek goddesses – seven archetypes**

Bolen (2014) is introduced psychological perspective on images of woman through seven Greek goddesses myths and archetypes. Knowledge about these archetypes provides insight into patients interpersonal and intrapsychic conflicts. Woman can have several archetypes active in their psyche. Images of Greek goddesses are active in human imagination for over three thousand years. Myths are personally relevant because of shared human experience and they are part of human collective inheritance. Deeper level of understanding the myth can lead to insights that are personally important to the situation and that leads to a greater learning and personal truth. Later in the paper I will write about Jung's and Bolen's view on this topic and where they differ.

### **3. 10. Goddesses as a representation of the archetypes**

Bolen (2014) has divided these seven goddesses into three categories:

1. The virgin goddesses
2. The vulnerable goddesses
3. The alchemical (or transformative) goddess.

Table 1. Goddess chart 1 (Bolen, 2014)

Goddess	Category	Archetypal Roles	Significant Others
Artemis Goddess of the Hunt and Moon	Virgin Goddess	Sister, Competitor, Feminist	Sister Companions, Mother, Brother
Athena Goddess of Wisdom and Crafts	Virgin Goddess	Father's Daughter, Strategist	Father, Chosen Heroes
Hestia Goddess of the Heart and Temple	Virgin Goddess	Maiden Aunt, Wise Woman	None
Hera Goddess of Marriage	Vulnerable Goddess	Wife, Commitment Maker	Husband
Demeter Goddess of Grain	Vulnerable Goddess	Mother, Nurturer	Daughter or children
Persephone Maiden and Queen of the Underworld	Vulnerable Goddess	Mother's Daughter, Receptive Woman	Mother, Husband
Aphrodite Goddess of Love and Beauty	Alchemical Goddess	Lover, Creative Woman	Lover, Husband

Every archetype is described in categories as following: the Jungian psychological type; psychological difficulties, strengths, category, archetypal roles and significant others.

Table 2. Goddess chart 2 (Bolen, 2014)

Goddess	Jungian Psychological Type	Psychological Difficulties	Strengths
Artemis	Usually Extraverted Usually Intuitive	Emotional distance, ruthlessness, rage	Ability to set goals and reach them,



	Usually Feeling		independence, autonomy; friendships with woman
Athena	Usually Extraverted Definitely Thinking Usually Sensation	Emotional distance, craftiness, lack of empathy	Ability to think well, to solve practical problems and strategize; form strong alliances with men
Hestia	Definitely Introverted Usually Feeling Usually Intuitive	Emotional distance, lack of social persona	Ability to enjoy solitude; to have a sense of spiritual meaning
Hera	Usually Extraverted Usually Feeling Usually Sensation	Jealousy, vindictiveness, rage; inability to leave destructive relationship	Ability to make a lifetime commitment; fidelity
Demeter	Usually Extraverted Usually Feeling	Depression, burnout, fostering dependency, unplanned pregnancy	Ability to be maternal and nurturing of others
Persephone	Usually Introverted Usually Sensation	Depression, manipulation, withdrawal into unreality	Ability to be receptive; to appreciate imagination and dreams; potential psychic abilities
Aphrodite	Definitely Extraverted Definitely Sensation	Serial relationships, promiscuity; difficulty considering consequences	Ability to enjoy pleasure and beauty; to be sensual and creative

Each goddess has positive and negative traits and their myths show how they express themselves and what is important to them. Virgin goddesses: Independent, active aspects of female psychology, self-contained, intact, untainted, pure and unspoiled by the male hand. The virgin goddess is not a virgin in the literal sense, but in that aspect over which the man has no power, which is not part of her need for the man or for his confirmation. They represent focus and focused awareness of one's own goals. Vulnerable goddesses are focused on relationships;

whose well-being and identity depend on it. These three goddesses were raped, abducted, subjugated or humiliated by male gods in their myths. Each suffered from loss, experienced helplessness, and Hera responded with anger and jealousy, and Demeter and Persephone with depression. Each of them showed some signs of mental disorders. They are characterized by position of the victim and their dispersed consciousness. The alchemical goddess is Aphrodite. She is often seen as a seductress or prostitute who violates the moral principles of passion for orgasmic release, very passionate. She entered into relationships of her own choosing and was never a victim. Her consciousness was both focused and receptive, allowing her a two-way interaction that influenced her and the other. She is present in every creative work, strong and passionate bonding like a lover which is the basis for magical/alchemical transformations in relationships (Bolen, 2014).

As Bolen (2014) shows, working with an archetype is very much like working with active imagination—we begin with a scene that has a strong psychic charge. We amplify it, dialogue with it, and let it pull the imagination forward. As we invest time and attention in the archetype, it may lead us to discover a new set of talents, a new way of engaging the world.

### **3. 11. Theoretical framework: Jung and Bolen**

Both Jung and Bolen (1959; 2014) worked on exploring the narrative of person's life through archetypal work and their view on myths. Those mythical stories were metaphors for psychic life. Jung's work was focused on male's experience of the journey toward individuation and Bolen's work was oriented on modern Western woman on her journey toward individuation, with the knowledge of myths of seven Greek goddesses (Portko, 1987). Their work was based on identifying unconscious elements - archetypes in our psyche. When person becomes aware of the archetype that is dominant in his psyche, one can decrease influence of the archetype and make more conscious decisions (Bolen, 2014). Both authors implied that there can be several archetypes dominant in the psyche and that can cause inner conflicts (Jung 1969; Bolen 2014). This research will explore woman journey toward individuation based on Jung's concept of archetypes and collective unconscious and Bolen's extended work and understanding of archetypes and myths of Greek goddesses and the use of creative practices that can help adult woman explore this process. Bolen's view on goddesses gives us a lens that we can activate each archetype when we need it, and use its positive sides to overcome obstacles in our lives. According to Bolen (2014), this happens when we dialogue with the archetype and use its imagery to access the power of the archetype.

Through art therapy, symbols, metaphors, and stories, we can illustrate the narrative of our lives and dialogue with the archetype. The visual imagery gives us opportunities to explore and to change that narrative (Gantt & Tinnin, 2009). Many sources shows that stories of our personal lives, can be projected onto myths in order to draw archetypal parallels and discover deeper truths. One's personal myth can be used in the therapeutic setting by giving the psyche a creative voice in order to express symptoms (McClary, 2007). Mayes (1999) has developed a process of deep reflection that he calls archetypal reflectivity. It is based upon the idea of people consciously considering the archetypes that are active in their lives, as well as those that are not but that could be helpful, in order to transform their work. Mayes uses this technique with teachers through workshops and graduate classes, and based on the process, teachers report increased reflection and intentionality in their work (Mayes, 2005). By educating woman about myths of Greek goddesses, archetypes and its functions a woman can understand herself better and develop her potential in therapeutic setting. Clients can also use a knowledge about heroine's journey and its steps to help them identify where they are and to start this journey toward transformation of their personal narrative.

Combination of Jung's and Bolen's work and psychodynamic theory that is used in this research is shown in the visual form of the graph.

Below, [see Figure 2.] you will find an outline of the theoretical frameworks I am using to apply to the inquiry in this research study.

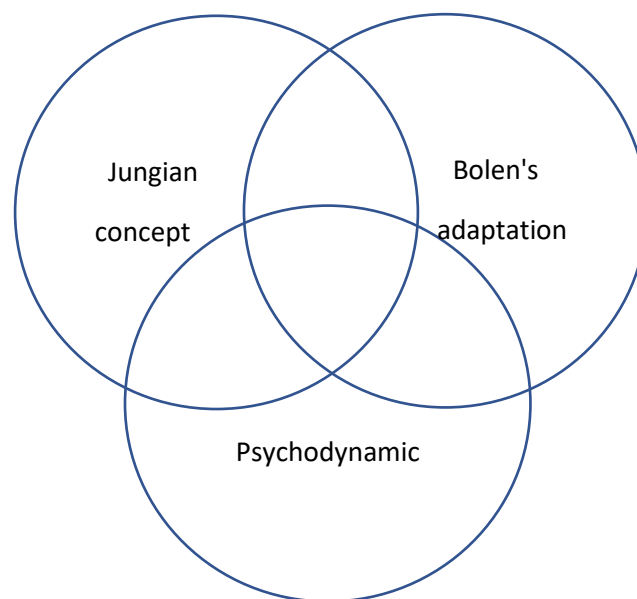


Figure 2. Theoretical framework

## **Chapter IV: Methods**

### **4. 1. Methodology**

This research uses arts-based heuristic inquiry (Moustakas, 1990) as its methodology. I choose heuristic inquiry because it gives a methodology and structure to personal experience and I will use it for data and research (Moustakas, 1990). The heuristic process is autobiographical; it originates within the self, includes personal history, memory, imagination, and perception, fusing past, present and future (Moustakas, 1994; Sultan, 2014) into here and now. It is a qualitative method often used by creative arts therapies (Cruz & Berrol, 2004). According to Moustakas (1990) this inquiry starts with the personal question or challenge. “Heuristic inquiry is a process that begins with a question or problem which the researcher seeks to illuminate or answer” (Moustakas, 1990:15). The question is one that has been a personal challenge and puzzlement in the search to understand oneself and the world.

Moustakas (1990) presented seven concepts and processes of research’s journey to illuminate the central question/s; identifying with the focus of inquiry, self-dialogue, tacit knowing, intuition, indwelling, focusing and internal frame of reference. There are six phases of heuristic inquiry; initial engagement, immersion, incubation, illumination, explication and creative synthesis. This inquiry allows the flexibility and fluidity in all stages, form and dimensions connecting pre-existing knowledge with new information emerging during the research.

Dunn and Mellor (2017) argued that the emotional and symbolic aspects of people's experiences might not be accessed by mainstream methods that rely on people's verbal or written competence.

## **4.2. Procedures**

This section will outline the stages of inquiry according to Moustakas (1990) that I applied at my arts-based inquiry. I used artmaking and written memos as I worked through each of these stages when working through archetypes and answering my research question.

### **4.2.1. Initial engagement**

The first phase of initial engagement in this study occurred during meditation in one woman circle that also explores archetypes and the theme that came to surface was feminine energy. The task for this phase is to discover an intense interest or question (Moustakas, 1990). I started to explore the theme in depth by reading about the topic, making art around the topic, watching videos, reading books and other research, talking with friends and colleagues. The topic was quite clear to me because of what was identified as neglected feminine side during my life and need for exploration based on art making.

The researcher/participant, myself, explored personal responses and reflections through artmaking in connection to seven Greek archetypes over seven weeks. The data was collected each week. Every week researcher chose one of seven Greek goddess archetypes to explore. On the first two days of every week researcher immersed into reviewing information about the particular archetype based on Bolen's book, reading the Greek myth behind the archetype, the videos around it, articles, pictures, photography and historical paintings. The researcher wrote in journal everything she identified with based on the archetype. After embodying information's on the third day researcher made ritual to activate the goddess, to invoke the chosen archetype of the week into their reality and art making. Ritual consisted of a prayer, invocation and intentionality for that goddess, lighting up a candle and a certain color of the clothes that reminded researcher of the archetype. Ritual was followed by the tool for the depth work – active imagination, where images of the unconscious appear spontaneously and we are dialoguing with the unknown imagery in order to improve and change. Shapes from the active imagination that appeared spontaneously took visual shape in the artwork. In this way the art took form of an active imagination process. For every archetype researcher chose one situation

from her life she wanted to resolve. After this process was over, researcher started to write reflections on it in journal and making art around it to give the shape to the experience and to reflect on these images. Reflections on the art and art process were based on the form of dialogue with myself as researcher. I used the concept of dialogue, rhythm, and flow as a means for heuristic exploration and searches for meaning because it focuses on expression and disclosure of the investigated experience (Moustakas, 1990).

#### **4.2.2. Immersion**

The second phase is defined by clear research question and the researcher lives the question in waking, sleeping and even dream states, everything in life becomes interconnected with this question (Moustakas, 1990). Because this process of heuristic inquiry is fluid (Moustakas, 1990), I changed my questions for few times until I was crystal clear what is that I want to understand in this broad theme, my art making process also followed this change in scenery. This constant self-searching and dialogue gave me direction how to immerse in this procedure. My intuitive hunches gave me restriction on the use of art material, only acrylic paint and markers and mandala container for the paintings.

#### **4.2.3. Incubation**

After seven weeks of concentrated focus on the question researcher took distance. Distance is necessary for incubation to take place (Moustakas, 1990), to allow the inner working of the tacit dimension and intuition to clarify the question. At this period, I was focused on my self-care and how important for me is to explore my emotions through painting, poetry and writing my personal diary.

#### **4.2.4. Illumination**

In the illumination phase researcher is open to tacit knowledge, intuition and breakthroughs (Moustakas, 1990). Researcher processed data, searched for meaning and made insights that were presented in the process of active imagination and artwork through inner dialogue, archetypal reflectivity, poetry, memos and journal. In journal researcher wrote about themes that emerged in the artwork and processes and the qualities of the experience she gained. When inspired researcher wrote poetry to confabulate the story and insights that emerged in images in the process of active imagination and artwork. After seven weeks I used coding for emerging themes in the artwork and reflections.

#### **4.2.5. Explication**

The purpose for this phase is to focus on what has awakened in consciousness, feelings, thoughts, beliefs, and judgements to understand various layers of meaning (Moustakas, 1990). This phase presents core and dominant themes into depiction of the essence of the experience which happened through the process of coding after seven weeks. I created tables for themes of discovery and categorized it. In every theme, I as researcher reflected what has awakened in consciousness. Researcher reflected on every theme, first in journal, later in tables, based on her experience.

#### **4.2.6. Creative Synthesis**

The final phase consists of putting components and core themes into creative synthesis and it may be expressed as a poem, story, drawing, painting or some other creative form (Moustakas, 1990). I chose the painting as a creative form to bind the findings in the research based on her experience.

#### 4.2.7. Research question

The research inquiry in this study follows focus on one specific question. I will use data sources to explore the answers to these questions:

1. “What is the experience of adult female who works toward individuation through exploring archetypes through art making?”

#### 4.2.8. Participants

As the researcher and participant, I am the only subject of this study due to the nature of heuristic inquiry. I am a 35-year-old, white, female, art therapy student at Arts and culture in Osijek. This research took place in my home, in Croatia.

#### 4.2.9. Data collection methods

The table below outlines the process of collecting and processing the data during the seven-week period.

Table 3. Data collection

CATEGORY	ARCHETYPE EDUCATION	METHOD	ARTWORK	SOURCES OF DATA	THEMES/ CODING
WEEK 1	<b>Artemis</b> gathering information – 2 days	Ritual, activating the goddess, active imagination	Artwork based on the method	-Artwork -Inner dialogue -Archetypal reflectivity in journal	
WEEK 2	<b>Athena</b>	Ritual, activating the	Artwork based on the	-Memos -Poetry	



	gathering information – 2 days	goddess, active imagination	method	-Journal	
<b>WEEK 3</b>	<b>Hestia</b> gathering information – 2 days	Ritual, activating the goddess, active imagination	Artwork based on the method		
<b>WEEK 4</b>	<b>Demeter</b> gathering information – 2 days	Ritual, activating the goddess, active imagination	Artwork based on the method		
<b>WEEK 5</b>	<b>Hera</b> gathering information – 2 days	Ritual, activating the goddess, active imagination	Artwork based on the method		
<b>WEEK 6</b>	<b>Persephone</b> gathering information – 2 days	Ritual, activating the goddess, active imagination	Artwork based on the method		
<b>WEEK 7</b>	<b>Aphrodite</b> gathering information – 2 days	Ritual, activating the goddess, active imagination	Artwork based on the method		

#### 4.2.10. Data analysis methods

The data collection and data analysis took place simultaneously. Through the experience of active imagination and art making, the researcher/participant analysed the data as and after it arose. After the process of active imagination and while making art researcher took notes of the analysis and also in between sessions. During this process the researcher went on individual

integrative body psychotherapy and analysed the content with the therapist. After seven weeks the researcher used coding to analyse emerging themes of the seven sessions.

## **Chapter V: Results**

This chapter will outline six phases of heuristic research (Moustakas, 1990) and the findings in each stage of inquiry. Through the first four phases I will compare and give an analysis of the initial topic and the final topic I have chosen for the paper. The findings from the stages of inquiry will be presented in context to the artwork and written prompts as outlined in the methods section.

### **5.1. Six phases of the research**

During the *Initial engagement* phase of heuristic research, I finalized the topic in which I was passionate about (Moustakas, 1990). When I chose the topic for my final work, the first topic was the research of the Divine Feminine and my research of feminine energy in different archetypes that was also art-based. During the initial engagement phase, immersion phase, incubation phase and illumination phase, in exploration of the Divine feminine, I've noticed that it would be hard to find scientific support for my research. This led me to change my focus to Archetypal goddesses in particular because I was amazed with Bolen's approach to the woman psyche and Jung's approach to individuation which offered me enough scientific security to change the thesis. In the next three phases, including the first phase, I'm going to explain the parallel process of each thesis because this work led me to refine my final thesis. It was very important for me to go through this first stage because it felt like this whole process was in a way initial engagement for my final thesis.

During the *Immersion* phase of the heuristic research (Moustakas, 1990), the first topic for my final thesis was called Divine Feminine, and in this period, I've made seven artworks [Artwork 1. see Figure 3. - Figure 9.] on feminine archetypal energy. Figure 3. displays Kali archetype. Figure 4. displays Mother archetype. Figure 5. displays Lover archetype. Figure 6. displays Martyr archetype. Figure 7. displays Warrior archetype. Figure 8. displays Sage archetype. Figure 9. displays Femme fatale archetype. This was before I changed my thesis to Archetypal goddesses. I choose archetypes based on what I read in the literature and online, and identified

with in my personal life and what I wanted to have and explore even more after reading about the archetypes. I wanted to connect with these archetypes through art, creativity and my feminine principle. I wrote a journal after each piece was made and reflected on five categories: *visual elements of the artwork, thinking, feeling, intuition and sensation*. In the category *visual elements*, I analysed the visual components of the artwork. In the second category *thinking* I analysed how these artworks are connected to my thinking process. The third category *feeling* was connected to what how I respond to the artwork on an emotional level. The fourth category *intuition* was based on what my intuition says about the artworks. In the last category *sensation*, I reflected on sensations that I feel about the artworks. I also wrote six pieces of poetry. This first phase before changing the thesis lasted for six months.

Subsequently, after changing the thesis, I created seven mandalas as a result of this arts-based heuristic study [Artwork 2. see Figure 10. - Figure 16.]. I described the process of creating mandalas in detail based on the archetypes of Greek goddesses over a seven-week period. I kept a journal with written memos for two months. The journal included information about the experience of art making, archetypal reflectivity, personal insights, inner dialogue, social situations that occurred that week that reminded of the archetype, writing poetry, memos and draw conclusion to the original research question and documented in a journal. Each of the figures [see Figure 10. - Figure 16.] depicts one of the archetypal responses through visual imagery.

The theme *me as a woman* emerged in several of my artworks. The first artwork response is the Kali archetype. The process of creating the image was after I identified with this goddess and her characteristics. Kali is goddess of destruction, time and transformation. The image itself shows the following themes manifesting; *me as a woman, emotions, self* and *spirituality*.



*Figure 3.* [depicted above] outlines artistic response to the *Kali archetype*

The second artwork response is the Mother archetype. The process of creating the image was after I was trying to learn how to be a mother to my inner child. The image itself shows the following themes manifesting; *me as a woman, emotions, self and spirituality.*



*Figure 4. [depicted above] – Mother archetype*

#### Inspired poetry 1

I have been fleeing from this abyss  
of sorrow for days.

I tried to suffocate it with soft  
drops of water,  
as I feel my tortured body  
under my arms.

The heart now needs to drop the  
last remnants  
what I used to be.

All those dark parts  
and a frightening light.

That destructive force  
which governs my life,  
it has no purpose anymore.

I will drown in yellow, viscous,  
honey fluid, and allow  
this little girl  
in me to heal  
her wounds.

*Figure 4.1. Inspired poetry 1*

The third artwork response is the Lover archetype. The process of creating the image was after the insight of my functioning when I am in relationship. The image itself shows the following themes manifesting; *me as a woman, emotions, self and spirituality.*



*Figure 5. [depicted above] – Lover archetype*

Inspired poetry 2

I can feel you

Your thoughts are brought by waves from  
a distance.

They slide down my hair, my face, my  
mouth,

You are entering the space of my mind.  
We synchronized the bodies to the same  
signal,

I am embraced by your being.

As always,

Your touch is surreal.

This telepathic communication is  
What I prefer.

In this space I can still give you support  
because I feel your darkness.

You lack touch and peaceful sleep...

Now I can offer you all that  
Which is non-physical.

I hope you understand one day  
That is the most I can give you.

And understand, distance doesn't bother  
me,

Nor does it scare me.

I accepted

That some connections

Stay forever uninterrupted,

Hidden in higher dimensions of  
Our existence.

No one can take it away from me,

The right to love you,

Although I don't even know why  
anymore.

I sold my tears to heaven

A long time ago

*Figure 5.1. Inspired poetry 2*

The fourth artwork response is the Martyr archetype. The process of creating the image was after the insight that I indulged in my suffering more than I was willing to admit. The image itself shows the following themes manifesting; *me as a woman, emotions, self and spirituality.*



*Figure 6. [depicted above] – Martyr archetype*

Inspired poetry 3

And I came with easy steps  
To this world,  
With one of the most interesting pleasures  
Which I could afford.  
I came to enjoy the feeling of sadness.  
That is not the condition of the victim for  
me.  
I just enjoy what others describe as bad.  
I enjoy that overflowing feeling  
Which I want to embody  
In every atom of my being.  
I do it when I hide  
From the world,  
It's like it's forbidden.  
Sadness has one  
Seductive note  
Like silk and  
I gently surrender to her  
Every time.

*Figure 6.1. Inspired poetry 3*



The fifth artwork response is the Warrior archetype. The process of creating the image was based on my greatest virtues, being brave and strong. The image itself shows the following themes manifesting; *me as a woman, emotions, self and spirituality.*



*Figure 7. [depicted above] – Warrior archetype*

#### Inspired poetry 4

Warrior, get out into the light.  
Warrior, show them your face.  
Warrior, let your power  
Shine far, far away.  
Warrior, your legs, your hands, your  
strength,  
Your whole body vibrates.  
Warrior, let them hear your voice.  
Warrior, the earth is shaking  
As you walk.  
Warrior, they can't stop us.  
Warrior, it's our choice  
The wilderness with which  
We are colored.  
We came back from the  
Underground  
Stronger than ever.

*Figure 7.1. Inspired poetry 4*



The sixth artwork response is the Sage archetype. The process of creating the image was based on finding the truth no matter the darkness around. The image itself shows the following themes manifesting; *me as a woman, emotions, self and spirituality.*



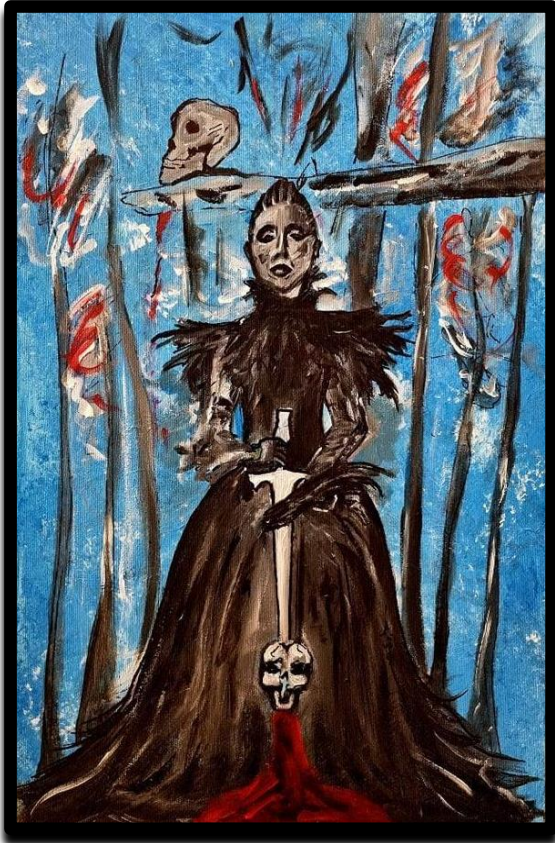
Inspired poetry 5

Her skin changed color  
And it became too tight.  
Her eyes are blurred  
And now she doesn't  
Move so fast.  
As with any snake,  
It's time to  
Shed the skin.  
She tries her best to  
Keep the old shapes,  
But they simply don't  
Belong to her anymore.

*Figure 8. [depicted above] – Sage archetype*

*Figure 8.1. Inspired poetry 5*

The seventh artwork response is the Femme fatale archetype. The process of creating the image was after one session with my therapist, unfolding the unconscious material and my behaviors in relationships. The image itself shows the following themes manifesting; *me as a woman, emotions, self and spirituality.*



Inspired poetry 6

Actress

I know how to make a show out of  
everything.

Role, another new role.

Even the pain that follows gives no sign  
That the show will end.

The mask I put on

Corresponds with the illusion by which  
You're wrapping me up.

The mask is lined with lace,

And the illusion with the need to break.

Figure 9. [depicted above] – *Femme fatale archetype*

Figure 9.1. Inspired poetry 6

The second set of the artworks, after I changed the thesis to Archetypal goddesses, is listed below with the descriptions [Artwork 2. see Figure 10. - Figure 16].

The first artwork response is the Artemis archetype. The process of creating the image is described in methodology section – immersion – procedure. The process of active imagination was connected to how to deal with the emotion of rage. The image itself shows the following themes manifesting; *color meaning emotions – blue, yellow, green; circle (mandala); animals as a metaphor; spikes; intuition; balance and acceptance of positive and negative – warm and cold contrast; nature.*



Figure 10. [depicted above] Artemis archetype

The second artwork response is the Athena's archetype. The process of creating the image is described in methodology section – immersion – procedure. The process of active imagination was connected to how to achieve emotional stability, structure and develop Athens archetype. The image itself shows the following themes manifesting; *color meaning emotions – blue, black; weight; circle (mandala, solar plexus); square, rectangle; spike; intuition.*



*Figure 11. [depicted above] Athens archetype*

Inspired poetry 7

Repression

My instincts are sticky and  
they crawl on the floor.

I'll put them in a box  
not to deal with them  
anymore.

I'll put a concrete block,  
just watch the clock  
and calm my nerves  
with one more cigarette.

*Figure 11.1. Inspired poetry 7*



The third artwork response is the Hestia archetype. The process of creating the image is described in methodology section – immersion – procedure. The process of active imagination was connected to the question – Is intuition something I can rely on? The image itself shows the following themes manifesting; *color meaning emotions – orange, yellow, black; circle (mandala); blades; sphere; intuition.*



Figure 12. [depicted above] Hestia archetype

Inspired poetry 8

To fight my limited mind  
and illusions it portrays  
I will use some magic tricks.  
If I connect to my inner voice,  
there is no other choice  
then to believe it is real  
and the energy I feel.

Figure 12.1. Inspired poetry 8

The fourth artwork response is the Demeter archetype. The process of creating the image is described in methodology section – immersion – procedure. The process of active imagination was connected to the question – Do I want a baby? The image itself shows the following themes manifesting; *color meaning emotions – red, green; circle (mandala); intuition; leaf; balance and acceptance of positive and negative – warm and cold contrast, nature and symbols.*



*Figure 13. [depicted above] Demeter archetype*

The fifth artwork response is the Hera archetype. The process of creating the image is described in methodology section – immersion – procedure. The process of active imagination was connected to the question – How to deal with jealousy? The image itself shows the following themes manifesting; *color meaning emotions – blue, yellow; circle (mandala); intuition; spikes; animal as a metaphor; balance and acceptance of positive and negative – warm and cold contrast, nature and symbols; snake; leaf.*



Figure 14. [depicted above] Hera archetype

Inspired poetry 9

Night time approaching  
my eyes seek consolation  
in this violation,  
in this massacre.  
As I watch her rising  
in her new constellation  
to this frustration  
another snake is born.

Figure 14.1. Inspired poetry 9



The sixth artwork response is the Persephone archetype. The process of creating the image is described in methodology section – immersion – procedure. The process of active imagination was connected to the sexual abuse I experienced as a child. The image itself shows the following themes manifesting; *color meaning emotions – white, red, orange, black; circle (mandala); spikes; intuition; leaves; animal as a metaphor; balance and acceptance of positive and negative – warm and cold contrast; nature and symbols.*



#### Inspired poetry 10

The image of the blade that  
penetrates the stem  
of the white flower.  
Bleeding,  
bleeding.  
What is it like to die  
for beauty?  
What is it like to lose the essence  
of life  
and depend on the water  
given to you  
by someone else?  
What is it like to be helpless  
on the pedestal  
of the crystal vase?  
What is it like to be the one  
who doesn't decide  
how many petals  
fall off  
in one day?

Figure 15. [depicted above] *Persephone archetype*

Figure 15.1. Inspired poetry 10



The seventh artwork response is the Aphrodite archetype. The process of creating the image is described in methodology section – immersion – procedure. The process of active imagination was connected to how to implement more joy and easiness in my life and to honor my sexuality. The image itself shows the following themes manifesting; *color meaning emotions – blue, orange, yellow; circle (mandala); sphere; intuition: leaves; animal as a metaphor; balance and acceptance of positive and negative – warm and cold contrast; nature and symbols.*



Figure 16. [depicted above] Aphrodite archetype

Imagery and poetry in the *immersion* phase was inspired by Jung's (1997) advice to his patients to use different art forms to express inner images in this process. Painting and poetry are art forms that come naturally to me. These different methods of expression were response to the process of active imagination and in support of narrating life experiences. These two creative channels offered different layer to my insight and how I dialogued with myself. Poetry was

important to give voice to the process I was going through. When you see the mandala and the poem, they are sometimes congruent and sometimes not.

Next, during the *incubation* phase of the heuristic research, I no longer absorbed in the topic but the researcher allows birth to a new understanding of the phenomenon (Moustakas, 1990). I participated in two phases of detachment from this process. After finishing artwork for my first thesis topic Divine feminine, I took a break for one month. After finishing artwork for my new thesis Archetypal goddesses, the level of immersion in the last two months of research, I took time to take a break from research and detach from it. Like Artemis, I went on my vacation alone to explore Croatian coastline and mountains for two weeks. I needed to recharge and to rest. Nature is the only place where I can relax and ease my mind and to allow the inner working of the tacit dimension. This period of detachment lasted for two months and here I found that reflecting on my experiences through painting, writing and writing poetry in my personal diary is essential for my physical and mental health, for my self-awareness. These creative outlets provide a space where I can meet uncomfortable emotions such as fear, anger, sadness, feelings of anxiety and the resistance that I felt toward continuing this research, everything was too much at the time and the level of stress was high. My body suffered, especially my back. I continued to express whatever I felt at the moment with these practices but now I moved away from the research question and archetypal work. I left my artwork on the cabinet to come back to after I gather my strength and find balance again to continue this work.

During *illumination*, the fourth phase of heuristic research I began to illuminate themes from within (Moustakas, 1990). I used coding of all materials that were present. I revisited these sets of data three times. First, I coded was my journal and reflections on the first thesis Divine Feminine. In this phase, themes from the artwork, [see *Table 4.*] emergent themes, were classified into the following categories: thinking, feeling, intuition and sensation. I searched for the words that had most frequency in my journal in each archetype. I wrote it on paper and choose the most common ones as a code and I wrote the number how many times they repeat in seven chosen archetypes.

The most significant themes in the thinking category emerged as: me as a woman, then the archetype that was present in the artwork, insight about what I identified with within each archetype, spiritual healing and alchemy that I experienced during the making of the artwork and connection with the archetype; the woman face as a metaphor, representation of the self that was explored. In the second category the following emotions were most prevalent: excitement, perfectionism, criticism and healing. The emotional responses were connected to

the experience of doing the artwork. In the category intuition: sadness is connected to the color blue and connection (connection with myself and connection with others) is addressed in the archetypal analysis. The most apparent sensation is the sensation of energy in the artwork. This was the phase where I decided to quit my first thesis question and topic of interest.

Table 4. Illumination – emergent themes from the artwork

Visual elements: colors, shapes, lines	Materials	Thinking	Feeling	Intuition	Sensation	Theme
<p>Circle: Circle, moon, skull (4) Face (7)</p> <p>Spatial coordinates: Vertical (6) Horizontal (1) Diagonal (1)</p> <p>Lines: Continuous (5) Broken (5) Curved (20) Wavy (10)</p> <p>Natural shapes: Leaves pattern (3) Fire (2) Tree (3)</p> <p>Colors:</p>	<p>Acrylic colors</p> <p>Markers</p> <p>Canvas</p>	<p>Woman (8)</p> <p>Goddess (4)</p> <p>Archetype (8)</p> <p>Vulnerability (6)</p> <p>Beauty (6)</p> <p>Spiritual healing (8)</p> <p>Alchemy (8)</p>	<p>Pride (4)</p> <p>Strength (4)</p> <p>Excitement (7)</p> <p>Spite (3)</p> <p>Perfection, criticism (7)</p> <p>Healing (7)</p> <p>Hate (4)</p>	<p>Sadness – blue color meaning (7)</p> <p>Defense (4)</p> <p>Helplessness (4)</p> <p>Connection (6)</p> <p>Intuition (4)</p>	<p>Energy (7)</p> <p>Warm (3)</p> <p>Cold (5)</p> <p>Light (5)</p>	<p>Self</p> <p>Me as a woman</p> <p>Connection</p> <p>Vulnerability</p> <p>Emotions</p> <p>Spirituality</p>

<p>Blue (15)  Red (8)  Violet (4)  Yellow (5)  Green (5)  Orange (5)  Brown (7)  Pink (4)</p> <p>Achromatic colors:  Gray (5)  Black (11)  White (8)</p>		<p>Destruction (2)</p> <p>Light (5)</p> <p>Insight (8)</p> <p>Relationship  with men (5)</p> <p>Face - Self (8)</p>				
--	--	---	--	--	--	--

The second data set that I coded is my journal and reflections on my new thesis Archetypal goddesses after reading about each archetype in Bolen's book (2014). Here I found out with what I identified within each archetype. When I was going through the material, I've searched for the words that had most frequency in my journal and that they are present in at least four archetypes [see *Table 5.*]. For every archetype I wrote a list of words on the piece of paper and the number how many times they repeat in my journal and then I addressed the most common ones – first category – code [see *Table 5.*]. Each code was viewed from the perspective of an archetype. The most significant codes that emerged are: goals, men, woman, divine, emotions, dominant emotion – anger, structure and creativity. In the second category – writing form - [see *Table 5.*] here is the number of how many times this code repeats in writing form. In the table I also wrote examples of my journal entry – category – illumination [see *Table 5.*] and in further text I will give some examples from my journal on certain themes.

*Table 5. Archetypal reflectivity - illumination*

CODE	WRITING form (diary, memos)	Illumination
	Archetypes	
<b>GOAL(S)</b> ( <b>competition, career</b> )	Present in: 1. archetype (7), 2. archetype (4), 4. archetype (1), 5. archetype (2), 7. archetype	JOURNAL EXAMPLES
<b>MEN</b> ( <b>father</b> )	Present in: 1. archetype (3), 2. archetype (9), 5. archetype (6), 6. archetype (5), 7. archetype (4)	JOURNAL EXAMPLES
<b>WOMAN</b> ( <b>mother</b> )	Present in: 1. archetype (3), 3. archetype (2), 2. archetype (6), 4. archetype (9), 5. archetype (6), 6. archetype (9), 7. archetype (5)	JOURNAL EXAMPLES
<b>DIVINE</b> ( <b>god, spirituality, inner temple, meditation, ritual, visions, mystical experience, psychic abilities</b> )	Present in: 1. archetype (2), 2. archetype (2), 3. archetype (10), 6. archetype (9), 7. archetype (3)	JOURNAL EXAMPLES
<b>EMOTIONS</b>	Present in: 1. archetype (6), 2. archetype (10), 3. archetype (2), 4. archetype (8), 5. archetype (5), 6. archetype (5), 7. archetype (5)	JOURNAL EXAMPLES
<b>DOMINANT EMOTION</b> <b>ANGER (frustration, rage)</b>	Present in: 1. archetype (3), 2. archetype (2), 4. archetype (3), 5. archetype (5), 7. archetype (3)	JOURNAL EXAMPLES
<b>STRUCTURE</b> ( <b>center</b> )	Present in: 1. archetype (1), 2. archetype (3), 3. archetype (2), 4. archetype (1), 7. archetype (3)	JOURNAL EXAMPLES
<b>CREATIVITY</b> ( <b>creative process</b> )	Present in: 1. archetype (2) 5. archetype (2), 6. archetype (2), 7. archetype (5)	JOURNAL EXAMPLES

### 5.1.1. Illumination themes

The theme that came up the most is *me as a woman*. For instance, this theme emerged in several examples from my journal:

*I had already been chosen by a man and I was a wife and now it is somehow easier to step through the world because you have already been 'chosen'. It was during my divorce that I realized that this facade of acting and fulfilling social obligations is not okay for my authentic being, for me as a woman.;*

*'The curse of love' in Aphrodite, a woman is in love with a man who treats her badly or who minimizes her. She subordinates everything else in her life to the 'crumbs' of attention she occasionally gets from him. My involvement with this kind of emotions from my previous relationship after the divorce lasted for almost five years.*

Anger was the most prevalent emotion in several archetypes. Some quotes directly from my journal demonstrate the expression of anger:

*My mother always aroused in me some kind of anger and contempt. It angered me that she never had the courage to do something and make better decisions for her life, that she chose to be a victim and I promised myself not to repeat those mistakes.*

Another example from my memos included:

*Betrayal is what is crucial about Hera's archetype. I encountered in my psyche all the jealousy, anger and envy. These emotions were always directed toward other woman.*

The theme *goals* came up in several archetypes. This theme related to competition and career in several memos in which this theme was very apparent. For example, in my memo I wrote:

*Whenever a void appeared in my life, I would set a new goal that guided me.*



In another context I wrote:

*I would rather choose a career than a child, although that place scares me quite a bit, because of the belief that I will be lonely later in life.*

After the theme *goals*, and my orientation on career I analysed the theme *creativity*. *Creativity* is another theme that came up in several archetypes. This theme is also related to the creative process. This emerged in my memos / poems in the following examples:

*Sublimation happens through creativity and through bringing out all that tremendous pain through painting and through writing. I learned how to manage my psyche through creativity. Creativity healed me.*

*Creativity as a process starts with attraction (inspiration), fertilization (nurturing the idea), incubation and birth, where the result is a child (procreative instinct), so it happens with the creative process, all these steps are present. This is how my creative processes take place when I am completely obsessed with the idea or the project and the realization of the project.*

The second process of coding was related to the themes that emerged and the insights I had when I wrote my journal and memos. Then I moved to the third phase of coding process. During the third phase of coding the data, I coded the material from the journal that was connected to the reflection on the process of active imagination, artwork and archetypal reflectivity within this frame [see Table 6.]. I divided the codes in the table in the categories of visual form (active imagination and artwork) and writing form (journal, memos, poetry, archetypal reflection). This process of coding consisted of noticing commonalities, meanings and symbols between the artworks, active imagination and journal entry and its frequency. It was based on the frequency of some theme, symbol or insights. In the category *visual form*, I wrote in which artwork it is seen, or where it was present in the process of active imagination. In the category *writing form* [see Table 6.] I wrote how many times I mention this code in my journal, memos, poetry.

The final category *illumination* [see Table 6.] I wrote examples of my journal entry. The most important codes that emerged are: color meaning emotions, symbols or behaviors; circle (mandala, center, solar plexus); animals as a metaphor/symbol; blade (knives, spikes); sphere (weight, heavy); intuition; snakes; balance and acceptance of positive and negative (warm & cold contrast); box (rectangle, square); nature and symbols. I began to notice how experience

of personal growth is an ongoing process that lasts for life, and every personal theme can deepen with analysis of the artwork. In further text I will give some examples from my journal on certain themes.

*Table 6. Active imagination, artwork and archetypal reflectivity*

CODE	VISUAL form (active imagination, artwork) Archetypes	WRITING form (diary, memos, poetry, archetypal reflectivity) Archetypes	Illumination
<p><b>COLOR MEANING EMOTIONS, SYMBOLS, BEHAVIORS</b></p> <p><b>WHITE COLOR, (WHITE FLOWER (innocence) WHITE PAWN (victim))</b></p> <p><b>RED COLOR, (BLOOD, CARDIOVASCULAR SYSTEM)</b></p> <p><b>BLUE COLOR (WATER, NEURON, CENTRAL NERVOUS SYSTEM BALANCE)</b></p>	<p>Present in: 1., 2., 3., 4., 6., i 7. artwork (color, color meaning), 6. active imagination</p> <p>Present in: 3., 4., 6. artwork (color, color meaning), 2., 5., 6. active imagination</p> <p>Present in: 1., 2., 5., 6., 7. artwork (color, color meaning), 1., 2. active imagination</p>	<p>Present in: 1. archetype (7), 2. archetype (9), 6 archetype (14), 7. archetype (3)</p> <p>Present in: 2. archetype (6), 4. archetype (2), 5. archetype (1), 6. archetype (1), 7. archetype (1)</p> <p>Present in: 1. archetype (3), 2. archetype (3), 5. archetype (5), 6. archetype (1), 7. archetype (3)</p>	<p>JOURNAL EXAMPLES</p>

<b>YELLOW</b>	Present in: 1., 3., 5., 7. artwork (color, color meaning), 2. active imagination	Present in: 1. archetype (1), 3. archetype (3), 5. archetype (2), 7. archetype (1)	
<b>ORANGE (FIRE)</b>	Present in: 3., 6., 7. artwork (color, color meaning), 1. active imagination	Present in: 1. archetype (1), 3. archetype (3), 6. archetype (1), 7. archetype (2)	
<b>GREEN</b>	Present in: 1., 4., 5., 7. artwork (color, color meaning), 3., 4., 5. active imagination	Present in: 1. archetype (3), 4. archetype (4), 5. archetype (3), 7. archetype (1)	
<b>BLACK</b>	Present in: 1., 2., 3., 4., 5., 6., 7. artwork (color, color meaning), 3., 4., 5., 6. active imagination	Present in: 1. archetype (2), 2. archetype (2), 3. archetype (2), 4. archetype (1), 5. archetype (3), 6. archetype (3)	
<b>CIRCLE, (MANDALA, CENTER, SOLAR PLEXUS)</b>	Present in: 1., 2., 3., 4., 5., 6., 7. artwork, 1., 2., 5. active imagination	Present in: 1. archetype (15), 2. archetype (7), 3. archetype (8), 4. archetype (4), 5. archetype (23), 6. archetype (3), 7. archetype (9)	<b>JOURNAL EXAMPLES</b>
<b>ANIMALS AS A METAPHOR/ SYMBOL</b>	Present in: 1., 5., 6., 7. artwork, 1., 2., 5., 7. active imagination	Present in: 1. archetype (4), 2. archetype (3), 5. archetype (3), 6. archetype (1), 7. archetype (2)	<b>JOURNAL EXAMPLES</b>

<b>BLADE, KNIFE, SPIKES</b>	Present in: 1., 2., 3., 5., 6. artwork, 2., 5., 6. active imagination	Present in: 1. archetype (1), 2. archetype (3), 3. archetype (16), 5. archetype (31), 6. archetype (3)	JOURNAL EXAMPLES
<b>SPHERE, WEIGHT, HEAVY</b>	Present in: 1., 3., 7., artwork, 1., 2. 3., 6. active imagination	Present in: 1. archetype (3), 2. archetype (4), 3. archetype (1), 7. archetype (5)	JOURNAL EXAMPLES
<b>INTUITION</b>	Present in: 1., 2., 3., 4., 5., 6., 7. artwork, 3. active imagination	Present in: 1. archetype (2), 2. archetype (3), 3. archetype (4), 4. archetype (2), 5. archetype (4), 6. archetype (3), 7. archetype (2)	JOURNAL EXAMPLES
<b>LEAF AS A METAPHOR</b>	Present in: 1., 4., 5., 6., 7. artwork, 4. active imagination	Present in: 1. archetype (2), 2. archetype (6), 4. archetype (3), 5. archetype (1), 6. archetype (1), 7. archetype (1)	JOURNAL EXAMPLES
<b>BALANCE AND ACEPTANCE OF POSITIVE AND NEGATIVE  WARM &amp; COLD CONTRAST</b>	Present in: 1., 4., 5., 6., 7. artwork, 1., 2., 5. active imagination	Present in: 1. archetype (2), 2. archetype (1), 4. archetype (2), 5. archetype (2), 6. archetype (2), 7. archetype (2)	JOURNAL EXAMPLES
<b>BOX RECTANGLE SQUARE</b>	Present in: 2., 3., 7. artwork, 3. active imagination	Present in: 2. archetype (2), 4. archetype (2), 5. archetype (2)	JOURNAL EXAMPLES
<b>NATURE AND SYMBOLS</b>	Present in: 1., 4., 5., 6., 7. artwork, 1., 2., 4., 5., 6., 7. active imagination	Present in: 1. archetype (7), 2. archetype (1), 3. archetype (1), 4. archetype (4), 5. archetype (1), 6. archetype (2), 7. archetype (3)	JOURNAL EXAMPLES

The theme *color meaning emotions* came up in every archetype and this is the central and most frequent theme in my artwork. I have memos, journal entries and my artwork where this theme was very apparent. Here are some quotes from my journal:

*In Artemis archetype white represents the moon's changes and my connection to nature and feminine energy.;*

*Yellow color in Hestia mandala represents inner temple, inner peace that I find in meditation. It is protected from the outside world. I can feel my being, the vibration of it, I can feel my body and the subtle energy. I can connect to my inner wisdom and my inner voice.;*

*In Persephone's mandala black represented fear, guilt, shame and death.*

The second theme that was present in every archetype was the *circle (mandala, center, solar plexus)*. It is prevalent in my artwork pieces, in my journal and in active imagination. Here are some examples of my reflections from journal:

*Four yellow circles in Artemis mandala are my goals that I set in life. It brings me inspiration and joy when I accomplish something big, big for me, I'm proud of myself. It gives me meaning and purpose. The inside center of this mandala is feminine and feels like floating. It is protected with the outer circles and shapes.;*

*In Hera's mandala black bold circle with inside patterns represents repetitive patterns in my life in my relationship with men which are destructive and co-dependent.;*

*Shape of mandala gives me structure, focus and clarity...these repetitive movements feel like meditation.*

The third theme that was prevalent included: *animals as metaphor/symbol*. This theme is present in five archetypes and four artworks, total of seven animals. Here are some excerpts from my journal:

*Boar represents the destructive part of me. My sadistic and masochistic tendencies toward myself and others.;*

*Crow is a symbol of something dangerous, something that is controlling me in outside world, something that has power over me.;*

*Hummingbird is a symbol of easiness and joy. To enjoy life more and to be less strict towards self. To be more relaxed and not confined with what others expect from me. To live my life by my standards and not to fulfill expectations of others. It wants to break free from these squares.*

The fourth theme is *balance and acceptance of positive and negative (warm & cold contrast)*. The theme is seen in five artworks and six archetypes in my journal. Here are quotes from the journal:

*In Artemis artwork the balance of destructive rage (spikes) and the green circle (nature) is shown in the warm and cold contrast of colors with my goals (yellow circles). I can use my energy to accomplish goals that are good for the community I'm in, the school that I work in. I've also used green, blue and purple color to balance the images in active imagination (element of fire from active imagination). I'm still working on accepting pent up anger in me and that side of me. It is not easy to look at that theme and I do a lot of personal work on this topic...painting, therapies, exploring emotions, nature, yoga, meditation, dance, personal development.;*

*In Persephone's artwork there is white and black contrast of achromatic colors. White color, something that is pure is in contrast to something that is threatening, evil and bad that I fear. Balance happens with the orange color which represents the lessons in between.;*

*In Aphrodite's artwork there is orange and blue contrast. (Destructive sexuality, healthy sexuality and creativity). I've misused my sexuality my entire life and now I'm in a period where I no longer indulge my sexual impulses. In some way I miss these times where I was so carefree and just followed what I like but after a while this enormous guilt came to the surface. I've cried a lot because I had to release this identity. This made me think about my behavior toward myself, my body, my feminine energy and other men. My exit was to use this force in creativity and then all of a sudden balance happened, and my creativity exploded in a positive way. I don't want to be in extremes in this self-image (whore and saint). I want to find balance and it is tricky sometimes because in our everyday life saints are accepted more. I'm not a saint.*

The fifth theme *leaf as a metaphor* is present in four archetypes and artworks. Here are some of my journal entries:

*In Artemi's mandala leaves are connection to other people, who are important in my life. Especially with my friends, woman friends. I see them as my sisters, my tribe that understands me, supports me and loves me and I love these deep connections that are so rare to find. I completely enjoy them and feel accepted and blessed to have them in my life.;*

*In Demeter's mandala leaves represents also connection, but this time connection with my mother. In my adult life this relationship is very supporting and we try to enhance it to better understand who she is and who am I. We try to accept each other's differences, which is not always easy. In the childhood this relationship had the most influence on me, mostly in a negative way. She was not aware how to improve my self-esteem, and how to not criticize the things that were different from her. Now I see how I have this same pattern in my adult life toward others, I judge them and criticize them in a harsh way but I wish to change that.;*

*In Hera's mandala leaves are connection with men. Each one is placed in one triangle and has the story behind it. Always some triangle and a lot of hurt.*

The fifth phase of heuristic research is *explication*. In this phase researcher gets a more complete picture of the phenomenon, new patterns are identified. The researcher combines discoveries of meaning and organizes them into more comprehensive depiction (Moustakas, 1990). In this phase the researcher engages in focusing, indwelling, self-exploration, and self-disclosure to get to the core of his experience. After revisiting themes that occurred in the illumination phase and the coding process, I began to group themes as they were making sense to me in reference to my research question and individuation process. As I was creating a bigger picture of my experience of individuation, following themes came to place.

In the following table [see Table 7.] are represented emergent themes from the *explication* phase.



Table 7. Emergent themes

EMERGENT THEMES	
<b>1. Experience of individuation</b>	1. 1 Awareness of the archetypal emotions and behaviors in relationship with myself, others and the divine
	1. 2 Balance and acceptance of positive and ‘negative’ sides
<b>2. Symbolic thinking – conflict resolution.</b>	2. 1 Structure, mandala, center
	2. 2 Intuition
	2. 3 Creativity
	2. 4 Nature and symbols

The sixth phase of heuristic research was *creative synthesis* in which the researcher in entering this process is thoroughly familiar with all the data in its major constituents, qualities, and themes and in the explication of the meanings and details of the experience as a whole (Moustakas, 1990). It can be represented in a form of a poem, painting, story or some other creative form. When I was thinking about how this synthesis would look, I first thought that I would write a short story of my experience but as I finished my work, I choose painting. During this phase, I became familiar with the current experience in context to my previous experiences in artmaking with self-portraiture. This process had been significant to me six years ago, and I worked toward healing through depression. This was an important part of the creative synthesis for me because this really helped me to express all parts of me in a non-threatening way. I thought for a long time that I was damaged, fragmented. It was crucial for my mental health and for understanding that I am complex mixture of traits – not all saintly and not all demonic. This also helped me to transform self-image and accept myself more. With this self-portrait I wanted to show my experience of growth and the symbolic component of expressive therapies continuum (Hinz, 2020). I wanted to combine experience of the both thesis that I was exploring with this self-portrait.

The seventh artwork response is the product of the creative synthesis. The process of creating the image is described in results section – creative synthesis. The image itself shows the following themes manifesting; experience of growth; symbolic thinking.



*Figure 17.1 [depicted above] To the Divine woman in me*

This image combines two topics I was passionate about; Divine feminine and Archetypal goddesses. I wanted to honor the first thesis I've started with series of self-portraits and the second with mandala shape around the woman. The mandala or circle in Buddhism represents the sacred space, while in Jung it represents the graphic space and the state of the Self (Jung, 1981). That is why I used the circle as a symbol to complete the journey I went through with sublime notes. This was my sacred journey. The circle for me also symbolizes something that has no beginning or end, as well as an experience of growth that will last a lifetime. When we are ready a new circle opens that we are ready to fill with our being.

Between the circles in the picture there is a gap, a white color, in which incubation takes place, before we are ready for something new. With this picture, I wanted to present a combination of the insights I gained through this research. I created an image of my female identity and became

aware of which archetypes of Greek goddesses I belong to at this stage of life, I expanded my consciousness and looked into my shadow. The symbolic way of thinking and expressing allows me to tell the narrative of my life. I took the colors from the mandalas that I painted separately through each archetype with the intention of showing the active archetypes within me. I wanted to create a holy place for my psyche, that I could always go back to the woman I met, to remind me of my strengths. Color combination; purple and green shows my dominant archetype, the archetype of Artemis and it is found in the outer and inner circle. In the inner circle there is also a symbol of the tree which represents nature, space, grounding, roots, peace and freedom. In nature I feel myself the most, my inner voice and in it there is no boundary between me and the environment that surrounds me. Trees also represent another symbol of Artemis. I presented another active archetype with a combination of orange and blue to represent Aphrodite's archetype. Orange and blue are in the place of my heart, to represent the passion that drives me in life, creativity and desire for life, creation, the need to express myself, to share. And finally, with the white color inside the woman's face and the white circle surrounding the woman's face, I wanted to present the last active archetype, the Persephone archetype. Persephone is a receptive woman, whose state of consciousness is dispersed and in this space is the place that is open to insights, wisdom, which receives ideas that it can then put into action. The white circle and the outer purple-green circle are at the points of contact because they create together. Persephone needs Artemis to put her ideas and deeds into practice and achieve the goals they set. The body of a woman outside the circles represents insights from other archetypes. Movement, emotions and energy in the artwork are represented with brush strokes, wavy and bold lines and colors.



*Figure 17.2 [depicted above] Mandala Garden*

Finally, as part of creative synthesis, I reflected back on the entire journey of this project. This image above relates to when I started my research journey this was the first time that I had my own garden and I decided to plant the plants in the shape of a mandala, and this is the result. I wanted to connect my research with natural cycles as well, to tie it all together. The results discussed in this chapter will take into account literature around archetypes, integrating and synthesizing the final themes as they relate to answering heuristic art-based inquiry.

## Chapter VI: Discussion

This chapter will outline the findings that move toward answering the inquiry central to this study. The research results clarified the phenomena of experience of individuation in life of an adult female through art making using archetypes. The themes that emerged and in relation to the research question will be outlined below. The primary question guiding this heuristic arts-based inquiry was: “What is the experience of adult female who works toward individuation through exploring archetypes through art making?” Throughout the heuristic inquiry, I personally experienced how every archetype communicates with me, on an intellectual (conscious) level and through artistic expression, active imagination, images and symbols (unconscious level) and how this experience is connected to my own process of individuation.

The emergent themes produced in the current research fell into categories of the two super-ordinate themes of *experience of individuation* and *symbolic thinking - conflict resolution*. These categories were determined after the process of coding was finished and in the *explication* phase of the research as I was creating a clearer picture of the phenomenon of individuation and my experience. For instance, experience of individuation included *Awareness of the archetypal emotions and behaviors in relationship with myself, others and the divine* as depicted through every archetype and every artwork.

In the image *Figure 18*, the theme *experience of individuation* is represented through *balance and acceptance of positive and ‘negative’ sides (color contrast)*.





Figure 18. [depicted above] *Balance and acceptance of positive and ‘negative’ sides (color contrast)*. From left to right: Artemis archetype and artwork, Demeter archetype and artwork, Hera archetype and artwork, Persephone archetype and artwork and Aphrodite archetype and artwork

This can be seen especially in the most frequent code *Colors meaning emotions, symbols and behaviors*. For instance, becoming aware of archetypal emotions and behaviors such as; Artemis rage, Hera’s jealousy or Aphrodite’s impulsive sexual nature and procreative instinct led to recognition of the unconscious impulses. This is directly connected to the process of individuation in which the goal is to become conscious of these parts in us, our shadow (positive and negative) and to use this information for the betterment of our lives, to overcome difficulties and to become whole. It also incorporated *Balance and acceptance of positive and ‘negative’ sides* as depicted in the image above. Color contrast in mandalas represents polarity of each archetype, positives and ‘negatives’ and the balance between the opposites. This is represented in warm and cold color contrast in four artworks and in achromatic color contrast (black & white) in Persephone artwork. The balance is achieved also with complementary colors; yellow & purple, red & green, orange & blue. Analysing color meaning from my personal narrative (journal, memos, active imagination) led to this theme.

These themes relate to the question of inquiry because in this way I was able to become self-aware of my emotional functioning and my shadow. “Emotional awareness is essential because it allows an individual to access important adaptive information inherent in emotions” (Gohm & Clore, 2002:35), information such as values, goals and needs of oneself (Paivio & Greenberg, 2001). The access of this knowledge in turn will lead to more effective emotion processing and regulation, a sense of understanding emotions will help develop a clearer insight, resulting in improved decision making (Berkowitz, 1990). To become aware of these archetypal emotions and behaviors in relation to myself and others had one of the most influential impact on my individuation process. When a person becomes aware of their own emotions or functioning, then he can address it, accept it or choose another behavior instead, which gives us personal power, accountability and allow us to individuate.

Similarly, *symbolic thinking - conflict resolution* emerged as a primary theme through the various subthemes: *structure, mandala, center; intuition; creativity, and nature and symbols*. These themes directly speak to the question because I was working on symbolic component of expressive therapies continuum. This component is based on intuitive and self-oriented concept formation, similar to that mentioned by Hinz (2020). Working with symbols, which are multidimensional, I was able to project personal and universal meanings on the pictures from my active imagination and my artwork. With that experience I was able to explore archetypal images on a deeper level, I was able to discover and rediscover parts of self, resolve inner conflicts and gain internal strength from acceptance of parts of self and integration of all parts of self (Hinz, 2020). I will give some examples from my journal entries:

*In active imagination I was shown a symbol of Medusa, which is connected to Athena's archetype. In this archetype this symbol represents her ability to intimidate and petrify others and to take the vitality, spontaneity of people who are not like her. Her critical attitude of any weakness can kill the atmosphere. This process is usually unconscious and unintentional on her side. With this symbol I was able to consciously recognize that this negative power exists in me. Currently I'm in a school of personal development, in a body-oriented therapy setting and working with the group of people, where this insight was confirmed. What I provoke in others is fear and compliance. This was deeply painful to see and accept about myself. The way Athena's woman can grow is when she no longer sits in judgement on others and when she becomes aware that she has something to learn from other people. Here I also learned that this trait was often the barrier in my relationships with other people, I can be very critical and judgmental, which often was experienced and seen as a lack of empathy.;*

*When I was stuck in one period of my research, when I gave up on my first thesis, I sat down in meditation to see what my next step is. I received intuitive message; from what I perceive as my higher Self, that I should paint mandalas as archetypes. When I did research on mandalas, I found out that Jung also used mandalas in his individuation process and that he perceived mandalas as the Self, the wholeness of the personality, the need to become whole. Creating mandalas for him represented natural part of the individuation process and he also encouraged his patients to make them spontaneously. Mandala as a symbol for me represents self-portrait of every archetype I explored, structure, container, focus, relationships, femininity, perfectionism, criticism, narcissism, something rigid, representation of my current state, wholeness, something sacred and divine and this symbol shows how we can project different meaning to the same object and go into deeper layers of the unconscious. This symbol is present in every artwork.*

This method of arts-based inquiry explored archetypes as a means to exploring the processing of individuation for adult women. The findings from this study, as highlighted through creative synthesis, suggests that this process may help adult women clients with: self-awareness and self-discovery, individuation, feminine identity development.

The following section will unpack each of these important findings.

## **6.1 Self-awareness**

In this heuristic inquiry, self-awareness was one of the primary benefits of doing this work. Through deep analysis, reflections, art making, active imagination, journal and education around the archetypes contributed to awareness of the dominant archetypes in my psyche which then helped me in my individuation process. The first stage of individuation, where the unconscious elements are met, is described in this section. I kept coming back to the artwork, to the archetypes, to my personal experiences in real life all year long to really experience this process of individuation within each archetype.

There three dominant archetypes that appeared in my psyche; Artemis, Aphrodite and Persephone. In the further text I will elaborate this and connect it with my results and artworks from the dominant archetypes [see Figure 19.].

The image *Figure 19.* shows artworks of the dominant archetypes in my psyche.





Figure 19. [depicted above] *Dominant archetypes*. From left to right: Artemis archetype and artwork, Persephone archetype and artwork and Aphrodite archetype and artwork

The image *Figure 20. 1.* represents the first dominant archetype Artemis and the archetypes that are connected to the Artemis archetype from my first thesis; Kali archetype and Warrior archetype.



*Figure 20.1 [depicted above] Kali archetype, Warrior archetype and Artemis archetype from left to right.*

The research process helped me to recognize and make sense of Artemis impact in my life, which is shown in the image [see Figure 20.1]. Artemis is the goddess of the hunt and moon, competitor and sister. With her influence I've gained personal empowerment and goal-oriented behavior and became aware of my anger (rage, frustration) and how to deal with this emotion, which came in my results as a dominant emotion. This archetype is evident throughout my research; in the first thesis in the first *Kali archetype* and fifth *Warrior archetype* and the following codes from the *archetypal reflectivity*; *woman, divine, dominant emotion anger, structure, goals*. In the second thesis here are codes from *active imagination, artwork and archetypal reflectivity*: *color meaning emotions; mandala, center, solar plexus; animals as metaphor; blade, spikes; weight, heavy; intuition; leaf as a metaphor; balance and acceptance of positive and negative; nature and symbols*.

Here are some excerpts from my journal from the third phase of coding and my results about Artemis archetype:

*Artemis artwork shows my orientation on goals, connection with nature, and the destructive patterns. Yellow color is present in four circles in Artemis mandala. These circles and this color are my goals that I set in life. It brings me inspiration and joy when I accomplish something big, big for me, I'm proud of myself. Something I never experienced before. It gives me meaning and purpose. This is the light of my life, something that is pure and for greater good. Something that is bigger than my persona. Green in Artemis mandala represents peace and stability. My connection to nature and what nature brings to my life. In nature I can connect to my deepest emotions, I can speak with the nature and it won't judge me. I find my sense of home in nature. I find my inner child there, sense of adventure and exploration.*

*In Artemis mandala the center of a mandala is surrounded with spike pattern. It goes out toward the outer part of mandala. The center of the self is protected by my aggressive defense and often comes out in relationships with other people. Every time I feel threatened or in fear that part comes out. Sometimes these id impulses are so hard to control and I am overwhelmed by the emotional content.*

After I became aware of her archetypal influence, I was included in one school project where I could express my creative skills and connect my thesis with the project of Slavic mythology where this mural represented the motif of a fairy. I've made this mural at my school, where I work, during the process of writing my thesis. I wanted to honor Artemis by addressing her positive qualities like; connection to the nature, support to other woman and moon vision. *Creativity* as a theme came up in my results as a way to deal with inner conflicts. At that period I was dealing with the emotion of fear.

The image *Figure 20. 2.* represents my depiction of the Artemis archetype in the school where I work

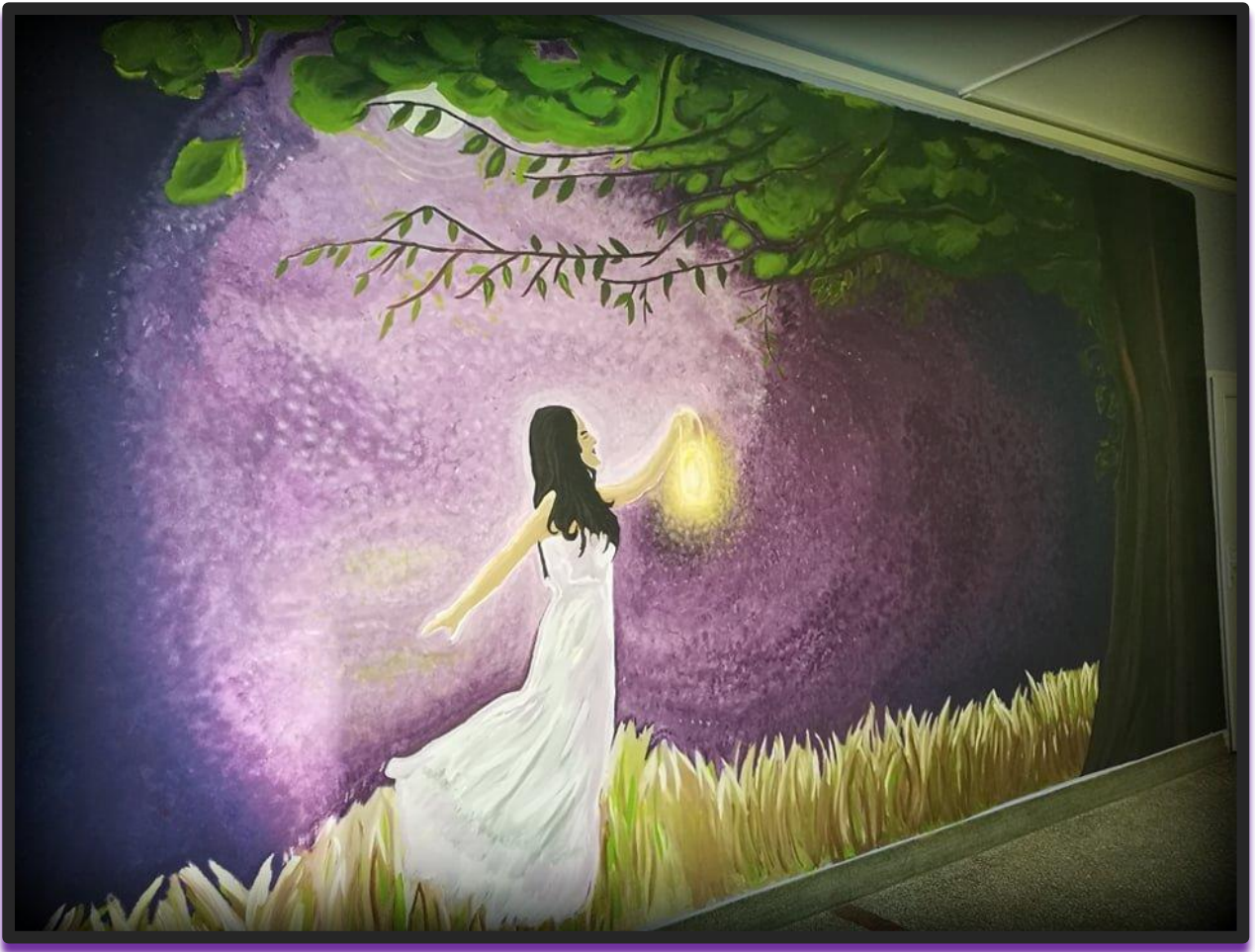
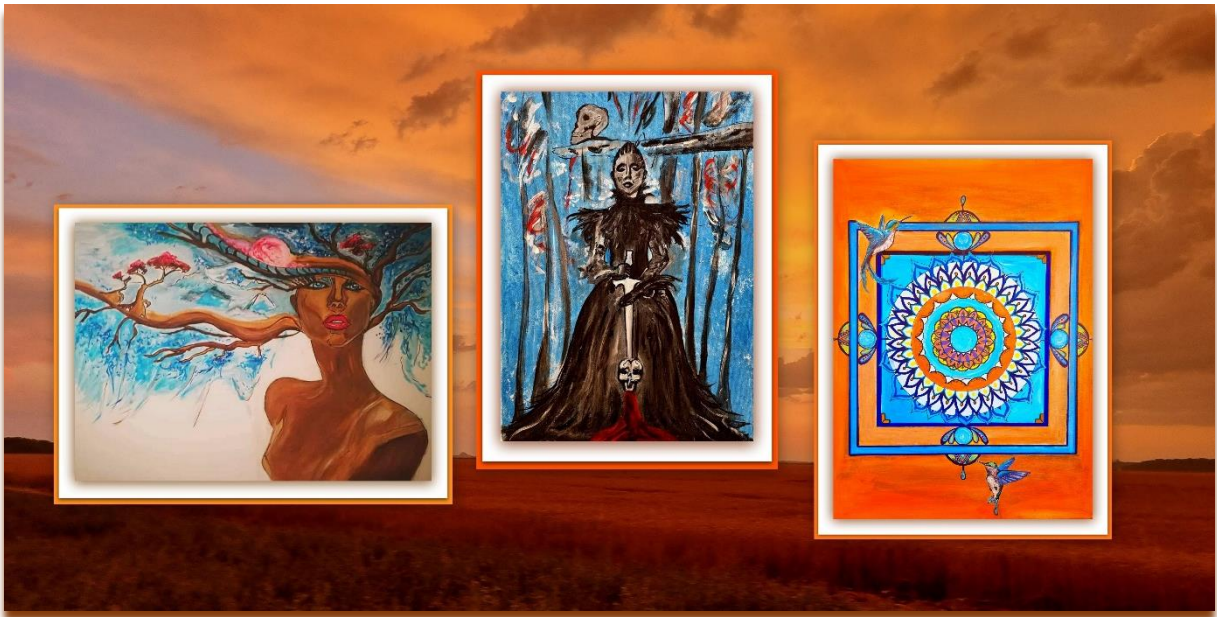


Figure 20. 2. [depicted above] *Artemis mural*

The second dominant archetype that I connected with through my process was Aphrodite. This archetype is active all of my life and still is and manifested through the need to express myself creatively in my artworks, poetry, dance and writings. The theme of *creativity* was so emergent in my journal and in every artwork. In the first thesis it is present in: 1., 5., 6., and 7. archetype in my writings (diary, memos) and in the *Lover archetype* and *Femme fatale archetype*. In the first and second thesis it is expressed through artwork and also artwork combined with poetry. In the second thesis it was the emergent theme after the coding process: *Symbolic thinking – conflict resolution; Creativity in codes in visual and writing form: color meaning emotions; mandala, center; animals as metaphor, sphere; intuition; leaf as metaphor; balance and acceptance of positive and negative, square; nature and symbols.*





*Figure 21. [depicted above] Lover archetype, Femme fatale archetype and Aphrodite archetype from left to right.*

Every artwork was alchemical process for me. Alchemy and involvement in creative process are Aphrodite's characteristics. From the first stage where incubation started to the manifestation of the mandala I was lost in the creative process, completely unaware of time and space. It was like I was connected to something bigger than me. Here I understood the presence of passionate and creative Aphrodite power. Aphrodite is the goddess of love and beauty, creative woman and lover. The Aphrodite mandala and the vibrant orange color in it represents fire, passion and lust for life which is the driving force in my life. Here are some entries from my journal:

*The Aphrodite's archetype was active all of my life, in my sexuality, relationships with men, when we talk about creative process and in my work as a pedagogue and as a therapist. As a woman I was always easily mesmerized by men, and I would fall in love easily and would go from one relationship into another one, passion drove me. I always had the ability to sense this charged erotic field and electricity between men and me and the presence of the Lover archetype. My artwork in this archetype is witnessing a woman who is joyful, fully alive and has passion for life, who is sexual, alchemical and creative, an Aphrodite with all of her greatest virtues. I'm witnessing the path that was shaping me, constricted me, and propelled me, with all the bad and good choices I've made in my relationships. The artwork shows also the square around mandala which*

*for me represent my personal constriction of my sexual nature and passionate creativity and the humming bird is here to break free from restriction.*

With education about this archetype from Bolen's book (2014) and my research, I accepted my sexual nature and instinct for creation and creativity. I became aware that these erotic impulses toward men and need for creativity were driven by her archetype. I often projected my sexual interest on men and it was actually the other way around, I had these erotic impulses toward them. This was not conscious before the education about the archetype, art exploration and reflection after the process. It was easier to recognize and accept her archetypal force when it is present in my life, especially my sexual needs in relation to men. This also brought a lot of destruction in my love life, to myself and others.

The third dominant archetype that related to my own individuation process was Persephone. This is the archetype in which I felt the most change in my personal development from the maiden to the queen of the underworld. Persephone is the maiden and the queen of the underworld, receptive woman and mother's daughter. In this archetype I accepted my immaturity, receptive nature and my capacity for ecstatic spiritual experience. In the first thesis it was present in two archetypes: *The Martyr archetype* and *the Sage archetype*; in the codes: *vulnerability, destruction, light, insight, healing, sadness, helplessness, energy, sadness* and the themes; *Me as a woman, Vulnerability, Emotions and Spirituality*. The following themes; *Color meaning emotions, symbols, behaviors; Circle, mandala; Animals as a metaphor; Spikes; Weight; Leaf as a metaphor; Intuition; Creativity and Nature and symbols* were the most present in this research and are connected and shown in Persephone artwork.



Figure 22. [depicted above] *Martyr archetype, Sage archetype and Persephone archetype from left to right.*

Here are some examples of the archetype from my journal:

*Experiencing nervous breakdowns, rape, sexual abuse and numerous codependent relationships affected my emotional stability later in life. It was all a journey that marked me and that I had to go through in my psyche. I was kidnaped by Hades in my early childhood. I know the language of the underworld and this is why now I am not afraid to enter the underworld again... I am familiar with symbolic language, psychosis, ritual, intuition, madness, visions, ecstatic spiritual experience which is all characteristic for Persephone's receptive nature. Now I can use my inner life for helping others in this realm, especially in therapies with personal unconscious, and I can use it in my creativity.*

Connecting with specific archetypes seemed to be a central process in my journey toward individuation allowing me to gain self-awareness of the unconscious content. This is the first stage of the individuation process, *the approach to the unconscious*. After active imagination, art making, analysis and exploration I was able to connect to the dominant archetypes in my life. When the archetype is brought to light, by making it conscious, acceptance and

transformation can begin. With these information's I was able to start the second stage of individuation, which is *encounter with the shadow*, and to see the positive and negative aspects of the dominant archetypes. This led to realization that I need to see archetype as one unit, with both sides, positive and negative, present in it.

## 6.2 Self-discovery

Self-discovery is a process where a person is looking for his own identity and in this research I used self-discovery techniques to learn about myself and gain awareness of the archetypes in my psyche (Sam, 2013). I used active imagination (Jung, 1997) in this process to answer some of the most important questions in my life, leading toward my own journey in individuation. Art form around the archetypes and the questions gave visual shape for the experience I was going through. I've incorporated visual aspect from the active imagination into my art, mandalas. Pictures, in this process of active imagination, came up as feelings, sensations, visual form, symbols. Transcendent function occurred when the unconscious part became visible visual shape and when I dialogued with the visual form. This was integration of the unconscious and the conscious part of my psyche. I've used also poetry as a creative tool, immediately after the process of active imagination, to add another layer of the unconscious material to the narrative and to experience the process on a different level, from a different perspective.

Another technique that I discovered through this research is conscious activation of the goddess that we need in a certain period of life. If we decide to activate a new archetype/goddess in our lives, which is weak in our psyche, it is done by doing activities described in the archetype (Bolen, 2014). This is directly connected to the goals of individuation, because it allows us to realize our full potential. For this research I needed to implement Athena's heroic aspects; wisdom, discipline, strategy, focused consciousness, achievement orientation, solving problems, mind over heart, putting a goal before everything else, needs of others (Bolen, 2014). To consciously choose these activities and train it leads to improvement of our life. I've used active imagination and the artwork to answer my question on how to gain emotional stability and structure in life, which are characteristic of Athena's archetype. The theme that emerged in my artwork and results also showed Athena's qualities. The theme *Structure, mandala, center* is dominant throughout my results and research, present in every artwork. For example, I realized that in order to accomplish my goals in life I need center, focus and structure. Symbol of mandala in my every artwork also shows a symbol that can relate to this archetype, a symbol



of perfection. Mandalas are centred, structured, perfect shapes. Athena's archetype is an archetype of perfectionist. With this research I faced also with my personal need to be perfect in certain aspects of my life, my rigidity and inflexibility and what lies beneath this need, the fear of not being good enough.

As noted by Bolen (2014), each archetype has both positive and potentially negative traits. We can easily recognize our positive behaviors but to look at the negative aspects, our shadow is a bit harder to do. To witness these aspects of ourselves we have to go very deep into our psyche. Tools as active imagination and art making can help us to enter a realm of symbols and to have a dialogue with our unconscious aspects.

### **6.3. Individuation**

The central focus of this research is my personal experience of individuation through art making and archetypes. To individuate is to be aware of the unknown within the psyche (Jung, 1969). To address this, it is essential to look at our shadow aspects, the negative and the positive ones as noted in the literature, which is the second stage of individuation. Not accepting the shadow, our negative traits, leads to repression of our sexual and aggressive urges, memories or emotions, we have a conflict between id and ego and it evokes projection as a defence mechanism (Freud, 1909). If we dissociate from what is uncomfortable, we are not connected with ourselves, and then we cannot reach the goal of individuation, which is integration of all our parts. Art pieces in this research offered a space to become an object of projection of the repressed material. Two subordinate themes emerged in this process: the first one was *experience of individuation* and the second one is *symbolic thinking – conflict resolution*. The *experience of individuation* consists of: *awareness of the archetypal emotions and behaviors in relationship with myself, others and the divine and balance and acceptance of positive and 'negative' sides*. The second theme *symbolic thinking – conflict resolution (ways to deal with the shadow)* consist of: *structure, mandala, center; intuition; creativity and nature and symbols*.

### 6.3.1. Shadow and inner conflicts resolutions

In this section I describe the stages of individuation within this research; *encountering the shadow and integration of the light archetype*. To encounter the shadow is to see the parts that are denied in a person, what is seen as bad, and make us conflicted, what we project on others. This research illuminated what was hidden and allowed me to use this knowledge in my individuation process. When I talk about first theme that emerged *Awareness of the archetypal emotions and behaviors in relationship with myself, others and the divine* I can compare the results from my first thesis and my second thesis exploration. The main thing that I notice is that dominant emotion of anger and rage in the first thesis is not so present in my second thesis research. This was a shadow aspect of Artemis archetype and Kali archetype; destructive rage represented as a boar and destruction in Kali archetype. It is still present but not dominant as an emotion anymore. With education, active imagination and art exploration I was really able to see the emotion and to work with it, to gain another perspective. Sublimation occurred within the themes; *Intuition, Creativity and Nature and symbols* showed in my results. It was easier to accept it and to integrate it. This represents individuation for me, becoming aware of the shadow and integrating the shadow and then I can balance their heroic aspects and their destructive aspects.

For instance, when working with the Aphrodite's archetype I became conscious of the positive and the negative shadow aspects of the archetype. Before the research I was not conscious of her shadow influence and impact in my life. The positive aspects or positive/golden shadow is her alchemical creativity and procreative instinct. When I was creating and making art around archetypes her influence was present all the time. Her influence is felt when the artist is passionately and intensely involved with the creative process with all of his senses (Bolen, 2014). In this case it was me, creative process and the painting that was made. I was completely obsessed with painting, couldn't wait to come home after work to continue to paint and create. I was passionate and excited all the time of the process, completely immersed in it. I was embodying her archetype on all levels; painting, writing poetry, dancing, singing, playing with life. The negative shadow aspect is destructive relationships with men, enormous amount of sexual energy that is used impulsively. Aphrodite was often condemned as "the whore" or "the temptress" (Bolen, 2014) and this condemnation from the society reflected in a bad way to my self-respect and self-image. When I finally became aware of the archetypal destructive

influence (shadow); I choose to channel my sexual energy into second theme that emerged; *Creativity* and fulfil my need to express the archetype.

*Conflict resolution* emerged here as part of my individuation path. I found a new way toward self-love and I balanced positive and negative sides of the archetype. I still have this pattern but now I'm completely aware of the archetypal influence and when it is happening.

Becoming aware of active Persephone archetype in my psyche is one of the reasons I started my process of individuation. In the first theme *Emotional awareness*, her chameleon structure where she is compliant to the needs of others, lacks personal boundaries, lacks identity, where she is co-dependent, manipulative, indecisive and immature, unable to fully commit, reflected fully my shadow. This was a difficult place to come in touch with also.

Another aspect of this work highlighted some of my trauma that required integration in my adult experience. Like Persephone, I was taken to the underworld, not by my will, with a series of sexual abuse. I dealt with guilt all of my life; in my head I was guilty for actions done by men in my life. In active imagination I came in touch with suffering and destruction caused by this actions that marked me for the rest of my life. From this victimized state I became enraged Artemis that seeks revenge and I had to work on this for a long time to balance positive and negative sides of this archetype. This whole research was a starting point to the positive aspect of this archetype and that is a wise woman, queen of the underworld, who can use this energy to become the guide to the underworld, results in this research shows resolution of inner conflicts through *Intuition, Creativity and Nature and symbols*. This archetype reflects the underworld as unconscious material, our darkness, our shadow. Active imagination and creative expression, *Creativity*, through art form and poetry helped me to see clearly the chameleon structure of the archetype which brought healing on cognitive level of functioning. Cognitive insight was connected to my past functioning in relationships where I became aware that because of the abuse I became "anima woman" (Bolen, 2014), a woman who wants to please because she is not aware of herself. On some level I wanted to please even though it was very abusive. *Intuition* helped me to see my personal meaning behind the relationship of the white flower on the artwork and the crow on the picture, "anima woman" receives the projection of a man's unconscious image of woman (this anima) and unconsciously conforms to the image (Bolen, 2014). Crow is bigger, more powerful, dangerous in a way and white flower is open to projections and then conforms, not being aware of the destruction, falling petals. Here, symbolic language helped me to gain insight on this level. *Nature and symbols*, on Persephone's mandala show this relationship. These insights brought healing because I finally had the answer what was happening before on the unconscious level. With this research I started to pay even closer

attention where in life I still conform to other people's expectations and why do I feel guilty if I choose myself instead of other's people expectations, which is the similar pattern like the abuse. This is where integration took place.

Whichever archetype is dominant in our psyche we will encounter the positive and the negative side of the archetype, the light and the shadow aspects (Bolen, 2014). Becoming aware of what drives our life, consciously and unconsciously, is crucial for the process of individuation (Jung, 1981). When we face our darkness and work through our inner conflicts, we can integrate our shadow and come closer to live more authentic lives. The experience of individuation lies within its process, process of education around the archetypes and deep personal analysis based on art exploration and archetypal exploration. It doesn't stop here; it is ongoing process that constantly evolves. The process of individuation lasts for life, every time with different meaning and deeper layer as we change our roles, as we enter a new stage of life, or if we experience some kind of loss. Some other archetypes can activate in this stages and research and education around archetypes can helps us understand ourselves better accompanied with art making and symbolic language that it offers. We can perceive archetypes as a powerful toll to unlock our psyche.

Therapists who use this process as part of art therapy practice may take this into account; the stories about seven Greek goddess archetypes from Bolen's book (2014) can offer a therapist a new outlook on how to work with inner conflict and shadow aspects of adult female clients. These archetypal stories can offer them a great tool when an adult female client is facing some difficulties in life, her inner conflicts. We can ask our clients if they are willing to educate themselves and to work with Greek goddess archetypes in our sessions. When a story is offered to a client, she can observe with the distance positive and negative sides of the archetype and access easier the shadow Self in her private life, why is she conflicted. We can ask our female client in the art therapy setting to embody the positive and negative aspects of the archetype through a series of mandalas or self-portraits after the process of active imagination and then analyse the artwork as a response to the situations she is facing in her life. The stories and information about conflict resolution within the archetype helps the therapist to see what kinds of activities are beneficial for female clients which are stuck. For me it happened within this research, I was analysing areas of my life where I was conflicted. I wanted to get deeper in the themes that were bothering me, to get some answers. After reading a book (Bolen, 2014) I choose archetypes that I wanted to explore with my questions which I recognized that they are

helpful in my further development. Active imagination and art making represented a space for deeper analysis of myself and identification with the archetypes.

#### **6.4 Feminine identity development**

Feminine identity development was a primary factor associated with individuation during the archetypal journey in the artmaking, writings, and heuristic inquiry. This was evident in all fourteen artworks in my first and second thesis and archetypal reflectivity after creating the artworks. The most common theme in my first thesis is *me as a woman*, in category *thinking – Table 1. Illumination*; the most common codes that address this are: *woman* mentioned eight times, *goddess* four times, *face – self* eight times, *archetype* eight times. Seven mandalas in my second thesis represent seven self-portraits of every female archetype. With every artwork I was exploring one female archetype and I was creating my personal narrative around the archetype. In my second thesis this is evident in the repetition of the code *structure – mandala – center*. This code is present in every artwork, every archetype and in my journal examples, memos, with total count of sixty nine times. In the West, painters used self-portraiture to enshrine themselves as artists, as well as to reveal the inner depths of their character (Carbon, 2017), and this time I've used mandalas as self-portraits to create my female identity. Codes like; *colors meaning emotion*, repetitive visual shapes like: *blade, knife, spikes; sphere, weight; mandala* or *animals as metaphor/symbol* helped me to recognize with what positive and 'negative' emotions, behaviors and symbols I identified with the most. With this process I was able to put it in a context of the archetype to recognize female archetypal influence and archetypal behaviors. What came to surface was identification with dominant emotions and behaviors which led to formation of my female identity. This directly speaks to the process of individuation, as mentioned in literature, confrontation with our shadow that we reject and project on others. This time I projected unconscious and repressed material on the artwork and the images from the active imagination. With artwork, and the distance it allows, it was easier to really see and accept what my female identity is. This requires a great deal of confrontation with ourselves, honesty and compassion. So many times I disintegrated and reassembled during this journey and it was not easy to integrate some of these traits. This research helped me in the process of learning about who am I as a woman, to reach my inner depths, find my truth and form my unique self.

In connection to the literature around Bolen (2014) who stated that women can have multiple goddesses active in our psyche, I found after the analysis which are my dominant archetypes. My observations are explained in the section of *Self-awareness*. Self-awareness led to my female identity development. This combination of archetypes reveals what is unique to the individual. This need to discover what is unique for an individual is exactly the path of individuation. Myths and stories around the archetypes from Bolen's book (2014) tell us how we relate to men, woman, parents, lovers, children, work, what kind of inner conflicts can we have as a woman. This is how we can meet ourselves on a deeper level and build and develop our female identity. Identity is also not fixed; we can build it and it can change over years.

## **6.5. Recommendations and future directions for research**

### **6.5.1 Who is it for?**

This research is for a woman who is working on her identity, and wants to engage and progress in individuation process based on knowledge of Greek goddess archetypes and creative expression and tools of depth psychology. This research is for a woman who feels that something is missing, feels a bit lost, is stuck, but ready for a transformative change of her life. This work is for a woman who is ready to go on individual therapies and have external support from the therapist. The advantage is if a woman is already in therapy setting or has some background in psychology field.

Some main questions in woman's life can be answered with this research: "Who am I?", "What I identify with?", "Which archetypes are dominant in my psyche?", "What are my patterns and behaviors in relation to myself and others, to my work, family, parents, home...?", "How can I be more emotionally stable?", "What constricts me to take charge of my own life?", "How can I recognize and transform my destructive patterns?", "How can I heal the wounded Feminine?", "How can I use creativity to promote healing in my life?", "How can I take a better care of myself?", "How can I lead more authentic life and choose what is best for me?", "How can I make better life choices?", "What is my purpose in life?", "What makes me happy?", "How can I activate a new goddess in my psyche?", "How can I expand my female identity?", "How can I become heroin of my life?", "How can I recognize my shadow and integrate it?". These

questions can help a future researcher to get a bigger picture of the scope of this arts-based heuristic research.

This research suggests implications for clinical art therapy practice that incorporates art based archetypal work on female individuation process (female clients) as a therapeutic modality or goal. This modality can be beneficial for a female psychotherapist who is looking for more insight. It can bring a lot of benefits to her understanding of female archetypes and how this affects her life and life of her female clients.

### **6.5.2. Who is it not for?**

Some women might not be ready to do this kind of work. For instance, women experiencing current trauma, or individuals who are experiencing difficulty taking care of themselves probably shouldn't engage in this kind of work since it is longer term, emotional, and deep work that requires looking back at one's past and integrating with the present. Woman who are having a great resistance to change, woman who fear to face their darkness, their shadow or are in resistance to go on individual therapy sessions. It is recommended that women who are experiencing more acute or higher-risk mental health issues seek services to accommodate their appropriate level of care.

### **6.5.3. Recommendation on timing**

As a researcher I recommend engaging in this kind of research over the course of one year. The level of depth, attention in this research demands great dedication, perseverance, a lot of deep and personal work, reflective practices, creative practices and a lot of self-care. For art therapist I recommend to do this kind of work with clients in individual or group therapy sessions also for a minimum of one year. Every month a new archetype can be introduced and explored, and a therapist can choose from one to two sessions or workshops in a month.

#### **6.5.4. Recommendations for art therapists**

My recommendation for art therapist that would implement this kind of work is that it would be very beneficial to first educate themselves personally about Jung and archetypes and the seven Greek goddess archetypes, to read a book from Bolen (2014). Education about the archetypes can be very useful in recognizing the patterns in a client's life, clients that are woman, and to use myths and stories as healing tools. We can educate our clients about the obstacles and challenges of the goddess and the conflict resolutions. If a woman client identifies as a goddess, it is a lot easier to project positive and negative traits of one's personality and to have a bit of distance if it is too much to see it otherwise. It is also easier to accept our negative traits (our shadow) this way, with the distance.

The second step is education for art therapist is on Jung's active imagination as a tool of working with unconscious material. This tool is great to use in art therapy session where we can lead our clients in this process. For example, if a woman is stuck in her life, we can teach our clients to invoke a certain goddess, that we, as a therapist, estimate as a one that could help in conflict resolution. Then a client can have a conversation with a goddess in active imagination and express the experience through creative medium.

Finally, art therapist can have conversation and reflection about the experience and insights gained through the experience. In this process a lot of symbols can show up, so the third step is education in symbols and their meaning from analytical and depth psychology so that we can help our clients even better. This can help in receptivity to the messages and interpretations of the unconscious. Our ego has a tendency to defend itself from anything that is perceived as a threat and uses defence mechanisms to keep us from the real insight about our psyche and functioning. My recommendation is to use a third party also in this process, a therapist, who can objectively address the situation and help us in this process.

#### **6.6. Limitations to the study**

Even though heuristic is a defined method, whenever we research the human experience, there are limitation to the interpretations and validity considered on behalf of the scientific



community. One of the main limitations that process of individuation is ongoing process and process that lasts for life and it requires, more in-depth research. Researcher can have blind spots in recognizing archetypal influence due to resistance for facing her own shadows, her important core themes also. The other limitation is that a researcher first needs to have a strong understanding of Jungian archetypes; Greek goddesses' archetypes and theories before engaging in research. This puts a first limitation on the time that is needed for the process of learning about them. The second limitation on the time is that this research can last for one whole year and a researcher needs to dedicate a lot of her personal time and dedication to the process. When we talk about the coding process it would be clearer to have multiple coders and to use in vivo codes with other participants and that sets limitation on having open coded themes in this research.

## **Chapter VII: Conclusion**

This research highlighted how connecting through artwork and writing with female archetypes can aid in the process of individuation, and how heuristic arts-based inquiry is a method that can be used as an introspective way to work toward individuation. Findings from this study propose that this process can help adult woman with: Self-awareness and self-discovery, individuation and feminine identity development. In this way, I was able to look into how archetypes and art-making can help me tap into deeper layers of my psyche and also my shadow to bring forth what archetypes I identified with and what is authentic to me as a woman. I have learned how this knowledge can bring clarity to adult female clients; to how they function as a person and help them recognize and overcome difficult patterns they face.

## 8. Literature

Alonso, J. C. (2004). Jung's analytical psychology and his contributions to psychotherapy. *Univ. Psychol.* [Online] Bogotá (Colombia) 3(1). pp. 55-70. Available at: <https://en.yestherapyhelps.com/individuation-what-it-is-and-its-5-phases-according-to-carl-jung-14990>. [accessed 2. 2. 2020].

Berkowitz, L. (1990). On the formation and regulation of anger and aggression — A cognitive-neoassociationistic analysis. *American Psychologist*, 45(4), pp. 494–503. doi: <https://doi.org/10.1037/0003-066X.45.4.494>. [accessed 11. 10. 2021].

Bolen, J. S. (2014). *Goddesses in Everywoman: Powerful Archetypes in Women's Lives*. New York, NY: Harper & Row, Publisher, Inc.

Bouchard, R. R. (1998). Art Therapy and its Shadow: A Jungian Perspective on Professional Identity and Community. *Art therapy*. [Online] Taylor & Francis 15:3, pp. 158-164. doi: <https://doi.org/10.1080/07421656.1989.10759318>. [accessed 4. 2. 2021].

Brown, W. N. (2006). The Therapeutic Use of Fairy Tales with Adults in Group Therapy. *Journal of Creativity in Mental Health*. 2:4, pp. 87-96. doi: [https://doi.org/10.1300/J456v02n04\\_08](https://doi.org/10.1300/J456v02n04_08). [accessed 28. 12. 2020].

Campbell, J. (1949). *The hero with a thousand faces*. Hazell Watson & Viney Ltd. Aylesbury, Bucks, UK.

Carbon, C. C. (2017). Universal principles of depicting oneself across the centuries: from renaissance self-portraits to selfie-photographs. *Front. Psychol.* 8:245. doi: <https://doi.org/10.3389/fpsyg.2017.00245>. [accessed 11. 12. 2021].

Cruz, R. F., Berrol, C. F. (2004). *Dance/Movement Therapist in Action: A Working Guide to Research Options*. Springfield, IL: Charles C. Thomas Pub Ltd.

Davydov, A. & Skorbatyuk, O. (2005). From Carl Gustav Jung's Archetypes Of The Collective Unconscious To Individual Archetypal Patterns. *Catalog Of Human Souls. Vol. 4.*, pp. 25-42, doi: <https://doi.org/10.13140/RG.2.1.4790.1204>. [accessed 5. 5. 2021].

Diamond, S. A. (2009). Why myths still matter (part three): Therapy and the labyrinth. [Online] Available from: <https://www.psychologytoday.com/us/blog/evil-deeds/200911/why-myths-still-matter-part-three-therapy-and-the-labyrinth> [accessed 15. 4. 2021].

Douglas, B. G., & Moustakas, C. (1985). Heuristic inquiry: The internal search to know. *Journal of Humanistic Psychology*, 25(3), pp. 39-55. doi: <https://doi.org/10.1177/0022167885253004>. [accessed 17. 12. 2020.]

Dunn, V. & Mellor, T. (2017). Creative, participatory projects with young people: Reflections over five years. *Research for All, 1(2)*, pp. 284-299, doi: <https://doi.org/10.18546/RFA.01.2.05>. [Accessed: 26. 6. 2021.]

- Enns, C. Z. (1994). Archetypes and gender: Goddesses, warriors, and psychological health. *Journal of Counseling & Development*. 73. pp. 127-133. doi: <https://doi.org/10.1002/j.1556-6676.1994.tb01724.x>. [accessed 5. 2. 2021].
- Estes, C. P. (1996). *Women Who Run With the Wolves: Myths and Stories of the Wild Woman Archetype*. New York: Ballantine Books.
- Freud, S. (1909). *Case Histories II (PFL 9)*. Penguin UK, UK
- Gantt, L., & Tinnin, L. W. (2009). Support for a neurobiological view of trauma with implications for art therapy. *The Arts in Psycho-therapy*, 36, pp. 148-153. doi: <https://doi.org/10.1016/j.aip.2008.12.005>. [accessed 11. 1. 2021].
- Gohm, C. L., & Clore, G. L. (2002). Four latent traits of emotional experience and their involvement in well-being, coping, and attributional style. *Cognition & Emotion*, 16(4), pp. 495–518. doi: <https://doi.org/10.1080/02699930143000374>. [accessed 21. 8. 2021].
- Gruen, A. (2014). *Der fremde in uns [The stranger within us] (10th ed.)*. München: dtv
- Henderson, J. L. (1968). *Ancient Myths and Modern Man in Carl Jung (ed.), Man and His Symbols*. Garden City, New York: Doubleday & Co.
- Hill, L. (1992). Fairy tales: Visions for problem resolution in eating disorders. *Journal of Counseling & Development*. 70, pp. 584-587. doi: <https://doi.org/10.1002/j.1556-6676.1992.tb01665.x>. [accessed 9. 1. 2021].
- Hillman, J. (1992). *Re-visioning psychology*. New York: HarperCollins.
- Hinz, D. L. (2020). *Expressive therapies continuum: A framework for using art in therapy*. Routledge/Taylor & Francis Group.
- Hopkins, K. (2014). Personality in motion: A heuristic study on moving imagination and the individuation process. (Unpublished master's thesis). Columbia College Chicago, IL.
- Ivey, A. E., D'Andrea, M., & Ivey, M. B. (2012). *Theories of counseling and psychotherapy: A multicultural perspective (7th ed.)*. CA, Thousand Oaks: SAGE Publications.
- Ivonin, L., Chang, H.-M., Chen, W., & Rauterberg, M. (2013), Unconscious emotions: Quantifying and logging something we are not aware of' Personal and Ubiquitous Computing, *Cultural Computing*. 17: 4, pp. 663-673, doi: <https://doi.org/10.1007/s00779-012-0514-5>. [accessed 5. 5. 2021].
- Jacobi, J. (1959). *Complex, Archetype, Symbol in the psychology of C. G. Jung. R. Manheim (Trans.)*. New York, NY: Princeton University Press.
- Jacobi, J. (1973./1983). *The psychology of C. G. Jung. (R. Manheim, Trans.)*. New Haven, CT: Yale University Press

- Jones, A. R. (2003). Jung's view on myth and post-modern psychology. *Journal of Analytical Psychology*. 48, pp. 619–628. doi: <https://doi.org/10.1111/1465-5922.00423>. [accessed 13. 11. 2020].
- Jones, A. R. (2003). Mixed metaphors and narrative shifts. *Archetypes, Theory & Psychology*. 13:5, pp 651-672. doi: <https://doi.org/10.1177/09593543030135008>. [accessed 18. 2. 2021].
- Jung, C. G. (1916/ 1960). *The transcendent function*. CW (8). Princeton, NJ: Bollingen.
- Jung, C. G. (1921/1928). *Psychological Types*. *The Collected Works of C. G. Jung, Vol. 6*, Princeton, NJ: Bollingen Series XX.
- Jung, C. G. (1936/1969). *The archetypes and the collective unconscious*. CW (9). New York, NY: Princeton University press.
- Jung, C. G. (1951). *Researches into the Phenomenology of the Self (Collected Works of C.G. Jung Vol.9 Part 2)*. New York, NY: Princeton University press.
- Jung, C. G. (1954/1977). *Development of personality*. CW (17). Princeton, NJ: Bollingen.
- Jung, C. G. (1956). *Symbols of transformation*. CW (5). New York, NY: Princeton University press.
- Jung, C. G., Adler, G. (1957/1964). *Civilization in Transition (The Collected Works of C. G. Jung, Volume 10) (Collected Works of C.G. Jung, 49)*. New York, NY: Princeton University press.
- Jung, C. G. (1959). *The archetypes and the collective unconscious*. New York, NY: Bollingen Foundation Inc.
- Jung, C. G. (1961). *Memories, dreams, and reflections*. New York, NY: Random House.
- Jung, C. G. (1966). *Two essays on analytical psychology*. CW (7). New York, NY: Princeton University press.
- Jung, C. G. (1968/1969). *Collected Works of C.G. Jung, Volume 12: Psychology and Alchemy*. New York, NY: Princeton University press.
- Jung, C. G. (1970). *Modern man in search of a soul*. London: Routledge & Kegan Paul.
- Jung, C. G. (1971). *Psychological Types: The Collected Works, Volume 6*. London: Routledge and Kegan Paul
- Jung, C. G. (1981). *The Archetypes and The Collective Unconscious (Collected Works of C.G. Jung Vol.9 Part 1)*. New York, NY: Princeton University press.
- Jung, C. G. (1986). *Four Archetypes: Mother, Rebirth, Spirit, Trickster*. London: Routledge & Kegan Paul.

- Jung, C. G. (1991). A. M. Rutkevich (Ed.). *Arkhetip i simvol [Archetype And Symbol]*. Moscow: Renessans.
- Jung, C. G. (1997). *Jung on Active Imagination*. New York, NY: Princeton University press.
- Jung, C. G. (2009). *The Red Book*. New York, NY: W. W. Norton & Company
- Jung, C. G. (2015). *Collected Works of C.G. Jung, Volume 9 (Part 1) The Psychology of the Child Archetype*. Princeton, Princeton University Press.
- Knox, J. (2003). *Archetype, Attachment, Analysis - Jungian Psychology and the Emergent Mind*. New York & Hove: Brunner-Routledge.
- Kristeva, J. (1991). *Stranger to Ourselves*. New York: Columbia University Press. Available from: [https://books.google.hr/books?id=ULipufc1gzMC&printsec=frontcover&hl=hr&source=gbs\\_ge\\_summary\\_r&cad=0#v=onepage&q&f=false](https://books.google.hr/books?id=ULipufc1gzMC&printsec=frontcover&hl=hr&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false). [accessed 19. 12. 2020].
- Le'vi-Strauss, C. (1964). *The Raw and the Cooked, Introduction to a Science of Mythology*. New York: Harper and Row
- Ligertwood, J. & Reeh, H. E. (2012). [Online] Available from: <https://www.apadivisions.org/division-31/publications/articles/british-columbia/ligertwood-reeh.pdf>. [accessed 14. 5. 2021].
- Lusebrink, V.B. (1990). *Imagery and visual expression in therapy*. New York: Plenum Press.
- Mayes, C. (1999). Reflecting on the archetypes of teaching. *Teaching Education*, 10(2), pp. 3-16. doi: <https://doi.org/10.1080/1047621990100202>. [accessed 22. 12. 2020].
- Mayes, C. (2005). *Jung and education: Elements of an archetypal pedagogy*. Lanham, MD: Rowman & Littlefield.
- McClary, R. (2007). Healing the psyche through music, myth, and ritual. *Psychology Of Aesthetics, Creativity, And the Arts*, 1(3), pp. 155-159. doi: <https://doi.org/10.1037/1931-3896.1.3.155>. [accessed 14. 1. 2021].
- Miletic, M. P. (2002). The Introduction of a feminine psychology to psychoanalysis. *Contemporary Psychoanalysis*, 38(2), 287-299.
- Mosinski, B. (2011). [Online] Available from: <https://www.goodtherapy.org/blog/shadow-work-emotional-suffering/>. [accessed 13. 12. 2020].
- Moustakas, C. E. (1990). *Heuristic research: Design, methodology, and applications*. Sage Publications, Inc.
- Moustakas, C. E. (1994). *Phenomenological research methods*. Sage Publications, Inc.
- Munteanu, A. (1998). *Neopsihanaliza*. Timisoara: Editura Augusta
- Murdock, M. (1990). *The Heroine's Journey*. Colorado, Boulder: Shambhala

Murdock, M. (2016). The Heroine's Journey. *Encyclopedia of Psychology and Religion*, pp. 1-5. doi: [https://doi.org/10.1007/978-3-642-27771-9\\_200123-1](https://doi.org/10.1007/978-3-642-27771-9_200123-1). [accessed 21. 12. 2020].

Oxfordlearnersdictionaries.com. 2022. *myth noun - Definition, pictures, pronunciation and usage notes / Oxford Advanced Learner's Dictionary at OxfordLearnersDictionaries.com*. [online] Available at: <https://www.oxfordlearnersdictionaries.com/definition/english/myth?q=myth> [Accessed 20. 8. 2021].

Paivio, S. C., & Nieuwenhuis, J. A. (2001). Efficacy of emotion focused therapy for adult survivors of child abuse: A preliminary study. *Journal of Traumatic Stress*, 14(1), pp. 115–133. doi: <https://doi.org/10.1023/A:1007891716593>. [accessed 21. 8. 2021].

Pellegrini, W. D. (2010). Splitting and projection: drawing on psychodynamics in educational psychology practice. *Educational Psychology in Practice*. 26:3, pp. 251-260. doi: <https://doi.org/10.1080/02667363.2010.495209>. [accessed 16. 12. 2020].

Portko, S. (1987). Book Review: Goddesses in Everywoman. *Grand Valley Review: Vol. 2: Iss. 2, Article 18*. Available at: <https://scholarworks.gvsu.edu/gvr/vol2/iss2/18> [accessed 22. 12. 2020].

Richter, C. (2018). Self-reflection and projection in Jungian 'spirituality': Carl Gustav Jung's encounter with India and his critique of Indian psy-sciences. *South Asian History and Culture*. 9:3, pp. 323-339. doi: <https://doi.org/10.1080/19472498.2018.1488363>. [accessed 21. 12. 2020].

Rubin, J. (1987). *Approaches to Art Therapy: Theory and Technique*. New York: Brunner/Mazel

Sam, N. (2013). *PsychologyDictionary.org*. [Online] Available from: <https://psychologydictionary.org/self-discovery/> [accessed 31. 1. 2022].

Schaverien, J. (2005). Art and active imagination: Reflections on transference and the image. *International Journal of Art Therapy*, 10:2, pp. 39-52, doi: <https://doi.org/10.1080/17454830500345959>. [accessed 7. 1. 2021].

Sharp, D. (1991). *C. G. Jung Lexicon: A Primer of Terms and Concepts (Studies in Jungian Psychology by Jungian Analysts)*. Scarborough: Inner City Books

Silverman, Y. (2004). The story within – myth and fairytale in therapy. *The Arts in Psychotherapy*, 31, 3, pp. 127-135. doi: <https://doi.org/10.1016/j.aip.2004.05.002>. [accessed 21. 5. 2021].

Stevens, A. (2001). *Jung: A Very Short Introduction*. [Online] ISSUU. Available from: [https://issuu.com/376746/docs/jung\\_a\\_very\\_short\\_introduction\\_very\\_short\\_introd](https://issuu.com/376746/docs/jung_a_very_short_introduction_very_short_introd). [accessed 13. 12. 2020].

Storr, A. (1991). *Jung*. New York, NY: Routledge.

Sultan, N. (2014). *From darkness, beatitudes*. Georgetown, KY: Finishing Line Press

The American Art Therapy Association. *The profession*. [Online] Available from: <https://arttherapy.org/about-art-therapy/> [accessed 28. 1. 2021].

Thomas, V. (1995). Of thorns and roses: The use of the "brier rose" fairy tale in therapy with families of gifted children. *Contemporary Family Therapy*, 17(1), pp. 83-91. doi: <https://doi.org/10.1007/BF02249306>. [accessed 5. 5. 2021].

Ucko, L. G. (1991). Who's Afraid of the Big Bad Wolf? Confronting Wife Abuse through Folk Stories. *Social Work*, 36(5), pp. 414-419. doi: <http://www.jstor.org/stable/23715935> [accessed 16. 3. 2021].

Walker, S. (2002). *Jung and the Jungians on Myth*. New York, NY: Routledge.

Walters, S. (1994) Algorithms and archetypes: Evolutionary psychology and Carl Jung's theory of the collective unconscious. *Journal of Social and Evolutionary Systems Volume 17, Issue 3*, pp. 287-306. doi: [https://doi.org/10.1016/1061-7361\(94\)90013-2](https://doi.org/10.1016/1061-7361(94)90013-2). [accessed 20. 12. 2020].

White, L. A. (1940). The symbol: The origin and basis of human behavior. *Philosophy of Science*, 7: 4, pp. 451-63. doi: <https://doi.org/10.1086/286655>. [accessed 2. 3. 2021].

Williams, C. (2017). The Hero's Journey: A Creative Act. *Journal of Genius and Eminence*, 2(2), pp. 69-77. doi: <https://doi.org/10.18536/jge.2017.02.2.2.07> [accessed 6. 5. 2021].

Wolff, T. (1941). A few thoughts on the process of individuation in women. *Spring Journal 1*, pp. 81-103.

## **APPENDICES**

### **LIST OF TABLES**

Table 1. Goddess chart 1 (Bolen, 2014)

Table 2. Goddess chart 2 (Bolen, 2014)

Table 3. Data collection

Table 4. Illumination – emergent themes from the artwork

Table 5. Archetypal reflectivity – illumination

Table 6. Active imagination, artwork and archetypal reflectivity

Table 7. Emergent themes

### **LIST OF FIGURES**

Figure 1. The Heroine's Journey

Figure 2. Theoretical framework

Figure 3. Kali archetype

Figure 4. Mother archetype

Figure 4.1. Inspired poetry 1

Figure 5. Lover archetype

Figure 5.1. Inspired poetry 2

Figure 6. Martyr archetype

Figure 6.1. Inspired poetry 3

Figure 7. Warrior archetype

Figure 7.1. Inspired poetry 4



Figure 8. Sage archetype

Figure 8.1. Inspired poetry 5

Figure 9. Femme fatale archetype

Figure 9.1. Inspired poetry 6

Figure 10. Artemis archetype

Figure 11. Athens archetype

Figure 11.1. Inspired poetry 7

Figure 12. Hestia archetype

Figure 12.1. Inspired poetry 8

Figure 13. Demeter archetype

Figure 14. Hera archetype

Figure 14.1. Inspired poetry 9

Figure 15. Persephone archetype

Figure 15.1. Inspired poetry 10

Figure 16. Aphrodite archetype

Figure 17.1. To the Divine woman in me

Figure 17.2. Mandala garden

Figure 18. Balance and acceptance of positive and 'negative' sides (color contrast)

Figure 19. Dominant archetypes

Figure 20.1. Kali archetype, Warrior archetype and Artemis archetype

Figure 20.2. Artemis mural

Figure 21. Lover archetype, Femme fatale archetype and Aphrodite archetype

Figure 22. Martyr archetype, Sage archetype and Persephone archetype

Figure 23. – 26. (in **PHOTO MATERIAL**)

**PHOTO MATERIAL**



Figure 23. Athens archetype



Figure 24. Hestia archetype



Figure 25. Hera archetype



Figure 26. Demeter archetype