

**Transformative learning relationships
and
the adult educator's countertransference
a Jungian arts-based duoethnography**

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The Guest House

This being human is a guest house.
Every morning a new arrival.

A joy, a depression, a meanness,
some momentary awareness comes
as an unexpected visitor.

Welcome and entertain them all!
Even if they're a crowd of sorrows,
who violently sweep your house
empty of its furniture,
still, treat each guest honourably.
He may be clearing you out
for some new delight.

The dark thought, the shame, the malice,
meet them at the door laughing,
and invite them in.

Be grateful for whoever comes,
because each has been sent
as a guide from beyond.

(Rumi, 2004)

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Abstract

Transformative learning relationships and the adult educator's countertransference: a Jungian arts-based duoethnography

Transformative learning theory developed from Jack Mezirow's seminal work on perspective transformation, is a predominant paradigm within adult education scholarship. Recent developments include Jungian perspectives in transformative learning that challenge the dominance of Mezirow's rational conceptualisation and the exclusion of non-rational and unconscious aspects of learning. Whilst Jungian contributors elevate the role of the unconscious in transformative learning theory, scant attention is paid to the unconscious dynamics between educator and adult learner set within an intersubjective matrix. What is absent is any mention that feelings stirred up in the process of transformative learning might belong within a reciprocal relationship. Jung, who is arguably the pioneer of countertransference, offers a definite point of view about the importance of the subjective responses of the analyst and his/her ability to be influenced and impacted by the client. If the analyst is to transform others, then the analyst needs to be transformed. This relationship of mutual transformation is reconceptualised as a transformative learning relationship. A transformative learning relationship provides an intersubjective frame for exploring countertransferences and the emotional experience of the adult educator. The devised research method of collaborative imaginative engagement is an innovative post-Jungian extension of Jung's method of active imagination, that involves two adult educators making and working with images of countertransference. The findings are presented as an arts-based duoethnographic portrayal of a co-individuation process between two adult educators. This duoethnographic process of co-individuation prototypes transformative reciprocity within the educator/learner

relationship. This research addresses the imbalance or 'one sidedness' within transformative learning theory, that overlooks the educator's subjective and intersubjective experience in favour of the learner's experience. In doing so, the research contributes a more holistic and collaborative understanding of transformative learning that shows how both learner and educator can be inextricably bound together through a process of mutual transformation.

Table of contents

List of illustrations	10
Chapter One	12
Introduction	12
Motivation for this research	12
Transformative learning theory and countertransference.....	14
Research methodology.....	16
Approach of the thesis.....	18
Considerations	19
A Jungian map of the unconscious.....	20
Chapter Two	29
Transformative Learning	29
Introduction	29
Adult Learning and education.....	29
Origins of transformation theory	33
Development of transformation learning theory.....	35
Transformative learning as individuation	37
Boyd and personal transformation in small groups	47
Dirkx and Mythopoetic Pedagogy.....	58
Emerging trends and gaps in the field.....	61
Chapter Three.....	68
Countertransference.....	68
Introduction	68
Part One	70
Countertransference in psychotherapy	70
Part Two	80
Countertransference in adult education	80
Part Three	87
Countertransference and research	87
Chapter Four.....	113
Methodology	113
The focus of inquiry	113
Roots of the methodology.....	117
Part One	124
Jungian arts-based research.....	124
Part Two	136

Jungian arts-based duoethnography.....	136
Chapter Five	153
Findings	153
Invitation to the reader.....	153
Dialogue 1a.....	154
Dialogue 1b.....	156
Dialogue 2a.....	161
Dialogue 2b.....	164
Interlude (1).....	169
Dialogue 3a.....	171
Dialogue 3b.....	173
Dialogue 4a.....	178
Dialogue 4b.....	181
Dialogue 5a (The research relationship).....	186
Dialogue 5b (the research relationship).....	189
Dialogue 6a.....	195
Interlude (2).....	203
Dialogue 7a.....	205
Dialogue 7b.....	209
Dialogue 8.....	215
Dialogue 9.....	220
Chapter Six.....	231
Discussion of findings.....	231
Introduction	231
Part One	233
Life in the duoethnography.....	233
Life of the duoethnography.....	241
Part Two.....	246
Contribution to practice.....	246
Chapter Seven.....	297
Conclusion	297
End of the pilgrimage.....	297
Contribution to the field of transformative education	299
Key lessons and insights	303
A second glance	310
Future directions and research.....	320
Bibliography	328

Appendix A	367
Information Pack for participant	367
Appendix B	382
Informed Consent Form for participants	382
Appendix C	384
Ethics committee decision.....	384
Appendix D	385
Preparation for the prototyping session	385
Appendix E	387
Individual imaginative engagement.....	387
Appendix F.....	393
Collaborative imaginative engagement.....	393

List of illustrations

Figure.1 – Transformative learning relationship

Figure. 2 – The hot bed

Figure. 3 – Treewoman

Figure. 4 – The triangular relationship

Figure. 5 – Guardian at the threshold (Louise)

Figure. 6 – Suspicion (Harriet)

Figure. 7 – Naughty girl (Louise)

Figure. 8 – Nowhere to hide (Harriet)

Figure. 9 – Hidden (Louise)

Figure. 10 – The curtain rises and falls (Harriet)

Figure. 11 – Grabbed by the neck (Louise)

Figure. 12 – All that is missing is red (Harriet)

Figure. 13 – Invading the pitch (Louise)

Figure. 14 – The boldness lies within (Harriet)

Figure. 15 – I am a bug in the system (Louise)

Figure. 16 – For the sake of the dance (Harriet)

Figure. 17 – Opening the floodgates (Louise)

Figure. 18 – Dancing with energies (Harriet)

Figure. 19 – Loss of insight (Louise)

Figure. 20 – Out of reach (Harriet)

Figure. 21 – Making the pot (Louise)

Figure. 22 – Dancing with life (Harriet)

Figure. 23 – The back story

Figure. 24 – The supervisor is present

Figure. 25 – Stickmen (Harriet)

Figure. 26 – Not hiding but growing

Figure. 27 – Transforming space (Louise and Harriet)

Figure. 28 – Tread carefully

Figure. 29 – We are becoming like Mother Trees

Figure. 30 – The path is made by footsteps

Figure. 31 – Collaborative transformative education

Chapter One

Introduction

Motivation for this research

My research aims to answer the question:

What can we learn from our collaborative process of making and working with images of countertransference to expand our psychological understanding of the relationship between educator and adult learner, and to explore the mutually transformative potential of this relationship?

Motivation for this research originates from a curiosity about how the educator/adult learner relationship might contribute to a transformative learning outcome and to determine whether this relationship has the potential to be mutually transformative.

To work towards an understanding of the educator/adult learner relationship, I have devised a new innovative arts-based method – *individual and collaborative imaginative engagement* – which I explain further below and in detail in Chapter Four. I focus on adult education as it is my field of practice across several contexts to include higher education, organisational learning and development, community-based learning, and personal development. My aim as a practitioner/ researcher (Barber, 2006) is to create new knowledge with a view to improving practice for myself and fellow adult educators.

Informed by my clinical training in arts psychotherapy, central to my professional practice within education is acknowledging the existence of the dynamic unconscious and the role it plays in shaping behaviour, interactions and how we learn. Fundamental to arts psychotherapy is recognising the power of working with images and acknowledging the imagination as a pathway to the unconscious. For Carl Gustav Jung, the image is ‘the dramatic and sacred voice of the unconscious’ (Swan-Foster, 2018, p. 18) and therefore my pedagogical approach to arts-based

transformative learning is motivated by a wish for the unconscious to have a voice within the adult learning space.

At the heart of psychotherapy is the ‘systematic use of the relationship’ between the analyst and analysand to ‘produce changes in cognition, feelings and behaviour’ (Holmes and Lindley, 1989, p. 3). Success in psychotherapy in bringing about a transformative outcome is predicated on the quality of the analytic relationship (Norcross and Goldfried, 1992). Jung argues psychological transformation emerges not solely from the analysand but from the relational dynamics developing between analyst and analysand. He tells us:

For two personalities to meet is like mixing two different chemical substances: if there is any combination at all, both are transformed. In any effective psychological treatment the doctor is bound to influence the patient; but this influence can only take place if the patient has a reciprocal influence on the doctor. You can exert no influence if you are not susceptible to influence.

(Jung, 1929, para. 163)¹

Building on Jung’s notion, I aim to explore how the educator and adult learner relationship might be like mixing two different chemical substances. Furthermore, I consider ways in which both are transformed and the extent to which Jung’s claim – extended to a transformative learning context – holds true: that the educator can only ‘influence’ the learner if open to reciprocal influence. According to Jung (*ibid*), being ‘susceptible to influence’ means the analyst makes use of the ‘highly important organ of information’ – namely countertransference. Countertransference is the analyst’s ‘subjective involvement in the psychotherapeutic process’ (Sedgwick, 1994, p. 1) and from Jung’s perspective it is the emotional involvement of the analyst that facilitates a mutual transformation. Conversely, Sigmund Freud (1912a) believes countertransference hinders the analyst’s capacity to be objective and, therefore,

¹ When citing Jung from the *Collected Works of C. G. Jung*, I have aimed to cite the year of first publication, whatever the language it is published in. However, for simplicity I cite the title of Jung’s publications in English.

effective. According to Freud (ibid), the analyst's subjective material needs to be held in check behind a blank screen or mirror. This negative view has changed considerably and many psychological schools and theorists regard countertransference as facilitating rather than impeding the therapeutic process (Hinshelwood, 2017, ix).

Jung refers to the analyst's examination of countertransference responses as playing a vital role for the analyst (1929, para. 172) and that of the educator's (1934b) 'self-education'. However, when I turn to scholarship within adult education, specifically transformative learning theory (Mezirow, 1975; 1978), any reference to the countertransference of the educator is absent. Moreover, any feelings stirred within the process of transformative learning that might be said to belong to a reciprocal relationship are ignored. This is the gap I seek to address in this research, contributing new knowledge to the field of transformative learning theory. Jung encourages me to take seriously the call for the 'self-education of the educator' and by doing so, I aim to pave the way for a relational framing of transformative learning.

Transformative learning theory and countertransference

Transformative learning is an experience primarily referred to as a deep and lasting change and a kind of experience shaping people so that they are different afterwards, in ways both they and others recognise (Clark, 1993, p. 47). Chad Hoggan (2016, p. 71) describes transformation as resulting 'in significant and irreversible changes in the way a person experiences, conceptualises and interacts with the world'. The assumption underlying these definitions is we are consciously aware transformation has taken place; there is a distinct recognition of a 'before and after'.

Over the last forty years, transformative learning theory has expanded our view of how we learn and grow in adulthood. Jack Mezirow (1975; 1978) proposes that transformative learning is a 'deep shift in perspective, leading to more open, more permeable, and better justified meaning perspectives' (Taylor and Cranton, 2012, p. 3). Whilst Mezirow conceptualises transformation as primarily an individual, rational, and cognitive process, others offer different conceptualisations. What gets transformed is different according to different theorists; these changes may occur at several levels: psychological, relational, cultural, societal, or planetary (Freire, 1970; Mezirow, 1978, 1991; Belenky et al., 1986; Boyd and Meyers, 1988; Boyd, 1991; Dirkx, 1998a, 2000; Daloz, 2000; Tisdell, 2003; Brookfield, 2012; O'Sullivan, 2012).

Robert Boyd (Boyd and Meyers, 1988; Boyd, 1991) expands these ideas when he presents his model for transformative education and adopts key concepts from analytical psychology to examine personal transformation in small groups. Boyd (1991, p. 203) formulates a view that the goal of transformative learning is individuation, which he describes as 'a fundamental change in an individual's personality involving conjointly a resolution of a dilemma and the expansion of consciousness'. This expansion of consciousness involves making the unconscious conscious. Whilst Jungian perspectives elevate the role of the unconscious in transformative learning theory, this thesis intends to show how a one-sided focus on the learner's experience of transformation is at the expense of engaging with the educator's emotional experience and subjective involvement with the learner. I argue there is a lack of discussion about how the educator might utilise their countertransference within the learning relationship and propose what is missing is an intersubjective framing of the educator/learner relationship as one of potential 'transformative reciprocity' (Stefana, 2017, p. 35).

In Chapter Two, I begin my engagement with transformative learning theory with a consideration of Mezirow's rational conceptualisation, culminating with a discussion of Jungian perspectives to highlight the gaps in current knowledge and to deepen our understanding of individuation as a goal of transformative learning. In Chapter Three, I review early conceptions of countertransference progressing to the contemporary 'relational turn' (Beebe and Lachmann, 2003) in the field of psychotherapy that Del Lowenthal (2014, p. 3) refers to as a 'widespread realisation that the therapy relationship runs in both directions, is mutual, and involves the whole person of the practitioner'. I consult the wider discipline of adult education to explore how countertransference is utilised by the educator and investigate whether this 'relational turn' is realised in Jungian perspectives of transformative learning theory. Finally, I locate countertransference as a way of knowing in both psychosocial and Jungian research methods. In this light, countertransference emerges not only as a subject of investigation but as a method for revealing the unconscious and the intersubjective interplay between educator and learner.

Research methodology

This research contributes to the field of transformative learning theory through an arts-based duoethnographic portrayal of myself and fellow educator, Harriet². Embarking on a collaborative inquiry, we make and work with images of our countertransference responses that emerge from our respective encounters with different adult learners. If 'image is psyche' (Jung, 1957b, para. 75), I hypothesise image making can illuminate the educator's emotional involvement with the adult learner, to reveal insights beyond our conscious thought.

² This name is a pseudonym to protect the identity of my research participant.

The research methodology in Chapter Four contributes to the nascent field of Jungian arts-based research championed by Susan Rowland (Rowland and Weishaus, 2021) who positions Jungian psychology as enriching arts-based research by taking seriously the role of the unconscious in our ways of knowing and meaning making. In Chapter Four, I fully explain *collaborative imaginative engagement*, a method I have devised as a post-Jungian revisioning of Jung's classical method of active imagination. Jung developed active imagination when confronting his unconscious, an experience captured and elaborated in his *Red Book* (2009a). I illustrate how my approach extends the intrapsychic focus of active imagination into a collaborative co-creation of knowledge. Jungian arts-based research utilises active imagination to facilitate the unconscious forging a connection with the ego, and therefore the individuation of the researcher is integral to this research methodology (Rowland and Weishaus, 2021). Likewise, my research process leads to what I term a *co-individuation* of Harriet and I as we make the unconscious conscious together.

Over a period of nine months, Harriet and I recollect a series of different emotional encounters with various adult learners and utilise making and working with images of our countertransference responses to investigate what might be going on underneath the surface. Our research relationship becomes a prototype for how we might map the notion of transformative reciprocity onto the educator/adult learner relationship and the findings reveal what mutual transformation or co-individuation looks and feels like on the inside. Thus, our research relationship becomes a lens through which to view the educator/learner encounter. Furthermore, it is important to note at the same time as I collaborate with Harriet within the research relationship, I live the obverse side of the relationship as a learner to my doctoral supervisor. This

presents a viewpoint of the learning encounter from my perspective as an adult student. This movement across roles facilitates viewing the learning relationship from three different perspectives: educator, researcher, and learner.

This project is a 'partial collaboration' involving me (as researcher and sole author of the thesis) and Harriet (as research participant) contributing data to the research. Harriet wanted the freedom to be transparent about her emotional experiences under the protective cloak of anonymity. Attention is paid not only to protecting her identity but also to our learners as involuntary participants (Chang, Ngunjiri and Hernandez, 2016) and therefore, gender, roles, and location of learning contexts are often changed (see Chapter Four).

The findings in Chapter Five are presented as a *Jungian arts-based duoethnography*, an approach I have devised to portray how Harriet and I make the unconscious conscious together through sharing stories of our emotional encounters with the adult learner and translating our stories into images – making our emotional dynamics visible in the image. Duoethnography (Norris, Sawyer, and Lund, 2012) stems from collaborative autoethnography (Chang, Ngunjiri, and Hernandez, 2016), a qualitative research method focussing on the study of self in the company of others. A duoethnography emphasises knowledge as emerging within a dialectic that maintains the tension between the different perspectives of Harriet and me.

Approach of the thesis

The overall approach of the thesis is to 'show' the process of change, allowing the reader of the duoethnography (Chapter Five) to experience how Harriet and I change over the duration of the project. The thesis also reveals my journey of transformative learning as the author of this thesis over the entire research process. This process culminates in Chapter Six in which I discuss my findings and formulate

my contributions to practice. In Chapter Seven, I look backwards to reflect on the journey taken and forward to future directions. My intention is to present this thesis in such a way that reading the text feels emergent and organic, emphasising the process as well as the final product. This approach aligns with Mary Belenky, Blythe Clinchy, Nancy Goldberger and Jill Tarule's (1986) feminist approach to education whereby the educator reveals the 'imperfect processes of their thinking' to the learner rather than just the 'polished products' (p. 215). Instead of the process of gestation and birth of ideas being hidden from view, you as the reader are witness to the 'deflation' (Belenky et al, *ibid*, p. 216) of my role as an all-knowing expert educator and potentially bear witness to the birth of myself as a vulnerable educator, versed in ways of utilising – rather than bracketing – my subjectivity.

Considerations

There are a few considerations informing this research. Firstly, context, specifically the impact of the COVID-19 pandemic. Secondly, choices with regards to Jungian terminology and concepts. Thirdly, the 'personal equation' shaping my subjectivity.

COVID-19 pandemic

Our intention had been to meet face-to-face to conduct our collaborative imaginative engagements (see Chapter Four) after separately completing the individual imaginative engagements. However, our plan to hold nine face-to-face inquiry sessions changed due to the COVID-19 pandemic which necessitated that six out of the nine sessions were conducted on Zoom. It feels ironic our relational investigation took place during the traumatic events of a pandemic, whereby the possibility of connecting face-to-face was forcibly removed. At one point, I was living in my home alone looking out through the window at an eerily empty quiet main road

feeling disembodied and disengaged from the world. Alfred Margulies describes the experience of the pandemic thus:

The ground gives way, and we are lost and falling. The ancients knew about the sudden overturning of the order of things: “Catastrophe” derives from the Greek, from “down” and “turn over.” We lose the world we took for granted, and the familiar turns strange.
(Margulies, 2020, p. 1127)

This world where the ‘familiar’ turns ‘strange’ serves as a backdrop to our inquiry process. However, our process of making and working with images of countertransference not only helped us to explore the unconscious dynamics of the different recollected encounters with learners but also helped us find ‘the ground’ when a world we took for granted was falling away. Harriet and I both noted the highly immersive method of collaborative imaginative engagement, which itself turns the familiar strange (see Chapter Six), enabled us to feel embodied and connected with each other. In fact, in Chapter Four, I discuss how the constraints of working on Zoom, assisted us in developing our methodology and how the framing of an image on the screen demanded by those same constraints, heightened the sensation of immersing deep inside the imaginal realm of the image.

A Jungian map of the unconscious.

The second consideration in this thesis is around the use of Jungian terminology. I have chosen to follow Nora Swan-Foster’s (2018, p. 63) suggestion that a way to understand Jung’s theory of the unconscious is to experientially, rather than conceptually, follow in Jung’s footsteps. James Hillman and Sonu Shamdasani (2013, p. 5) describe how Jung’s method of active imagination elaborated in the *Red Book* does not deploy an ‘elevated language’ but rather presents ‘a precise depiction of what transpires’ and maintains a ‘fidelity to the event’. I have resolved to maintain a ‘fidelity’ to our direct experience of making the unconscious conscious together by limiting the number of psychoanalytic and Jungian concepts I reference in this thesis.

The key Jungian concept I explore is ‘individuation’ (Chapter Two) and as Jung’s map of the unconscious is central to this thesis, it is worthwhile pointing out some of the ‘landmarks’ (Swan-Foster, 2018, p. 25) we meet when giving voice to the unconscious.

Jung’s metaphor of consciousness as an island emerging out of the sea of unconsciousness is a helpful starting point. Jung writes:

Consciousness, no matter how extensive it may be, must always remain the smaller circle within the greater circle of the unconscious, an island surrounded by the sea; and, like the sea itself, the unconscious yields an endless and self-replenishing abundance of living creatures, a wealth beyond fathoming. We may long have known the meaning, effects, and characteristics of unconscious contents without ever having fathomed their depths and potentialities, for they are capable of infinite variation and can never be depotentiated. The only way to get at them in practice is to try to gain a conscious attitude which allows for the unconscious to cooperate instead of being driven into opposition.

(Jung, 1946a, para. 366)

What is notable in Jung’s description of consciousness, is the importance of the conscious mind opting for a cooperative rather oppositional relationship with the unconscious. Jung indicates this relationship needs to be transformed (oppositional to cooperative) before the unconscious can offer up its unfathomable wealth to expand this small island of consciousness.

Jung’s (1935b) conception of the collective unconscious is where he parts ways with Freud’s view of the unconscious. Jung’s portrayal of the unconscious as this self-replenishing ocean of unfathomable wealth is different from Freud’s (1915) conception of the unconscious as containing infantile, repressed, and once-conscious wishes and impulses. Jung distinguishes between the personal and the collective unconscious when he writes:

A more or less superficial layer of the unconscious is undoubtedly personal. I call it the *personal unconscious*. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the *collective unconscious*.

(Jung, 1935b, para. 3, original emphasis)

The personal unconscious correlates to Freud’s concept of the unconscious, that Jung calls the ‘gathering place of forgotten and repressed contents’ (Jung, *ibid*, para.

2). The collective unconscious does not owe its existence to personal experience and unlike the personal unconscious, has never been conscious.

If we return to Jung's image of the conscious mind as the island emerging from the sea of the unconscious, we can imagine the collective unconscious as the seabed. Jolande Jacobi (1942) uses this metaphor to illustrate the different levels of the unconscious with the image of 'islands connected beneath the ocean of the unconscious with common land in the seabed' (Swan-Foster, 2018, p. 39). It is in the 'common land of the seabed' we meet the 'universal' images that Jung corresponds to *archetypes*.

Jung's development of his theory of archetypes and his later work establishes two clearly delineated ideas of the archetype: the *archetype as such* and the *archetypal image*. The *archetype as such* refers to the invisible, inherited, pre-existing structures that are empty and 'purely formal' (Jung, 1938, para. 155), whilst the *archetypal image* gives these invisible structures manifest form and content. It is the archetypal image we can perceive through images and symbols. The archetypes themselves can never be seen 'but are only partially known to us through an image or symbol that illustrates the presence of its universal pattern' (Swan-Foster, 2018, p. 164).

Whilst archetypes inhabit the collective unconscious, *complexes* are inhabitants of the personal unconscious (Jung, 1938, para. 88) and emerge from our early parental/familial relationships. Eric Shalit (2002, p. 25) describes complexes as like 'bubbles' rising from the archetypal seabed carrying messages from the 'gods' to the ego. Complexes serve an important teleological function by providing a link between the collective unconscious and the ego, enabling the 'transformation of the archetypal into the personal' (ibid). If a complex is integrated into consciousness the

ego can expand, however if the ego rejects the complex, it becomes split off and autonomous (ibid, p. 31).

We are in the grip of an autonomous complex when there is a strong emotional charge and these emotions ‘arrive unbidden and they happen *to the ego from the unconscious*’ (Swan-Foster, ibid, p. 134, original emphasis). When Harriet and I make images of our countertransference, my proposition is that we make these autonomous complexes visible. Shalit (2002, p. 35) describes the ‘feeling tone’ of a constellated complex as being akin to a ‘wound’, and making images of our ‘wounds’, I postulate, enables us to reach down to the ‘unconscious in the collective and the collective in the unconscious’ (Colman, 1995, xv). It is in the ‘common land of the seabed’ educators might find the learner, and in this ‘deeper layer’ we might learn how to create the conditions for a transformative reciprocity with the learner. In this way, when I look at the ‘relational turn’ from a Jungian perspective, this bidirectionality has the potential to become multidirectional and multilevel, including the archetypal depths, and the ‘whole person’ of the educator constituting the unconscious as well as consciousness.

Joe Henderson’s (1964) theory of the cultural unconscious is a major addition to Jungian theory. Henderson describes the cultural unconscious as:

An area of historical memory that lies between the collective unconscious and the manifest pattern of the culture. It may include both these modalities, conscious and unconscious, but it has some kind of identity arising from the archetypes of the collective unconscious, which assists in the formation of myth and ritual and also promotes the process of development in individuals.

(Henderson, 1990, p.103)

I envisage the cultural unconscious as metaphorically clothing the invisible formless archetypal structures, as they emerge from the collective unconscious, in dreams and in culturally recognisable forms such as the arts, myth, ritual, performance and ceremony. These culturally recognisable forms help create ‘a world-picture that is

shared, tacitly and overtly, by a group of people' (Dissanayake, 1988, p. 120). This 'world-picture' is a recognisable language binding a group of people together. In many respects, the cultural unconscious creates a shared bedrock of experience enabling a group to feel cohesive, connected, and embedded within a shared context. However, 'much of what tears us apart' can be the result of autonomous processes emerging as *cultural complexes* from this layer of the unconscious (Singer and Kimbles, 2004, p. 1).

Thomas Singer and Samuel Kimbles (*ibid*) explain that cultural complexes operate in the collective psychology of a group and within individual members of that group. As previously mentioned, intense affect is the hallmark of a constellated autonomous complex; equally a cultural complex can be recognised by 'intense collective emotion' in a group (*ibid*, p. 6). Singer and Kimbles (*ibid*, p. 7) argue most cultural complexes have to do with trauma, discrimination, and power relations that might arise in a group, for example, when tackling different positions surrounding race, class, religion, politics or gender.

My personal equation

The final consideration is what Jung (1948) refers to as a 'personal equation'. Karen Maroda (2022, p. 5) proposes the motivation to become 'therapists, how we build our theories, and how we practice, is significantly shaped by our own early experiences'. I suggest the childhood experiences of a transformative educator equally shape theoretical orientation and practice.

I share my personal story to illustrate Jung's point that:

No investigator, however unprejudiced and objective he is, can afford to disregard his own complexes, for they enjoy the same autonomy as those of other people. As a matter of fact, he *cannot* disregard them because they do not disregard *him*. Complexes are very much a part of the psychic constitution, which is the most absolutely prejudiced thing in every individual. His constitution will therefore inexorably decide *what* psychological view a given observer will have. Herein lies the unavoidable limitation of psychological observation: its validity is contingent upon the personal equation of the observer.

(Jung, 1948, para. 213, original emphasis)

My 'personal equation' acknowledges how early childhood experiences and complexes form part of my 'psychic constitution' that, in turn, shapes my practice as a transformative educator and directs the motivation for this research.

I am the youngest of three sisters, each born seven years apart. My mother was forty-five years old when she gave birth to me, and I was called the 'baby' by my family until I insisted on my real name when reaching adulthood. My middle sister was my 'little mother' and partner in imaginative play. My eldest sister lived a life beyond my understanding; whilst I was playing with toys she was working, having boyfriends, and wearing miniskirts. Being the 'baby' in the family, a child amongst adults, meant I witnessed events I rarely understood, absorbing the pervading atmosphere. I was surrounded by adult conversations and family conflict, and often retreated into my imaginal realm to disengage from the struggle of making sense of the adult world unfolding around me. My imagination was my friend, and I would spend hours drawing figures and talking to them – foreshadowing my interest in art psychotherapy and Jung's method of active imagination.

My two sisters and I were brought up to be well-behaved, middle-class girls, experts in smiling and pleasing others. However, we each had a transgressive aspect hidden behind the good daughter roles we played. For example, whilst I was called a 'sweet' child, I was well rehearsed in shoplifting sweets and make-up, and my middle sister began drinking secretly in her early teens. The split between the freedom of playing in my inner imaginal realm and the restrictions of adapting in the

outer realm is a key theme in my narrative. My desire to challenge my role as 'expert all-knowing' adult educator is in part fed by wanting to bring more of my imaginal inner self³ into the outer realm of my professional practice.

Growing up in the Sixties with greater freedom than children have now, I spent more time with my siblings and friends than I did with my parents, and I have many close female friendships from school days and university. John O'Donohue (1997) refers to the notion of *anam cara* or soul friend when discussing a Celtic understanding of friendships. An *anam cara* is a friend with whom you can 'reveal the hidden intimacies of your life. This friendship is an act of recognition and belonging' (ibid, p. 16). My soul friendships have given me the experience of what Jessica Benjamin (2018) describes as 'recognition' – of knowing and being known. It is my experience of having an *anam cara* that draws me towards establishing mutuality in the educator/learner relationship. Friendships as 'lateral' relationships (Mitchell, 2003) are patterned on my sister sibling interactions, shaping my interest in a collaborative framing of the learning encounter and a loosening of the role of educator as all-knowing expert.

My Spanish grandmother moved to Wales as a fourteen-year-old girl to work and likewise my English grandmother worked from the same age. My Spanish grandmother was illiterate, and my English grandmother yearned to stay in school

³ Clifford Mayes (2007, p. 93) points out that many Jungians capitalise the word 'Self' to indicate a higher transpersonal Self – 'a transpersonal, archetypal source, a greater Self'. This usage of upper case for 'Self' refers to the 'archetype of wholeness and meaning' (Rowland, 2002, p.33). However, Jung started using the 'self' in lower case after 1928 according to Mayes (2007, p. 93). Jung also referred to the 'self' in contrast to the ego. Jung defined the ego as constituting the centre of consciousness 'whereby the self is the subject of [the] total psyche, which includes the unconscious' (Jung, 1921a, para. 425). In this sense, the Jungian use of the term 'self' expresses the unity and totality of the psyche. In this thesis, for consistency I refer to the Jungian notion of 'self' in lower case. You will note that some scholars, referenced in this thesis, drawing upon psychoanalytic notions of the ego, conflate 'ego' with 'self'. If this is the case, then confusingly the 'self' means the conscious ego – the 'I' who knows as opposed to the 'not known' aspect of the Jungian usage of 'self'. When this is the case, I refer to the self as 'conscious ego self' or 'ego self'.

but neither of them had access to education due to their gender and class. As a woman born in a different period in history and with the privilege of my class and where I was born, I do not take access to education for granted. My passion for education is sparked by my ancestral roots of women denied education and the liberatory principles of Paulo Freire (1970), who envisions education as stimulating the 'creative power' of learners to become 'transformers' of social reality (p. 54). Freire (ibid, p. 61) has opened my eyes to the possibility of liberatory education whereby the educator is not simply transferring knowledge but rather co-creating knowledge with learners as a 'practice of freedom'.

My interest in transformation stems from a motivation to understand what hinders people from making the changes they seek. The deep wound in my family underpinning my vocation to be a transformative educator is cut from watching my middle sister slowly die from alcoholism over many decades. I witnessed my sister try exhaustive ways to overcome her addiction, and my interest in the unconscious is in part due to attempting to make sense of my sister's addiction. As a sister of an alcoholic, I dealt with lies and acts of deceit, resulting in questioning my sense of truth and the truth of my sister. When training as an arts psychotherapist, my interest in countertransference originated from a desire to make sense of the unknown, hidden, and invisible. In this thesis, I refer to countertransference as an affective and imaginal way of knowing. This way of making meaning through feelings and images can be traced to my struggle to make sense of adult interaction as a child and my battle to understand the chaotic, tragic, and disorganised mind of my sister.

To conclude, as I further develop my psychological understanding of the educator/learner relationship in this thesis by recounting difficult experiences of

engaging with the learner, these stories provide clues to my narrative and the underlying desire to make meaning of experience, especially the hidden, unknown elements. Partnering my sister in her long journey of addiction substantiates Freud's (1917) claim that the ego is not the 'master in its own house but must content itself with scanty information of what is going on unconsciously in its mind' (p. 285). I have learnt from the personal experience of witnessing addiction not to over-idealise the notion of transformation; my sister transformed beyond recognition but in a negative way, and the path towards fundamental personal change is not always achievable. In the same way, I am humbled by my grandmothers' lack of access to the liberatory freedom of education; I am humbled by the painful process involved when transforming – change is not easy.

With these considerations in mind, I invite you, the reader, to engage with this thesis by utilising rather than bracketing your subjectivity. I hope you become 'subjectively involved' with the text by paying attention to any feelings, physical sensations and images arising in you, and in doing so, utilising countertransference as an affective and imaginal way of knowing.

Chapter Two

Transformative Learning

Introduction

'Transformation', in the context of adult education, is increasingly part of the current narrative. However, transformative learning is still a relatively new field, and as Carolyn M. Clark (1993) notes, the transformation process, though extensively studied in psychology, only recently has become of interest in adult education. This chapter opens by engaging with the wider discipline of adult education before we move onto transformative learning theory commencing with the seminal scholarship of Mezirow and progressing to Jungian perspectives. I conclude this chapter by highlighting the gaps setting the frame for this research, specifically the educator/learner relationship and the educator's use of countertransference.

Adult Learning and education

Andragogy

Transformative learning theory sits within the wider discipline of adult education. Malcolm Knowles (1975; 1980) is a key influence with his theory of adult education – andragogy. Knowles presents andragogy as a uniquely adult and active process of self-directed inquiry that is voluntary, lifelong, and participatory. The presupposition is that adults universally need to grow, self-develop, and achieve their full potential (Knowles, 1980). Humanistic psychology influences Knowles's understanding of adult development, especially the work of Carl Rogers (1967) who spearheads the idea of human beings as orientated towards a tendency to grow, become self-actualised, autonomous, and mature. Humanistic psychology is the

paradigm of choice in transformative learning theory; however, Jungian psychology also shapes accepted notions which we explore later.

The educator, according to Knowles (1980, p. 34) is a ‘facilitator’ whose primary aim is to help adults foster their ability to learn and achieve maturity. The development of ‘adulthood’ (ibid, p. 41) marks a shift from dependency to autonomy, from subjectivity to objectivity, and impulsiveness to rationality. I problematise and de-construct this conceptualisation of development by highlighting some implicit assumptions and proposing different theoretical models challenging the idea of maturity as the pinnacle of adult development.

The elevation of logos in adult development

The work of Knowles follows the Western intellectual tradition that philosopher Susanne Langer (1942) argues promotes analytical, propositional, and formal thought. Any other thinking falling outside the domain of rational thinking is ‘merely classed as emotive, irrational, and animalian’ (Langer, ibid, pp. 292-293). Gisela Labouvie-Vief (1994) challenges this Western bias to argue we have the realm of logic, objectivity, and rational thought – she terms *logos* – and the realm of imagination, subjectivity, and emotions she refers to as *mythos*. This duality between *logos* or directed thinking and *mythos* or indirect thinking, forms two poles, arranged vertically (ibid)⁴. One realm is regarded as better and more trustworthy than the other, namely *logos*, whilst *mythos* is negated and devalued. As we see, revealed in the theory of andragogy, *logos* describes the ideal of mature adulthood resulting in an assumption that the opposite of maturity is immaturity and

⁴ Labouvie-Vief’s notion of *logos* and *mythos* parallels Jung’s (1952b) distinction between two kinds of thinking, directed (or realistic) and non-directed (or fantasy) thinking. *Logos* connects with directed thought which Jung argues is a way of thinking that is an ‘intensive train of thought that works itself out more or less in verbal form’ and ‘is directed outwards, to the outside world’ (Jung, ibid, para. 11). *Mythos* aligns with non-directed thinking, which flows spontaneously and is guided by unconscious motivations (ibid, para. 20).

childishness. By elevating rational and logical thought over spontaneity and imagination, the realm of *mythos* is infantilised (ibid, p. 8).

The emancipation of mythos

Mythos, Labouvie-Vief (ibid, p. 9) argues, needs to be 'emancipated' from the implicit connotation that this realm is an infantile state of dependency. She (ibid, p. 12) proposes these two realms are historically identified with gender: *logos* as masculine and *mythos* as feminine. Consequently, women's ways of knowing are regarded as inferior to the culturally defined attributes of *logos*. Finally, Labouvie-Vief (ibid, p. 206) proposes maturity is conceived as developing an objective outward orientation which negates the subjectivity and inner reality of a person. This argument is evidenced in Knowles' concept of adult maturity.

The marriage of mythos and logos

Labouvie-Vief draws upon Jung, proposing a different model of adult learning and development. Instead of the upward and hierarchical ascension away from dependency towards autonomy and the mature realm of *logos*, adult development becomes a lateral process connecting *mythos* with *logos*. She (ibid, p. 254) aligns with the language of Jung and myth to describe this process as a 'sacred marriage' between opposites. This restates the goal of adult maturity as achieving balance and wholeness⁵, uniting rationality with imagination, and subjectivity with objectivity.

⁵ Absent from Labouvie-Vief's premise is a more post-Jungian argument for pluralism over unity as the goal of adult development. Samuels explains that 'pluralism is an attitude to conflict that tries to reconcile differences without imposing a false resolution on them or losing sight of the unique value of each position. As an ideology, pluralism seeks to hold unity and diversity in balance' (1989, p.1). Samuels calls this pluralistic viewpoint the One and the Many. Meeting our 'inner diversity' (Samuels, 2014, p. 650) means creating a space between *mythos* and *logos* for exploring and negotiating differences without collapsing into a fusion between the two.

Asymmetric power relations

Other theorists equally question some accepted notions of adult learning and development. Stephen Brookfield (2001) contests Knowles' humanistic psychology, specifically the assumption embedded in the ideal of the self-directed adult learner as one of empowerment, personal responsibility, freedom of choice, and democracy. According to Brookfield (1995; 2001), the democratic notion of the educator/learner relationship denies asymmetrical power relations. Adult learning appears superficially democratic and empowering; however, the educator is often exercising 'position' or 'disciplinary' power in an insidious and invisible way (Brookfield, 1995)⁶. In this way, adult learners might focus primarily upon pleasing the educator, which in a group could manifest as 'performance theatre' (ibid, 2001, p. 21) involving students potentially inventing and sharing elaborate insights, and then carefully looking for cues of approval, like smiling and nodding from the educator. The scene of adults sitting in a circle in open, informal, and democratic discussion, the legacy of Knowles and the hallmark of adult learning, seen through the eyes of Brookfield, is a hotbed of competition, careful surveillance and construction of narratives directed at the educator for approval or to show resistance.

I propose assuming the adult educator/learner relationship is power-free creates a form of wilful blindness (Hefferman, 2011) or contrived ignorance on behalf of the educator, setting the scene for invisibility and lack of acknowledgement of the countertransference/transference ⁷dynamics between learner and educator. Whilst

⁶ Position power is based on formal authority and is often associated with more didactic principles of the expert educator imparting knowledge to students. Disciplinary power is exercised by people 'on themselves and others' and involves educators engaging in 'surveillance' or getting into the heads of students, and the self-surveillance of students as they self-censure their words and behaviour (Brookfield, 2001, p.1).

⁷ The accepted form is the 'transference/countertransference' dynamic, however I deliberately reverse this and place countertransference before transference. See Chapter Three for my rationale.

the adult educator assumes the relationship with learners is open, transparent, and equal, the experience of the learner might be different. If a student looks at me and smiles, I may assume this glance signals an open receptive attitude, when the student might be seeking my attention and approval. Whilst the developing premise of this thesis engages with mutuality and reciprocity within the educator/learner relationship, this argument equally acknowledges this relationship is asymmetrical.

This exploration of the wider discipline of adult education sets the frame for viewing transformative learning theory.

Origins of transformation theory

Mezirow and Perspective Transformation

A cardinal dimension of adult development and learning most uniquely adult pertains to becoming aware that one is caught in one's own history and reliving it. This leads to a process called Perspective Transformation.

(Mezirow, 1978, p.100)

Mezirow's (1975) seminal theory of perspective transformation, based on an initial study of adult women returning to college, is the starting place for engaging with transformative learning theory. Mezirow sees perspective transformation as 'cardinal' for adult development, describing it as how we:

Become critically aware of the cultural and psychological assumptions that have influenced the way we see ourselves and our relationships and the way we pattern our lives.

(Mezirow, 1978, p. 101)

These cultural and psychological assumptions – originally termed 'meaning perspectives' – form the basis of our own 'personal paradigm' for understanding ourselves, our relationships and the roles we play.

The scene is set for personal transformation when facing either 'disorienting dilemmas' (Mezirow, 1975; 1978) or a life crisis we are unable to resolve. This experience triggers significant critical analysis of assumptions to generate a new perspective with a different interpretation of reality. This transformation of meaning perspectives leads to a decision to act, catalysing a change of behaviour.

'Meaning perspectives' is later renamed as 'frames of reference' and incorporates 'habits of mind' (Cranton, 2016, p. 29). Habits of mind are aspects of our history we relive and express as our points of view, remaining unquestioned until we encounter and take on another's perspective.

Mezirow develops his theory when studying 83 women returning to college in 12 different re-entry programs in America⁸. This study is the foundation of his theory of perspective transformation occurring across 10 phases.

1. A disorienting dilemma
2. Self-examination of feelings of fear, anger, guilt, or shame
3. A critical assessment of assumptions
4. Recognition that one's discontent and process of transformation are shared
5. Exploration of options for new roles, relationships, and actions
6. Planning a course of action
7. Acquiring the knowledge and skills for implementing one's plans
8. Provisional trying of new roles
9. Building competence and self-confidence in new roles and relationships
10. A reintegration into one's life on the basis of conditions dictated by one's new perspective.

(Mezirow, 2012, pp. 86-87)

From his theory, Mezirow develops a theory of transformative learning he describes as:

The process by which we transform our taken-for-granted frames of reference (meaning perspectives, habits of mind, mind-sets) to make them more inclusive, discriminating, open, emotionally capable of change, and reflective.

(Mezirow, *ibid*, p. 76)

⁸ The 1970's saw the rise of the Women's Liberation movement in the United States which resulted in women's re-entry programs burgeoning across the country.

Mezirow refines his theory throughout his life but holds steadfast to a one-sided adherence to perspective transformation as a rational process emerging from rational discourse. Over ensuing decades his emphasis on rationality, cognition, and individuality faces much criticism (Collard and Law, 1989; Taylor, 1997; Merriam 2004).

Mezirow acknowledges in his later revisions the role of emotions in the process of transformative learning, and admits it underrepresents the imagination, and intuition, however, rationality remains as his key concept in his theoretical hierarchy (Dirkx, Mezirow and Cranton, 2006). Other dimensions, like the emotional experience of the learner, are placed in service of rational ways of learning (Hoggan, Malkki and Finnegan, 2017, p. 55). However, other scholars enter the field to challenge the primacy of rationality, offering different perspectives and widening our understanding of transformative learning.

Development of transformation learning theory

John Dirkx's (1998b) four-lens approach illustrates how different directions in transformation learning theory have evolved, showing the differences emerging between theoretical perspectives.

The first lens is *transformation as consciousness raising* (Freire, 1970). Mezirow is influenced by Paulo Freire and his emancipatory concept of 'Conscientization' - becoming critically aware of internalised and externalised oppression to transform social reality. Freire's concept centres on raising social consciousness through praxis – a process of authentic dialogue, critical reflection and acting in the world to bring about a change in social reality⁹. The second lens is

⁹ Whilst Mezirow's theory sits within an individualistic paradigm that endorses personal autonomy and responsibility, what is often overlooked is the cultural and historical context within which his research is situated. His seminal work is influenced by the rise of movements within North America and as a result he positions perspective transformation as a prerequisite for effective social action (Mezirow,

transformation as perspective transformation (Mezirow, 1975; 1978; 2000)

concentrating on rational thought, critical reflection, revising assumptions and taking action. The third lens is *transformation as development*. Like Mezirow, Laurent Daloz (1986; 2000) sees learning as a process of making and constructing meaning. Transformative learning, from a developmental perspective, involves letting go of old ways of making meaning to be replaced by newly constructed ways enabling the adult's progress from one transition to another along the adult life cycle. The fourth lens incorporates a Jungian perspective – *transformation as individuation*. Whilst the first three lenses emphasise the more conscious aspects of learning, Robert Boyd's (Boyd, 1985; Boyd and Myers 1988; Boyd, 1989; Boyd, 1991) theory acknowledges the role of the unconscious.

The first three lenses are more aligned with the realm of *logos*, especially *transformation as perspective transformation* with its emphasis on rationality. Boyd's theory brings in the affective, imaginal, and unconscious dimensions of *mythos*. Boyd's theory draws upon analytical psychology and frames transformative learning as a process of making the unconscious conscious through the conscious mind establishing a dialogue with the unconscious. Dirkx (2000; 2001a; 2012) extends Boyd's theory by emphasising a mythopoetic pedagogy that includes the role of fantasy and active imagination in fostering individuation.

Mezirow's work on perspective transformation is referred to as the 'first wave' (Merriam and Bierema, 2014) of transformative learning theory. The fourth lens of scholarship emphasising the affective, imaginal, and unconscious dimensions of transformative learning is referred to as the 'second wave' (Leonard and Willis, 2008;

1978, p.103). As Cranton (2016, p. 44) points out, a goal of transformative learning overlooked is Mezirow's desire to help people learn how to transform oppressive structures. Cranton (ibid), also points out that transformative learning theory overall has shifted the focus away from social action and issues, towards a greater emphasis on individual learning.

Merriam and Bierema, 2014). My contribution to the field joins this second wave of theory and aims to extend Jungian perspectives through examining the role of the educator/learner relationship in the process of transformation and the educator's utilisation of countertransference. In the next section I explore Jungian perspectives of transformation before highlighting the gaps in the field I aim to address.

Transformative learning as individuation

The second wave of transformative learning theory draws upon Jung's theory of individuation promoting transformative learning as a process of making the unconscious, conscious. As this concept is so fundamental to our discussion of Jungian perspectives of transformative learning, it is worthwhile delving into how the concept is defined and developed in preparation for exploring the work of key scholars who contribute to this branch of adult education theory.

Individuation as differentiation

Freud focuses on investigating early childhood experiences on the premise that adult neuroses¹⁰ originate in the first five years of life compared to Jung, who directs his attention towards adult development (Storr, 1998, p. 20). Whilst Freudian analysis is 'primarily oriented towards the patient's past', Jungian analysis is focussed on the future and the development of the adult personality (ibid, p. 21).

Mario Jacoby (1990, p. 2) notes Jung is one of the first depth psychologists to elucidate the drive for self-realisation, a process Jung terms individuation. The following definitions of individuation highlight the emerging uniqueness and differentiation of the individual as being distinct from the collective.

¹⁰ Freud focuses on the psychopathology of neurosis that he believes results from unconscious conflicts, for example, a conflict between instinctual drives and the external world or between different parts of the mind (Dryden and Reeves, 2014, p. 24).

Jung writes:

The process by which individual beings are being formed and differentiated; in particular, it is the development of the psychological *individual* as being distinct from the general, collective psychology.

(Jung, 1921b, para. 757, original emphasis)

Individuation means becoming an 'in-dividual', 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-realisation".

(Jung, 1928, para. 266)

In these definitions, Jung concentrates on a progressive, future-oriented trajectory to selfhood, arguably occurring in the second half of life.

Individuation across the whole life span

Michael Fordham (1958) challenges and extends Jung's concept of individuation to 'cover the whole life span of the individual' (p.115). For Fordham (1995, p. 59) individuation starts in infancy rather than being an 'achievement of later life'. He postulates the infant is born fully formed as a separate individual who undergoes a process of deintegration as the initial wholeness is broken down. Deintegration is followed by a process of reintegration as the infant plays an active role in bonding with the mother (ibid, p. 70). Arthur Colman comments that:

This process of deintegration/reintegration is, for Fordham, equivalent to the individuation process itself, one that begins in utero and continues throughout child and adult life.

(Colman, 1995, p. 26)

If we shift our attention to a psychoanalytic framework, we see similarities in Margaret Mahler's (Mahler, 1972a, 1972b; Mahler, Pine and Bergmann, 1975) separation-individuation theory. Whilst Fordham argues individuation begins in utero in a state of initial wholeness that is deintegrated, Mahler et al formulate the view of early infancy as a 'gradual separation and individuation from an initial symbiotic unity with the mother' (Benjamin, 1988, p. 17). Mahler's presentation is a linear process of development, whilst Fordham's individuation process is more of an oscillation between deintegration and reintegration throughout the lifespan.

Mahler's work offers a view of infant development mirroring Jung's idea of individuation as becoming a distinct, formed and differentiated personality. For Jung, self-realisation entails the development of the personality distinct from the collective, whilst for Mahler, it is the development of the infant personality distinct from the mother. What is helpful, in acknowledging the work of Fordham and Mahler, is the recognition that this process of individuation begins in infancy.

Individuation as wholeness

This original definition of individuation, emphasising the development of the individual as a differentiated being, is superseded by an emphasis on individuation as a process of integrating the unconscious and conscious within the adult psyche. The road to self-realisation involves bringing contents from the unconscious into consciousness, resulting in an expansion of the personality (Jung, 1928, para. 218). The tension between opposites is the core dynamic of the individuation process, and Jung proposes an expansion of consciousness only occurs if there is neither a 'chronic alternation' between the opposites nor a 'one-sided repression of one by the other' (Saban, 2019, p. 20).

Jung and Mezirow equally highlight our human tendency to distort self-perceptions. However, Mezirow's theory of perspective transformation argues that our way of challenging these distorted self-perceptions is through a conscious and rational process of critical reflection. Jung, alternatively, proposes these distorted self-perceptions result from the one-sidedness of our ego consciousness that can only be transformed by the conscious mind adopting an open and accepting attitude towards the unconscious. In sum, Jung's intrapsychic model of individuation involves an inner dialogue between ego consciousness and the unconscious

resulting in a transformation of distorted self-perceptions or one-sidedness, to achieve the goal of maturation – wholeness.

Individuation as linear development

Samuels (1989) challenges developmental psychology's bias towards 'diachrony', describing it as 'causal, historical, biographical, temporal, chronological, sequential, successive, [where] explanation is by *origin*' (p. 18. original emphasis). Jung's concept of wholeness, based on a superficial reading, proffers a reconceptualization of adult development that shifts away from a linear diachronous developmental pathway from dependency to autonomy, towards a more horizontal process of wholeness which results from the integration of opposites and the balancing of *mythos* with *logos*. However, on closer reading of Jung's theory of individuation, and in the work of Eric Neumann (1905-1960), we see embedded metaphors presenting human development as a 'path' and a 'journey' with the underlying assumption that individuation is a progression forwards, both cumulative and continuous.

Jung's path is like a spiral and a circumambulation towards the centre¹¹, a path that Jung describes as:

Chaotic and interminable [...] and only gradually do the signs increase that it is leading anywhere. The way is not straight but appears to go round in circles [...] spirals [...] as a matter of fact the whole process revolves about a central point or some arrangement round a centre.

(Jung, 1944, para. 34)

Neumann's (1954) path is linear compared to Jung's spiralling path. Neumann's work on the origins of consciousness and his work on feminine psychological development is referred to by Jung as the 'second generation' of his theory. Jung (cited in Neumann, 1954, p. 1) purports Neumann 'starts at the very place where,

¹¹ The term 'circumambulation' has Latin roots: *circum*, which means 'around', and *ambulation*, which means to 'walk' (Swan-Foster, 2018, p. 28).

had I been granted a second life, I would start myself'. Neumann (ibid, p. 359) continues to develop where Jung leaves off by postulating 'the integration of the personality is equivalent to the integration of the world'. As we look at Neumann's work, we see how he perpetuates gender equated pathways of development that Labouvie-Vief contests. He (ibid, p. 402) argues the history of human consciousness is a developmental pathway 'away from the motherworld forward to the fatherworld' of patriarchy. Neumann's elaboration of the stages of consciousness is presented as a cultural progression from the *uroboric* (merged and undifferentiated) to the matriarchal archetype of the Great Mother culminating in patriarchal consciousness (Douglas, 2000, p. 118).

Feminist critiques of Jung and Neumann

Claire Douglas's (2000) feminist critique of Jung and Neumann highlights how the history of consciousness is presented as a progression away from matriarchy to the 'fatherworld' of patriarchy. Neumann's history of consciousness parallels Mahler's (1975) theory of infant development, inferring our human development begins with separation from dependency from the mother. Matriarchy, the feminine, woman and the mother are all placed in the same basket of dependency which we need to grow out of and away from.

The monadic nature of Jung's intrapsychic version of individuation separates the individual from the relational context and, I argue, denigrates the premise that as social beings, we are dependent on others for our survival. Benjamin (1988, p. 7) challenges the dualism and gender polarity inherent in Western psychological theories of human development equating dependency with the feminine, or in Neumann's and Jung's terminology, the archetype of the Great Mother. By equating the feminine and dependency with an archetype, there is a dangerous assumption of

a universal and ubiquitous feature inherent in all cultures¹². Carla Bradshaw (1990) challenges the validation of self-reliance over dependency as a Western construct and an inherent feature of individualism. Benjamin, along with other intersubjectivity theorists (Atwood and Stolorow, 1984; Benjamin, 1990, 1995, 2007; Aron, 1996; Orange, Atwood and Stolorow, 1997; Orange, 2010a, 2010b), break through this fixation on the polarity of dependency and autonomy haunting our individualistic age. Instead of 'growing out of relationships' into autonomy, we grow in relationship with another person (Benjamin, 1988, p. 17). This is a crucial point for the developing argument of this thesis as it highlights the role relationships play in the process of transformation, specifically the educator/learner relationship. This thesis, by aligning with intersubjective conceptualisations, directly challenges the validation of self-reliance and independence as the pinnacle of adult development. Rather through an intersubjective lens, we can reframe the dynamics between educator and adult learner as one of mutually growing in relationship with one another.

Individuation as relational

Jung presents individuation as a personal journey and intrapsychic process and the idea that individuation might be a relational encounter is not explicit or fully developed in his theory. Jung alludes to a connection between the inner world of the psyche and the outer world of society stating: 'the unconscious is, as the collective psyche, the psychological representative of society' (Jung, 1916, para. 1102). Mark

¹² Bradshaw's (1990) feminist critique of the West's denigration of dependency offers an alternative view of dependency from the perspective of Japanese culture. The concept of *Amae*, central to Japanese psychology, expands 'the repertoire for expressions of dependency' and offers a different perspective for a more relational understanding of human development (ibid, p.70). *Amae* has no direct translation in the English language and alludes to the indulgence and all-embracing love of parents towards their child. The Japanese positive reframing of dependency through the notion of '*amae*' reminds us of what appears to be universal can be contextually and culturally contingent. *Amae* psychology encourages social connection that aligns with feminists' (Gilligan, 1982; Belenky et al, 1986) efforts in recognising interdependency and validating vulnerability.

Saban, emphasising Jung's understanding of the relationship between the individual and the collective, envisions:

[T]he possibility that the process of individuation might necessarily consist in a process of confrontation and dialogue not only with the *inner* unknown other (collective unconscious as interiority) but with the *outer* unknown other (collective in the form of outer person or group).
(Saban, 2019, p. 174, original emphasis)

Saban (ibid) refutes the notion that psychological transformation results solely from a dialogue between ego consciousness and the unconscious. Rather, he (ibid) contends that Jung's psychology is essentially relational, framing individuation as an 'interminable engagement with the other' (p. 235). Saban's proposition delineates two relational models embedded in Jung's theories of personal transformation: the intrapsychic one-person model and the intersubjective two-person model.

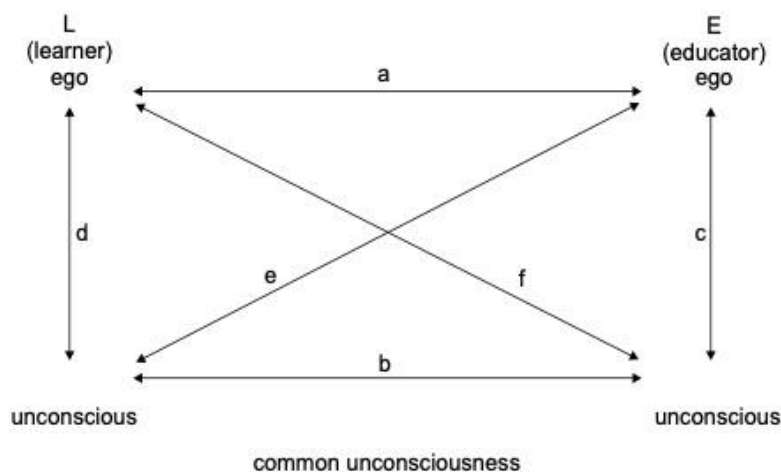
Intersubjectivity theory emphasises the bidirectionality of the analytic relationship and brings to the forefront the analyst's participation in the relationship, which Steven Kuchuck (2021) describes as the 'interpenetration and [...] reciprocal impact of two subjectivities' (p. 64). Jung (1929, para. 163) underlines the transformative potential of reciprocity and mutuality within the analytic relationship (the intersubjective two-person model) when he writes it is like 'mixing two different chemical substances' (see Chapter One) whereby both are transformed. Therefore, analysts cannot influence the transformation process of the analysand if they are shielding themselves behind a smokescreen of professional authority. Like mixing two substances, the analyst's openness to influence generates the conditions for a mutual transformation. It is the educator's openness to influence I am keen to explore in this research investigation, as a precondition for mutual transformation.

A transformative learning relationship

I concur with Saban's (2019, pp. 183-184) point that the 'issue of countertransference' is important to a relational understanding of individuation as 'it

points to the fact that the psychological transformation emerges not solely from the inner work of the patient [...] but rather from the relational dynamics that develop between analyst and analysand'. Saban adapts Jung's (1946a, para. 422) alchemical explication of the transference relationship¹³ to offer a framework for a mutual interplay between the intrapsychic (one-person model) and the intersubjective (two-person model) of individuation. This diagram (based on Saban's revision of Jung's model) below will help us engage with how we might map the relational connections within the analyst/analysand relationship onto the relationship between educator/learner. I have termed this relationship between educator/learner a *transformative learning relationship*. This model helps conceptualise a relational framing of individuation as a mutual transformation between educator and learner encompassing intrapsychic and interpersonal dimensions.

Figure.1



A Transformative learning relationship

¹³ Jung describes the transference relationship through the symbolism of the *Rosarium Philosophorum*, a series of medieval woodcuts depicting a king and queen engaged in an erotic relationship. Jung interprets these drawings as a 'visual amplification of transference and the unfolding of an unconscious relationship between the patient and the analyst' (Weiner, 2009, p. 81).

Arrow D points to the intrapsychic individuation process of the learner involving dialogue between the ego and the unconscious. (C) points to the intrapsychic individuation process of the educator. (A) is the manifest conscious engagement between educator and learner. (E and F) indicates projective processes¹⁴ whereby the other (educator to learner, and learner to educator) acts as a 'stand-in' for unconscious contents until 'such time as the individuant can take it back' (ibid, p. 181). (B) locates the relationship of 'mutual unconsciousness': the two-person dialectical model of direct unconscious to unconscious communication that is 'relational, mutual, and intersubjective' (ibid, p. 182).

Individuation in groups

Whilst my focus centres upon the role educator/learner relationships play in transformation, I contextualise this relationship within adult learning groups. We can detect from Jung's writings an ambivalence towards the group, the mass, and society. Jung describes a group as a mass, generating instinctive, involuntary, irrational bursts of unconscious affect (1939, para. 496) crushing insight and reflection (Jung, 1957a, para. 489). There is a heightened concern in Jung's writing that large groups of people, or the mass, renders the individuality of a person obsolete – 'the bigger the crowd the more negligible the individual becomes' (ibid, para. 503)

Neumann (1954) makes a useful distinction between the group and the mass which Jung does not so clearly distinguish. Neumann (ibid, p. 421) describes a group as a 'living unit in which all members are connected and emotionally bound to one another' and these emotional ties generate unconscious processes like projection and transference. For example, a learning group becomes, according to

¹⁴ See Chapter Three for a discussion on projective processes.

Neumann, a reflection of the original family group whilst a mass of people, on the other hand, are not connected emotionally. This helpful distinction reminds us how, at the heart of learning groups, is relationship and emotionality.

Arnold Mindell (1992; 1995; 2002), in contrast to Jung, extends a Jungian hermeneutic to include large group processes challenging Neumann's distinction between the group and the mass. Neumann separates the small group as a reflection of a family group from the large group, which by implication becomes the mass. Mindell (1992, p. 21) proposes it is the chaos and conflict of large group processes which enable us to come to self-hood. Mindell's (2002) work grounds the process of individuation within the real world and various group contexts we find ourselves navigating, including organisational and institutional life, family, and other social groupings¹⁵. Mindell's large group processes allow for a multiplicity of projections beyond the analytical two-person frame, giving expression to the many diverse voices of the psyche and of a group. He (1992, p. 14) reverses Jung's warning of how we lose our individuality in groups, with the premise that groups are the 'hunting ground' for finding the diverse aspects of ourselves.

Having explored the concept of individuation within Jungian theory, we move onto Jungian perspectives of transformative learning theory beginning with Boyd's

¹⁵ Mindell (1999) directly challenges Jung's antipathy to groups when he writes in a letter to Jung on his 125th birthday:

I can't really blame you for thinking that groups were dangerous and less conscious than individuals. Being a European of your times, you had a natural tendency to look down on group life as being "primitive". But then, such thinking leads to racism as I said before, not to speak of sexism, homophobia, and other "isms" as well. I know you were not prejudiced in your heart. But you see, if you avoid groups, the group, and those who feel marginalized never get a chance to awaken you. By avoiding groups, you avoid parts of yourself that you have unconsciously marginalized, and you also avoid real people who can help you, not just with yourself but with your relationship to the world.

seminal work application to the study of small groups. At this juncture, we consider if a Jungian relational proposition translates to adult learning groups. We reach the central question of this thesis – can the educator and adult learner be in a transformative learning relationship whereby both are transformed? The transformative potential of reciprocity and mutuality only becomes possible if the educator accepts that their individuation process is inextricably entangled with the learner. Therefore, the educator is called to step away from the ‘smokescreen’ of authority and develop a ‘openness to influence’. Ultimately, do educators engaging in Jungian pedagogies acknowledge their subjective involvement with the learner – namely their countertransference? We hold these questions and considerations in mind when reviewing educators engaging in Jungian pedagogies.

Boyd and personal transformation in small groups

This section opens by presenting Boyd’s work and his application of analytical psychology to the study of small groups – a major contribution to transformative learning theory. I conduct an extensive review of Boyd’s work because he significantly influences contemporary thinking of Jungian perspectives in transformative learning theory. My research presents a counterpoint to his approach to personal transformation.

A decade after Mezirow’s seminal proposition of perspective transformation to adult education theory, Boyd and J. Gordon Myers (1988) proffer a new counterpoint to Mezirow’s insistence that transformative learning is a conscious, rational process.

Boyd and Myers, turning to analytical psychology, explain:

Education must adopt the end in view helping individuals work toward acknowledging and understanding the dynamics between their inner and outer world. For the learner this means the expansion of consciousness [...] This view of education we have called Transformative Education.

(Boyd and Myers, 1988, p. 261)

Drawing upon Jung's concept of individuation, they introduce a teleological understanding of the unconscious to frame transformative learning, as a process that is lifelong and the end goal of which may never be fully realised.

Hoggan (2023, p. 449) claims analytical psychology is the most 'common theoretical approach' to transformative learning after Mezirow's (1978) original conceptualisation. Hoggan notes that Boyd and Meyers (1988) and Boyd's (1991) seminal work drawing upon analytical psychology, that is carried forward by Dirk's extensive contribution of the last thirty years, has lacked any critical theoretical engagement and scrutiny. He writes that 'few scholars have critiqued this approach' (ibid) and certainly Boyd's (1991) original research examining personal transformation in small groups has not been opened for extensive examination. By critically engaging with this primary source, I intend to address this 'omission in the literature' (Hoggan, ibid) and to initiate a critical engagement with Jungian perspectives of transformative learning. For this reason, I delve in depth into the work of Boyd before moving onto engaging with the work of Dirx.

Boyd's contribution to transformative learning theory

Boyd's examination of how individuation is fostered within small group settings is a seminal contribution to transformative learning theory expanding the notion of transformation as an atomised, intrapsychic experience to contextualising this individual learner experience within the relational dynamics of small, adult learning groups. Boyd's work deserves consideration, as the application of Jungian concepts to group work theory, in a wider sense, is underdeveloped. For example, Colman (1995) identifies a historical absence of group work theory and practice

within analytical psychology, and a lack of acknowledgment of archetypal influences in contemporary methods of working with groups¹⁶.

Boyd examines how interpersonal relationships contribute to intrapsychic psychological processes of fundamental change. As noted earlier, Jung is sceptical of groups, and Boyd (1991, p. 43) challenges this scepticism in his study of how small groups may foster individuation. Boyd (ibid) presents his work as delivering an invaluable empirical understanding of how individuation is furthered in learning groups by connecting to the universal archetypal elements situated within the collective unconscious. On reading Boyd's research methodology (see Chapter Four), I am aware his findings emerge from a university laboratory and consequently is in danger of remaining separate from the 'reality of living' (Colman, 1995, p. 47). However, within these confines, Boyd offers a window into group life as it grapples with archetypal influences. I now explore Boyd's examination of archetypal influences in a group and how these symbolic representations might further transformation.

Archetypal influences in groups

The phenomena capturing Boyd's (1991) attention occurs when a group acts as a 'collective entity [...] caught in the grip of something that it cannot consciously control, as if completely possessed' (p. 51). This collective entity finds itself in a state of high affect and, most importantly, starts to make use of symbolic language to explain inexplicable emotional tensions. Boyd (1991, p. 2) suggests what is being

¹⁶ This contrasts with the application of psychoanalytic theory to groups. For example, in the United Kingdom, there is a rich tradition of group work, influenced by Freud and psychoanalysis, to include Foulkes and Anthony (1957) and The Institute of Group Analysis, and Bion (1961) and The Tavistock Institute. In turn, there has been a greater cross fertilisation between psychoanalysis and education that, according to Clifford Mayes (2007, p. 28), potentially stems from several 'Freudians' being educators prior to stepping into the field of psychoanalysis (Pfister, 1922; Aichhorn, 1925; A. Freud, 1930; Issacs, 1932; Klein, 1932).

observed are 'archetypal elements at play' in the interactions between learners. An example, in my experience (Austin, 2018) of running a group, illustrates this point. The group is in its formative stage and interactions in the group on the surface are pleasant and friendly, but the atmosphere is stiflingly heavy. One student describes 'the group' (as a collective entity) as a 'warm blanket' (use of symbolisation), and that she wants to 'whip off the blanket' as she is feeling smothered (strong emotionality) by the group.

Archetypal elements and personal dilemma

Boyd (1989, p. 465) proposes how the 'hard work of personal discernment' is central to the transformation process. This involves becoming aware of how archetypal elements come to play in a personal dilemma. A dilemma is like a blind alley when faced with two opposing and conflicting choices. Boyd (1991, p. 180) suggests this psychic dilemma relates to past experiences and emerges from the personal unconscious. In my example (Austin, 2018), the group symbol of 'warm blanket' might elicit personal, historical, and familial connections amongst individual learners, connecting the personal dilemma with the group dynamic. He indicates a learner may alight on for example the 'symbol of mother' being discussed in the group and relate it to her personal experiences with her own mother. The symbolisation emerging in the group can identify the psychic dilemma for the individual member as well as providing the group environment for individuals to work on and resolve their dilemmas (Boyd, *ibid*, p. 180).

Individuation and archetypal themes of development

Boyd's utilisation of analytical psychology depends heavily on Neumann's (1954) theory of the development of consciousness to support his explication of how a personal dilemma is resolved through engaging with archetypal elements within a

group setting. Neumann (ibid, p. xxi) proposes archetypal elements or themes emerge as archetypal stages and 'arrange themselves in an orderly sequence' to form a distinct pattern of development. Boyd's 12 categories of archetypal themes of personal transformation iterate Neumann's 8 archetypal stages.

The 12 archetypal themes highlighted by Boyd are:

1. Uroborus
2. Awareness of the Great Mother
3. Separation of the World Parents
4. Separation of the Good Mother and the Bad Mother
5. Struggle with the Great Mother
6. Fixation with the Bad Mother
7. Resolution of the Great Mother
8. Separation of the Good Father and the Great Father
9. Struggle with the Great Father
10. Fixation with the Bad Father
11. Resolution of the Great Father
12. Journey of the Hero

(Boyd, 1991, p. 49)

These archetypal themes conjure the drama in the life of a small group beginning with the Uroborus stage of the group's state of non-differentiation characterised by helplessness. The next stage of development involves the awareness, struggle, and resolution of concerns around nurturing, dependency, and relatedness during the phases of the Great Mother. Issues of independence, authority and power emerge during the phases of the Great Father, leading to the 'emergence of the individual' and 'integration of feminine and masculine dimensions' of the Great Mother and

Great Father in the final phase of the Hero (Boyd, *ibid*). If we return to my group vignette, and apply the model of archetypal themes, Boyd might classify the group in the stage of the Great Mother, as it grapples with the dilemma of dependency and the desire for autonomy – to ‘whip off’ the protective blanket of the group.

I suggest this singular and gendered use of language – Mother, Father, Hero – runs the risk of locking our perspective into an atomised and individualistic view of transformation. However, what is helpful in Boyd’s conceptualisation is how we might confront and resolve personal dilemmas within the context of a group. In sum, Boyd frames the expansion of consciousness as occurring when there is a conscious and meaningful connection made between archetypal content and our personal history. Justin Hecht (2011, p. 163) describes these meaningful connections as gaining an ‘archetypal perspective’ where we connect our individual struggles with a ‘universal story’ that is ‘greater than the concerns of the individual ego’.

Critique of Boyd’s archetypal themes of development

Whilst I understand how the metaphor of ‘warm blanket’ might relate to an archetypal narrative of the group, I wonder if Boyd’s analytical lens acts as a self-fulfilling prophecy. After all, theory is a frame of reference, and viewing the same metaphor through a different theoretical lens can offer different interpretations. If I view this vignette from a psychoanalytical perspective, I might argue this group as a ‘warm blanket’ refers to a dependency dynamic (Bion, 1961) in the group. I might interpret the group as looking to me, as the group leader, to provide nurturance and be the ‘warm blanket’. Through a psychoanalytic lens, I might see this dependency dynamic as related, transferentially, to early childhood experiences coming alive. However, through an archetypal lens, I might see behaviour connecting to the archetype of the Great Mother: the former emerging from the personal unconscious

and the latter emerging from the collective unconscious. Furthermore, through an archetypal lens, I might see the 'warm blanket' in multiple symbolic ways, not just through the archetype of the Great Mother. How can I tell the difference if I am only making use of my objective observations, and bracketing my own subjective processes? I align with William Bion's (ibid, pp. 148-149) argument that one cannot interpret group dynamics based on 'observed facts' alone; we must rely on our countertransference responses. Bion makes use of his subjective processes to draw conclusions and formulate his interpretations, whilst Boyd bases deductions solely on his observations. Furthermore, Boyd utilises his observations to classify and categorise group behaviour that transforms his learners from subjects into objects of observation.

I find this objectifying stance framed within a Gender-based developmental framework problematic. Boyd presents a familiar story of adult development progressing from dependency to emerging autonomy. The archetypal themes are a typical example of gender phased themed development progressing away from the Great Mother towards the Great Father, culminating in the Hero. Boyd presents individuation as an archetypal developmental pathway that is ultimately the androcentric 'hero's journey'. By implication, the beginning of individual development and personal transformation is a separation from dependency from the Great Mother archetype towards the independence of the Hero.

Gender-based themed development present in the work of Boyd illustrates the influence of the gender biases evident in Jung's work. Douglas's (2000, p.14) feminist exploration of Jung's Gender-based psychology, argues Jung's dualistic thinking is inherent in the archetypes of the Great Mother and Great Father. By adopting Jung's dualism between feminine and masculine principles and placing the

Great Father as the progression away from the Great Mother, I propose Boyd reflects the prejudice of our time and perpetuates Gender-based pathways of development that Labouvie-Vief (1994) challenges. For example, in my vignette, if I assign the quality of 'smothering' to the category of Great Mother, I assume 'smothering' is a feminine quality, and is what women do, and men do not.¹⁷

Whilst Boyd's conceptualisation is helpful in showing how archetypal themes might emerge within a group's dynamic, I problematise how these themes emerge in a specific order. Mark Freeman (2019, p. 33) critiques this urge in seeking a narrative for individuation, arguing we may be 'projecting meaning and significance onto the flux, giving it an order and directionality, it doesn't deserve'. I agree with Freeman; this is a restrictive way of thinking about individuation leaving no space for developmental movement. Freeman (ibid, p. 34) acknowledges flux in the process of individuation rather than focussing on 'order at the expense of chance' (Gergen, 1977). Jean Rannells Saul's (1991, p. 128) examination of individuation in transformative learning situations offers a different perspective to Boyd's archetypal stages of development, allowing space for 'flux' in the process of individuation.

Saul (ibid) observes within educational settings the 'spiral-like' quality of individuation as opposed to themes emerging in a specific order. Her work corroborates with my experience and is relevant for many educators, who like me, conduct short term learning interventions. She (ibid, p. 129) examines whether it is possible to identify 'single events within the group's life which might exemplify

¹⁷ This tendency to assign Gender-based qualities is so inherent and ubiquitous, that feminist writers can fall foul of the same tendency. For example, Douglas (2000, p. 282) in her feminist critique of Jung and examination of feminine psychology suggests that group work is 'feminine, democratic, and less patriarchal' than one-to-one therapy, and that therapies involving the arts, experiential learning and non-verbal communication are 'considered to be more feminine modalities' (p. 295). This places my own practice, as a group facilitator of arts-based transformative learning, as belonging to a feminine modality. This premise continues to perpetuate dualistic thinking and replaces one hierarchy with another.

progress toward[s] individuation'. Saul proposes certain psychological dilemmas re-emerge across an individual's lifespan, and we revisit these dilemmas in different contexts and in different ways. In this way, a psychological dilemma can emerge during the lifetime of a group and resonate with the dilemmas a learner encounters throughout a lifetime. She (ibid) describes individuation, not so much as a journey, but as an 'aggregate' of multiple episodes as we re-encounter our psychological dilemmas. For Saul, individuation occurs when there is a connection between the inner world of the learner and their external encounters within the group setting.

Saul's episodes of individuation help us break free from the tendency to view adult development as following a linear pathway espoused by Boyd's archetypal stages of development. However, Saul's six episodes¹⁸ of individuation adheres to the same principles found in Boyd, to demarcate and classify observed behaviour.

This tendency to demarcate, classify and objectively observe the learner can lull the educator into the role of all-knowing adult educator which I argue detracts from acknowledging 'not-knowing' and engaging with subjective processes. Boyd's archetypal themes of development and Saul's six episodes of individuation offer a tempting level of certainty for a transformative educator, one which avoids the messy business of swimming in the unconscious sea in a state of mutual vulnerability with the learner.

In the next section, I review Boyd's pedagogical approaches and investigate how he engages with his subjective processes when interacting with the learner. I propose that Boyd 'brackets' his subjectivity and as a result the potential for a

¹⁸ The six types of episodes that Saul identifies as exemplifying progress toward an individuation are – newness, empowerment, turmoil, self-responsibility, integration, and interiority (Saul, 1991, p. 130).

transformative learning relationship is not realised – emphasising the gap I aim to address.

Boyd as a facilitator of personal transformation

Whilst Boyd (1991, p. 219) makes use of metaphor to bring unconscious content into the consciousness of the group, his educative stance is neutral with an emphasis on observing and categorising behaviour. Boyd utilises his ‘archetypal themes of development’ to devise metaphoric interpretations rather than working with metaphors presented by the group.

Here we might consider if the educator is also being ‘called forth’ (Saul, 1991, p. 136) by the group’s archetypal images, linking the collective image with the educator’s personal experience. If individuation, as Boyd argues, is a social affair, then the educator swims in the same collective sea of the group’s unconscious. However, Boyd, as educator, adopts a neutral observer/interpreter role rather than being stirred from inside by archetypal symbols. He observes the collective sea from a glass bottom boat. This objective stance is reminiscent of Freud’s (1912a) premise that the analyst’s subjective material needs to be held in check behind a blank screen.

This section closes with a case vignette illustrating how metaphors used by groups may open a window onto the educator/learner relationship. Boyd writes about an exchange with the group:

The group pursued a series of rational discourses on authority and leadership in groups [...] The tension seemed to subside and some levity and lightness surfaced in the discussion. [...] Toward the end of the session the leader [Boyd] made the following intervention: ‘Mother is sitting at the kitchen table and all the family has gathered in the kitchen. Everyone is having a good time. Then someone says, “Where is father?” Someone answers “He is up in the study”.

(Boyd, 1991, p. 190)

The phrase ‘he is up in the study’ is revealing. Boyd’s metaphoric interventions aim to speak to the unconscious of the learner, but from the place of ‘the study’, where

his own unconscious is kept hidden. It is a one-way communication leaving the group 'gathered in the kitchen' and Boyd separate. But if the educator is in the 'study', how can he know what is going on in the 'kitchen'? What is telling about this exchange, is how the group, via metaphor, communicates to Boyd. Boyd (ibid, pp. 190-191) interprets this exchange as related to the 'feminine archetype' and issues of relatedness between two students, and in doing so sidesteps his subjective involvement.

Boyd concludes his exploration of personal transformation in small groups by stating:

The individual, in facing him/herself in the small group – the individual who will accept the responsibility of his/her own growth – will encounter the unexamined self. This is the task of every person who accepts the journey of individuation.

(Boyd, ibid, p. 234)

I agree with Dorothy Ettlign's (2012, p. 544) argument that if as educators we want to make a place for the unconscious in our work as transformative educators, we 'need to take seriously the call to personal transformation in our own lives' and engage in our own journey of individuation. This is an encounter with the 'unexamined self' of the educator. However, Boyd's countertransference and subjective processes remain unexamined. But transformation involves the educator coming down from the 'study' to the 'kitchen table' – making a place there for the educator's unconscious within the educator/learner encounter. In the kitchen, Boyd can consider his own emotional reactions to the group's response – 'he is up in the study'. This process of self-examination parallels Jung's proposal when calling for the 'self-education of the educator' (see Chapter One), a theme at the heart of this research.

Dirkx and Mythopoetic Pedagogy

Dirkx's (1987) early work directly contributes to Boyd's examination of archetypal elements at play in small group transformation, beginning with his doctoral study of matriarchal consciousness in adult learning and culminates with his exploration of the archetypal role of the 'focal person'¹⁹ or 'Great Individual' (Neumann, 1954) in articulating and catalysing transformation within a small group.

Dirkx's mythopoetic pedagogy, like Boyd, offers a Jungian perspective to transformative learning. However, whilst Boyd is heavily influenced by the work of Neumann, Dirkx's mythopoetic pedagogy is shaped by the precepts of the archetypal school²⁰ and draws on the work of James Hillman (1972, 1975, 1989). Boyd's Jungian terminology is essentially archetypal in the classical sense, whereby Dirkx emphasises the language of 'soul' more akin to Hillman's approach. Boyd's archetypal stages of development are presented as the hero's journey, and Dirkx's (1998a, para. 2) mythopoetic view is a mythic journey of the soul mediated by images. Dirkx describes his mythopoetic perspective as placing:

Primary importance on recognising and understanding the images which populate and animate consciousness. These images represent gateways to the unconscious.

(Dirkx, 1998, para. 10)

Dirkx (2000, p. 1) differentiates his perspective of transformative learning from Mezirow's work by highlighting Mezirow's reliance on critical reflection, reason, and rationality, compared to a mythopoetic view which emphasises a way of knowing

¹⁹ The focal person in a group, according to Dirkx (1991, p. 81) is an influential group member who comes to embody the archetypal theme of a group. Dirkx (ibid, p. 82) grounds this idea in Neumann's notion of the Great Individual and the premise that 'the collective unconscious of the group manifests itself by taking possession of an individual in a group'.

²⁰ The Archetypal school is a 'psychology based in soul' (Sells, 2000, p.1) that positions the image and the imagination as primary. Benjamin Sells (ibid, p. 4-5) writes that for the Archetypal school, 'psyche is present only in and through images, which means that the appropriate modality for psychological investigation must therefore be imaginative'. In Dirkx's work we can see this school's influence with his emphasis on individuation as soul making and a pedagogy that purports the use of images.

through images. Dirx (1998) problematises the assumption that meaning and knowledge are derived solely from objectivity and rationality, aligning with Boyd and Myers (1988) and Boyd's (1991) argument that the principal aim of adult education is concerned with fostering self-knowledge by making the unconscious conscious.

For Dirx, the way to self-knowing is through the making of and working with images. He describes self-knowing as:

Our capacity to connect and dialog with those aspects of the self not readily available to the waking, conscious self and, through this process of dialog, to elaborate and deepen our understanding of the many different aspects of one's psyche that make up the self.

(Dirx, 1998a, para. 5)

Active participation in our individuation process requires developing a relationship with the unconscious by paying attention to emotionally charged images. Dirx (2012) argues the ability to recognise and address these powerful, emotion-laden images 'represents a major focus of soul work and transformative learning' (p. 121). Dirx aligns with Hillman's (1975) proposition: 'image-making is a *via regia*, a royal road to soul-making'²¹ (p. 23, original emphasis). Dirx's mythopoetic pedagogy relies on images as an alternative way of knowing and counterpoint to knowing through concepts. Here, I suggest, we find a blind spot: where are the images? As Raya Jones (2013, loc. 798) points out, the images Dirx refers to within his conceptualisation have 'no manifest "pictorial" content but make their presence in emotional reactions to some classroom situation'. The lack of concrete manifest images in his scholarly work means words are used to stand in for invisible images: soul is discussed but arguably not seen or heard.

²¹ Hillman (1975, xvi) is unapologetically ambiguous in his descriptions of soul but when he puts down the 'fence poles' to assert that soul is 'the dominant theme' of his entire work. He writes that soul is a viewpoint rather than a 'thing itself' or in Mezirow's language – a frame of reference. Soul-making for Hillman (ibid, p.127) is a 'reversioning' of these taken for granted frames through which we view the world, and soul is a lens through which we view our literal actions as a 'metaphorical enactment'.

The imaginal method

Dirkx's *imaginal method* underpins his mythopoetic pedagogy and as we will see, there is a problematic approach to engaging with the educator/learner relationship veiled under the guise of *soul work*.

Dirkx proffers his imaginal method (2000; 2012) or soulwork to explore the 'inner world' of the learner. The imaginal method involves 4 steps: 1. *Describing*, 2. *Associating*, 3. *Amplifying* and 4. *Animating*. Dirkx (2012) argues this method helps students identify 'emotional laden issues that often represent various manifestations of unconscious issues evoked in the context of teaching and learning' (p. 125). These may include, for example, interpersonal conflict between students and educator. The case vignette Dirkx (ibid) presents involves a student's irritation and impatience with Dirkx the educator and his 'unwillingness to provide more structure and direction for [the] group' (p. 124). The student is invited to *describe* and reflect on this experience. The student then *associates* this experience to similar experiences from previous learning contexts and her personal history and *amplifies* her reflections by referring to 'popular culture, literature, and mythology' to broaden and expand the meaning of this experience (ibid, p. 125). Dirkx reflects:

[I]rritation and impatience with the teacher are shared experiences, not only with others in her time but also in other historical periods and cultures. These experiences suggest that she is participating in something that transcends her own individual experiences. Although she may continue to experience similar emotions in the future, she is less likely to act out these emotions in ways not helpful to her or to her peers in the learning group'

(Dirkx, ibid)

Finally, the student is invited to *animate* the emotional experience by dialoguing with the 'personified' emotion using an empty chair technique (ibid).

Here Dirkx makes use of the imaginal method to covertly explore potential transference. I suggest this potentially diverts attention away from 'here and now' dynamics between Dirkx and the learner. We might conceive this vignette as a

student's challenge to the educator's authority and I propose the imaginal method is deployed to uncover repressed infantile material in the learner. This reductive approach under the guise of 'soul work' becomes a form of 'subtle coercion' (Jones, 2013, loc. 816) forcing a student to take full responsibility for the interaction with the educator (Dirkx). I question the ethics of using a pedagogical approach that sets up a power dynamic implying all emotional engagement with the educator is transference, especially when Dirkx denies his own subjective involvement.

This approach is potentially shaming for a student by asking the student to apply the imaginal method in front of fellow learners to transform what might be a 'here and now' conflict into a reductive and regressive exploration. Even if transference is activated, I wonder if the imaginal method is applied as an oppressive way to prevent a student from 'acting out'. Dirkx argues powerful emotions indicate the presence of 'soul' and that the imaginal method aims to give this a voice, however, this method potentially silences and shuts down the emotional experience of the learner. In this vignette, Dirkx utilises his method to prevent a student from acting out in 'ways not helpful to her or to her peers'. However, he fails to explore his own subjective processes to understand if he is 'acting out'. Whilst Dirkx (1997, 2006) acknowledges his own emotional and subjective experience (unlike Boyd) in other vignettes he fails to acknowledge the shared interactive field between educator and learner.

Emerging trends and gaps in the field

My critical literature review concludes by drawing attention to the subjectivity and individuation of the educator as an emerging trend within the field of transformative learning theory before moving onto highlighting the gaps this thesis aims to address.

The individuation of the educator

Dirkx contributes to the groundwork by acknowledging the emotional experience of the educator but neglects to locate emotional experiences within the countertransference/transference dynamics of the educator/learner relationship, and the part the educator plays by engaging in his/her own process of individuation is underdeveloped. However, scholars like Cranton (2001; 2004b; 2016) and Spear (2014) are attempting to address this.

Patricia Cranton highlights there are fewer studies of the educator's experience of transformative learning (2016, p. 138). Cranton and Ellen Carusetta's (2004a; 2004b) study of how educators become authentic²² in their practice shows the nascent beginnings of the field turning attention towards the subjective experience of the educator. Cranton (ibid, p. 146) draws upon Jung's concept of individuation to direct educators toward their own journey of personal transformation. Cranton and Carusetta's longitudinal study (2004a) of the educator's experience of transformative learning results in the formulation of five facets of authentic teaching: 1. *Developing self-awareness*, 2. *Developing awareness of others*, 3. *Developing relationships*, 4. *Developing awareness of context* and 5. *Developing critical reflection*.

These facets contribute to the practice of teacher reflectivity²³, a practice becoming increasingly significant to teacher education and development (Dewey, 1933; Schon 1983; Mayes, 1999, 2002, 2003; Dobson, 2006, 2007, 2008).

²² Cranton (2016) defines *authenticity* as 'bringing oneself into teaching' with self-awareness identified as 'an important building block for good teaching' (p. 139). Cranton is heavily influenced by the work of Mezirow, and we can perceive this influence in her use of language. Increasing our self-awareness is set within Mezirow's formulation of perspective transformation that leads to more inclusive and open frames of reference.

²³ Dobson (2008, p. 145) describes teacher reflectivity as a 'metacognitive process' whereby 'implicit attitudes, beliefs and knowledge' are examined to increase self-awareness and inform practice. Mayes (1999) extends teacher reflectivity, drawing on analytical psychology, to include the transpersonal dimensions with his conceptualisation of archetypal reflectivity. Dobson and Mayes

Cranton's facet of *developing self-awareness* acknowledges the role of individuation and the unconscious in the transformative process of the educator.

She defines individuation as:

[T]he way in which people differentiate themselves from the general, collective society. People come to see how they are both the same as and different from others, and this is a transformative process.

(Cranton, 2016, pp. 146-147)

Cranton (2016, p. 148) conceptualises individuation as making the unconscious conscious; however, she implies individuation is a form of waking up of 'dormant character traits, attitudes, and abilities' by the ego, rather than a relationship of conscious cooperation between two halves of the psyche. Cranton fails to appreciate the need for a dialogue between the conscious and the unconscious as part of the individuation process of the educator.

Darrell Dobson's research (2007) adds to archetypal teacher reflectivity²⁴, aiming to engage with the unconscious through arts-based methods. Dobson's (2007; 2008) research proposes image making breaks through an ego-controlled attitude to manifest archetypes emerging from the collective unconscious. Highly relevant is the proposition that an archetypal image might become a symbol offering guidance for the educator. Dobson (2008, p. 154) concludes the symbol can become a teacher through the 'process of linking personal associations and archetypal amplifications of an image'. Dobson's 'symbol as teacher' offers a direction for the educator to forge a relationship with the *inner* unknown other in a way Cranton's formulation does not. However, Dobson's archetypal reflectivity

draw on archetypes to inform the educator's reflective practice. Cranton's model promotes reflectivity through offering questions that help educators critically reflect on the implicit attitudes, beliefs and knowledge that inform their practice.

²⁴ Archetypal reflectivity is a spiritual practice originally coined by Mayes (1999) for teachers to reflect on their work using archetypes that include for example the 'hero, sage, ogre, clown, Icarus, shaman, spirit and shadow' (Dobson, 2008, p. 146).

excludes the educator/learner relationship, creating an imbalance by focussing on the development of the educator separate from the educator/learner relationship.

The educator/learner relationship

Jungian perspectives of transformative learning are moving in the direction of addressing the individuation of the educator, however what is still overlooked is the potential for mutual transformation between educator and learner. This underplaying of the intersubjective dynamics between educator and learner is reflected in the wider field of transformative learning theory.

There are signs of a growing significance of relationships and the social nature of learning (Taylor and Snyder, 2012). For example, Fergal Finnegan (2022, p. 229) concludes, in a current review of transformative learning theory, that ‘we are relational beings who need to make meaning out of experience intersubjectively’. Likewise, scholars like Steven Shapiro, Ilene Wasserman, and Placida Gallegos (2012) highlight how relationships in adult learning groups can act like a ‘petri dish’ (ibid, p. 356) in which transformative learning can unfold. Even so, what remains overlooked across the whole field is how the relationship between educator and learner sits within the ‘petri dish’ of mutual transformation. In the developing argument of this thesis, my proposition is that the educator is not on the outside of the alchemical vessel providing heat and stimulus, but on the inside with the learner. Furthermore, I propose the dearth of attention paid to intersubjective dynamics of the educator/learner relationship in transformative learning theory is in part due to denying the educator’s subjectivity. Neglecting educators’ emotional experience within this field of scholarship leaves them without a voice for their subjective responses and disincentivizes making sense of unconscious dynamics.

Whilst Cranton brings the educator more into the foreground, research still sidesteps the unconscious processes within the educator/learner dynamic. Even though we see the growing significance of relationships and Boyd epitomises this direction with his focus on personal transformation in groups, the educator remains a separate bounded self on the outside of the group. This elevates the opportunity to fully formulate a relational argument for transformative learning that overcomes the one-sided emphasis on the learner experience and brings the educator into the alchemical pot or crucible for transformation (Austin, 2018, p. 61).

The educator in the field of transformative learning suffers from the legacy of Mezirow who, according to Johnson-Bailey (2012, p. 265), puts 'power and righteousness in the hands of the all-knowing and best knowing adult educator'. Mezirow's theory discounts power relations between adult learner and educator, thereby assuming a power neutral stance, and placing a heavy burden on the educator to represent an ideal (Johnson-Bailey, *ibid*). Consequently, the educator's vulnerability is denied and the dangers inherent in asymmetrical power dynamics are ignored (Brookfield, 2001; Ettlign, 2012).

I agree with Cranton (2016, p. 133), that as educators, we need to consider if we have the right to critically question the beliefs and assumptions of others under the guise of promoting autonomy. Is our agenda empowering or destructive? Where is the line between emancipation and indoctrination? Whilst Cranton (*ibid*) believes an educator's influence is primarily positive and well-intentioned, she equally points out that members of a dominant group, in this instance educators, are often blind to their privilege and power. This generates ethical issues concerning the lack of attention paid to the unconscious dynamics between educator and learner.

However, Stephen Spear shows signs of acknowledging the importance of the educator engaging with unconscious processes within the interpersonal encounter with the learner. He calls for a 'conscious cooperating educator' who is:

[A]ware of teacher-student relationships [doing so places one in] a better position to build a conscious, nonjudgmental, empathic, and supportive connection with students. It is not necessary or even possible to fully understand all our unconscious motivations, impulses, and reactions, let alone those of our students; we need only to be aware that they exist and to observe, register and accept them.

(Spear, 2014, p. 18)

Whilst Spear discusses unconscious dynamics, he omits recognising and naming the countertransference of the educator. He recognises the dynamics but does not go far enough; he merely proposes that all that is required is for an educator to 'register and accept' unconscious motivations.

The educator's countertransference

This literature review highlights scant attention has been paid to countertransference responses of the educator and my thesis aims to speak to this gap in knowledge. The definitive *Handbook of Transformative Learning: Theory, Research and Practice* (Taylor and Cranton, 2012) makes no mention of the concept of countertransference, and transference is referenced only once. Hinshelwood (2017, p. ix) reflects on how countertransference is 'embraced with a great deal of loyalty by many psychoanalysts, who use it to inform their practice, judging it to be an essential channel of communication'. The field of transformative learning theory has not followed in the footsteps of psychoanalysis. Maybe Mezirow's steadfast loyalty to the concept of rationality in his theory inhibits a full embracing of countertransference responses in this field of adult learning theory.

I discover nascent beginnings of drawing attention to the development of the educator and the ability to recognise emotional responses and subjective processes. However, I concur with Douglas Robertson's (1996) assertion that the

field neither adequately prepares nor supports transformative learning educators in dealing with countertransference/transference dynamics. According to Dorothy Ettling (2012, p. 543), the educator has an ethical obligation to acknowledge and mediate these dynamics by engaging 'in his or her own personal transformation process'. This personal transformation process, through engaging with countertransference responses and subjective processes, is what Jung (1929, para. 172) terms as the 'self-education of the educator' (see Chapter One). It is therefore timely to be taking a Jungian and post-Jungian approach within my research into the subjective and intersubjective experience of the transformative learning educator.

Chapter Three

Countertransference

Introduction

Freud (1912b) regards transference phenomena as deriving from past infantile relationships with parents. In the therapeutic relationship, the analysand's infantile way of relating to a parent is brought to life and re-enacted in the 'here and now' relationship with the analyst. However, the 'tendency to repeat past patterns of relating is a universal phenomenon' (Salzberger-Wittenberg et al, 1983, p. 33) and not restricted to the clinical setting. For example, the learner's childhood desires, wishes, fears, hate and love can suffuse the relationship with the educator (ibid).

Countertransference evolves as the analyst's reaction to transference uniting both concepts 'in a common destiny' (Stefana, 2017, p. 1). In this thesis, I deliberately reverse this accepted presentation. I prioritise countertransference over transference (countertransference/transference) to focus attention on the concept of countertransference and to deconstruct its accepted notions as a reaction. Notably, Hillman (1972, p. 109) presents countertransference as 'prior to transference'. Hillman (ibid, p. 110) conceptualises countertransference as the analyst's 'individuation impulse' that 'sparks' the personal transformation process of the analysand. Therefore, Hillman places the analyst's 'desire' as an initiator of the change process.

Thomas Ogden (1994b, p. 4) argues there 'no such thing as an analyst apart from the relationship with the analysand'²⁵. Likewise, if we view transformative

²⁵ Equally, Ogden (ibid) argues that there is no such thing as an analysand apart from the analyst. However, this aspect does not necessarily translate to the educator/learner relationship. For instance, a learner may embark on a self-directed learning journey without the involvement of an educator or engage in a collaborative learning process without a designated leader.

learning theory through a relational lens, the educator exists in a relationship with, not separate from, the learner. This means I cannot investigate the subjectivity of the educator outside of the 'intersubjective phenomenon' and vice versa (Kuchuck, 2021, p. 64).

As referenced in Chapter One, the field of psychoanalysis and psychotherapy has undergone a 'relational turn'. Whilst there is growing recognition of intersubjective dynamics between analyst and analysand within psychodynamic theory, in particular relational psychoanalysis (Mitchell and Greenberg, 1983; Mitchell, 1988; Benjamin, 1990, 2007, 2018; Ogden, 1994a and 1994b; Orange, Atwood and Stolorow, 1997), this has not translated to transformative learning theory. Jungian perspectives present a lack of discussion around intersubjective dynamics of the educator/learner relationship. I am arguing therefore for a Jungian 'relational turn' in transformative learning theory that acknowledges multi-directionality in the learning relationship. This Jungian 'relational turn' brings in the 'whole person' of the educator by including the multi-layered dimensions of the psyche; the personal, cultural, and collective. This multi-directional, multi-level relational framing I am calling a transformative learning relationship (see figure 1. Chapter Two).

My review (Chapter Two) of transformative learning theory reveals a one-sided emphasis on the subjectivity of the learner to the detriment of fully recognising the educator's subjectivity. Consequently, scrutiny of the educator's countertransference is absent from the field of transformative learning theory. Investigating the possibility of mutual transformation between educator and learner commences with the subjectivity of the educator and a recognition of countertransference.

In Part One, I explore the development of countertransference within psychoanalysis and analytical psychology from the early pioneers of Freud and Jung to contemporary relational conceptions of the therapeutic relationship. In Part Two, I move from psychotherapy and psychoanalysis to education, to engage with scholarship on the adult educator's countertransference beyond the field of transformative learning theory to compensate for this field's paucity of attention paid to the educator's emotional experience. Other scholars beyond this field help us understand how adult educators might utilise subjective processes as a foundation for 'transformative reciprocity'. Finally, in Part Three, I address the utilisation of countertransference as an affective and imaginal way of knowing in qualitative research. As my methodology involves two educators making and working with their images of countertransference, it is helpful to understand what role the researcher's countertransference plays within psychosocial and analytical psychological research. This final section lays the groundwork for discussing the research methodology in the following chapter.

Part One

Countertransference in psychotherapy

Freud and the countertransference/transference relationship

The history of countertransference in psychodynamic theory traces back to Freud's puzzlement about the phenomena of unconscious communication between analyst and analysand, where he wonders if it might be a form of telepathy (Hinshelwood, 2017, p. ix). Freud's original understanding of this unconscious communication emerges today as the countertransference/transference relationship. The analyst's countertransference defined by David Sedgwick (1994, p.1) as the analyst's 'subjective involvement' with the analysand transforms Freud's early

conception of countertransference as an impediment to effective psychoanalysis to become an essential tool informing professional psychodynamic practice (Hinshelwood, 2017).

Freud wrote to Jung about this phenomenon of unconscious communication between analyst and analysand, highlighting the difficulties experienced with a client:

Such experiences, though painful, are necessary and hard to avoid [...] They help us to develop the thick skin we need and to dominate “countertransference”, which is after all a permanent problem for us; they teach us to displace our own affects to best advantage. They are blessings in disguise.

(Freud and Jung, 1906-13, pp. 230-231)

Freud’s ‘thick skin’ metaphor is revealing and one to remember when progressing through this section towards contemporary relational theories, like the work of Jessica Benjamin (2018, p. 101) who alludes to a more permeable skin when she proposes ‘letting go of self-protectiveness’ so the analyst can be affected and impacted by the client.

Countertransference as conceived by Freud (1910) results from the analysand’s transference dynamics activating unconscious reactions in the analyst. He (ibid, pp. 144 -145) says unconscious reactions made up of the analyst’s ‘complexes and internal resistances’ are a neurotic countertransference impeding successful therapeutic work. From Freud’s (1912a) perspective, the analyst must ‘dominate’ and hide any emotional reaction to the analysand’s transference. This ‘thick skin’ is complemented by Freud’s notion of neutrality (1914), hence his warning that the analyst’s neurotic material needs to be held in check behind the self-protection of the blank screen²⁶.

²⁶ Whilst Freud presents his therapeutic stance as one of objective neutrality, this is not necessarily the case in practice. For example, H.D. (1956) or Hilda Doolittle’s experience in analysis with Freud, portrays a relationship that is emotional and personal. Adam Phillips (2012, xiii) describes the therapeutic relationship between Doolittle and Freud as more akin to a ‘genuine collaboration’ with both taking pleasure and interest in each other’s company. Doolittle (1956, p. 18, original emphasis) shares a story about how Freud becomes enraged with her, accusing her of indifference. He beats his

I note in Freud's writing a paradoxical turn when he deploys the metaphor of the telephone receiver and exhorts the analyst to:

[T]urn his own unconscious like a receptive organ towards the transmitting unconscious of the patient. He must adjust himself to the patient as a telephone receiver is adjusted to the transmitting microphone. Just as the receiver converts back into sound waves the electric oscillations in the telephone line which were set up by sound waves, so the doctor's unconscious is able, from the derivatives of the unconscious which are communicated to him, to reconstruct that unconscious, which has determined the patient's free associations.
(Freud, 1912a, pp.115-116)

This telephone metaphor alludes to a two-way unconscious communication, very different to the neutral blank screen that keeps communication strictly one way.

Jung and the countertransference/transference relationship

Freud's idea of the analyst's unconscious as a 'receptive organ' is left underdeveloped in his theory. Jung's conceptualisation of the countertransference of the analyst, however, expands this notion of the analyst's receptivity, even though he uses the term sparingly. Alberto Stefana's (2017) comprehensive study of the history of countertransference positions Jung as the 'person who probably preceded everyone on the issue of countertransference', in particular his conviction that the 'clinician's personality is the basic element of the therapeutic process' (p. 35).

Jung recommends the analyst respects any affect responses to the analysand (in contrast to Freud's call for the analyst to *displace* their affects) and places a value on the interpersonal encounter. Freud focuses on the 'there and then' of reconstructing the past through the analysis of the transference, Jung on the two-way communication within the 'here and now' of the analyst/analysand relationship. Jung claims he does not seek to 'dominate'²⁷ the countertransference, rather it becomes the foundation for transformative mutual influence.

hands and utters the following words that belies a neutral stance: 'The trouble is - I am an old man – you do not think it worth your while to love me'.

²⁷ Even though Jung claims not to 'dominate' the countertransference and proposes a model of mutual transformation, Saban (2019, p. 192) contends there are instances revealing Jung's reluctance to engage with his own 'countertransference problems'. Saban (ibid) argues that Jung

Jung writes:

It is futile for the doctor to shield himself from the influence of the patient and to surround himself with a smoke-screen of fatherly and professional authority. By doing so he only denies himself the use of a highly important organ of information. The patient influences him unconsciously none the less and brings about changes in the doctor's unconscious which are well known to many psychotherapists: psychic disturbances or even injuries peculiar to the profession, a striking illustration of the patient's almost "chemical" action. One of the best known symptoms of this kind is the counter-transference evoked by the transference [...] Between the doctor and patient, therefore, there are imponderable factors that bring about a mutual transformation.

(Jung, 1929, para. 163-164)

Jung's idea of mutual transformation removes the cloak of authority from the analyst to reveal a state of vulnerability inherent in his archetype of the 'wounded physician' (Jung, 1944, para. 239). Whilst Freud requires an analyst to develop a thick skin, Jung conversely recommends the analyst develops a capacity to be wounded. It is this permeability that facilitates a chemical process of mutual transformation. Jung directly challenges Freud's notion of analyst neutrality and argues this reciprocity²⁸ brings about a mutual transformation. Consequently, Jung's conception of the countertransference/transference relationship is regarded as a precursor to modern day scholarship on intersubjectivity and he is viewed as one of the early pioneers in relational psychoanalysis (Mitchell and Greenberg, 1983; Sedgwick, 2014).

Countertransference as 'useful'

Paula Heimann (1950, p. 81) gives an early account of countertransference marking a shift from neurotic conceptions to include countertransference as a useful 'instrument of research' into the analysand's unconscious. Heimann (ibid) envisions

tends to suppress details of his subjective involvement and suggests there is a 'lack of evidence that Jung was aware of his own countertransference reactions' (p. 212). As a result, we do not have a clear picture of how Jung worked with unconscious entanglements. This points to a potential disparity according to Saban between Jung's theoretical claims and his application of theory in practice.

²⁸ Betsy Cohen (2020, p. 53) has read 236 case studies by Jung and can only find eight examples that show evidence of mutuality within his therapeutic relationships. However, in these few cases, Cohen surmises that Jung clearly illustrates how he is impacted and changed by the client.

a two-person encounter with the analyst making use of emotions and feeling responses to inquire into the unconscious of the analysand²⁹.

She perceives the analyst's countertransference responses as the 'patient's creation' and proposes the analyst/analysand relationship is a:

Relationship between two persons. What distinguishes this relationship from others, is not the presence of feelings in one partner, the patient, and their absence in the other, the analyst, but the *degree* of feeling the analyst experiences and the *use* he makes of his feelings, these factors being interdependent.

(Heimann, 1960, p. 9, original emphasis)

Heimann (1950; 1960) asks the analyst to sustain his or her feelings to research into the unconscious of the client, a proposition corroborated by Fordham (1960) who draws parallels with Heimann's approach and his concept of syntonic countertransference. Fordham (ibid, p. 5) presents this as a 'perceptual system' he compares to the 'receiving set of a wireless'.

What emerges is a split between neurotic or negative countertransference that creates blind spots in the analyst's perception hindering working with the patient's unconscious and useful countertransference that is a 'crucial tool for searching within the other's unconscious' (Stefana, 2017, p. 69).

Countertransference and projective identification

Within the British Object Relations school³⁰, the metaphor of the analyst making use of countertransference as an 'instrument for research', shifts towards the analyst becoming a 'container' for the other's evacuated psychic contents. Patrick Casement (1985, p. 82) describes projective identification as a form of affective

²⁹ Heimann (1960, p. 9) points out that Freud's recommendation to be neutral and detached is often 'misunderstood'. She believes that Freud's call to 'dominate' the countertransference did not necessarily translate to detachment but rather to persuade the clinician to use his response as a key to the patient's unconscious. For example, we see evidence of receptivity as opposed to detachment in Freud's telephone receiver metaphor.

³⁰ The British Object Relations school is home for several analysts like Klein (1946), Winnicott (1949), and Bowlby (1969) and has led to the dissemination of attachment theory (spearheaded by Bowlby) and object relational theory. The relationship is at the heart of Object Relations theory with the basic tenet being that the relationship with the external other or object is a necessary ingredient for personal transformation and human development.

communication: there is a clear intention, if unconscious, behind the projection of content *into* the analyst. The analysand compels the analyst to directly experience projected feelings in an embodied way – ‘the feelings being communicated are felt by the recipient’ (ibid).

Stefana (2017, p. 139), summarises current psychoanalytic thinking, contending it is not enough to acknowledge countertransference as communication for it to be ‘useful’. Rather, these responses must be tolerated, contained, and processed. However, containing uncomfortable feelings can provoke a desire to eradicate discomfort by emotionally withdrawing. Jeffrey Burda (2014) concludes, drawing from his empirical research into Jungian analysts’ ‘lived’ experiences of countertransference, that this desire to withdraw is the analyst’s primary ‘wound’. Considering Burda’s (ibid, p.1) conclusions, it is understandable why Freud recommends the analyst hides behind a blank screen, and unsurprisingly a common response to experiencing strong affects is to ‘dissociate’ through intellectualisation and interpretation (Benjamin, 2018).

The perfect container

According to Jeremy Safran and Michael Muran whilst countertransference sits at the heart of contemporary analytic technique:

Systematic attempts to spell out the iterant processes involved in harnessing and working constructively with the intense, conflictual, and often painful feelings and thoughts that emerge for therapists when negotiating difficult moments with patients are rare.

(Safran and Muran, 2003, p. 5)

This lack of attention paid to how the analyst works through difficult countertransference emotions is compounded by the therapeutic ideal of being the ‘complete container’ who can self-regulate difficult feelings through insight and internal conversation (Benjamin, 2018, p. 55). Benjamin (ibid) challenges the ideal and proffers an alternative view by referring to Stephen Mitchell’s (1997) proposition

of the analyst who exemplifies 'internal struggle'. This reframes countertransference as being transparent about internal struggles, revealing how we are affected and impacted by the other. Alongside acknowledging, containing, and metabolising emotional responses, this approach marks a move towards a stance of thoughtful disclosure and collaborative dialogue between analyst and analysand (Loewenthal, 2014; Ullman, 2014)³¹.

The vulnerability of the analyst

This stance of disclosure and dialogue, identified as a key (if controversial) element of relational psychotherapy (Loewenthal, 2014, p. 4), rests upon the analyst accepting 'loss, failure, mistakes', and sharing vulnerability (Benjamin, 2018, p. 41). Acknowledging vulnerability involves letting go of being the complete container and accepting we can be wounded when negotiating difficult moments. As Karen Maroda (2022, p. 83) comments 'if we cannot be wounded by our patients, how involved are we'?

Equally in analytical psychology, Sedgwick (1994, p.108) proposes rather than being entrapped in becoming the perfect analyst we develop the capacity to be vulnerable. We never fully banish our complexes and therefore our continuous learning or 'self-education' plays an important part in countertransference work. As Jung argues, our 'complexes are very much part of the psychic constitution' (1948, para. 213) and his 'personal equation of the observer' (See Chapter One) moves us from Freud's concept of neutrality to acknowledging the analyst's subjectivity. By recognising the subjectivity of the analyst, we set the direction towards a model of mutual transformation.

³¹Stefana (2017, p. 118) points out that analysts sitting within the tradition of British Object Relations school do not in the main 'believe in the usefulness of direct disclosure of countertransference' whilst conversely disclosure is a 'controversial marker of relational technique' (Ullman, 2014, p. 109).

Mutual transformation

Fordham (1995) plays a major role in breaking down some barriers between Jungian and psychoanalytic perspectives. Fordham (ibid, p. 59) conceives Melanie Klein's (1946) model of projective identification as 'in line with Jung's idea of the analytical process as an "alchemical process"'. Jung's use of alchemical metaphors breaks from the conception of send/receive relational dynamics inherent in the metaphors of the 'wireless' or 'telephone'. Jung describes this alchemical melting pot of the different subjective processes of the analysand and analyst as:

[O]ften the doctor is in much the same position as the alchemist who no longer knew whether he was melting the mysterious amalgam in the crucible or whether he was the salamander glowing in the fire. Psychological induction inevitably causes the two parties to get involved in the transformation of the third and to be themselves transformed in the process.

(Jung, 1946a, para. 399)

Unlike 'the analyst as container' who introjects external psychic contents from the analysand, Jung's metaphor of crucible contains unconscious contents of both the analysand and analyst. These unconscious contents are the ingredients cooked in the vessel and mixing these ingredients (countertransferences and transferences) creates the 'transformation of the third'.

Mutual transformation as being recognised

Benjamin's (2018) recognition theory is a long way from Freud's idea of the 'blank screen' and more akin to Jung's metaphor of alchemy. I concur with Samuels's (2008, p. 8) observation of similarities between Jung's alchemical model for the analytical process and intersubjectivity theory. Both theories present the process of transformation as a mutually reciprocal experience between analyst and client, with both changed as a result. However, Benjamin's (2018, p. 10) idea of mutual recognition goes beyond Jung's concept of reciprocal influence. Benjamin describes mutual influence as a process of observing from outside whilst mutual recognition is experienced 'on the inside': an appreciation of being mutually affected.

The field of intersubjectivity theory and in particular, the work of Benjamin (1990, 1995, 2006, 2007, 2018) presents a reframe of Jung's notion of mutual influence with the proposition of both therapist and client engaging in a reciprocal process of recognition. Benjamin describes recognition as the core element of intersubjectivity, postulating:

[T]he other must be recognised as another subject in order for the self to fully experience his or her subjectivity in another's presence. This means, first, that we have a need for recognition and second, that we have a capacity to recognize others in return - mutual recognition.

(Benjamin, 1990, p. 35)

Benjamin's proposition of mutual recognition creates a shift from the analyst who 'knows' to the analyst who is 'known'. In this light, countertransference of the therapist is experienced as surrendering to being 'known': having one's own fallibility, difference and separateness recognised by the client.

Benjamin's (2018) concept of the intersubjective Third is a shared co-creation between analyst and analysand embracing both partner's vulnerability, 'an intimate connection in which each person knows the other knows something about her, not all of it matching up with her ideal' (p. 109). Interpersonal rupture and the need for repair is an inevitable and essential part of co-creating the Third – moving from the doer and done dynamics of twoness³² to the shared dimension of recognition.

Comparisons between intersubjectivity theory and Jungian perspectives

The field of analytical psychology draws parallels between Jung's and relational analysis's (Cambray 2002; Cambray and Carter 2004; Carter, 2010; Loewenthal and Samuels 2014; Sedgwick, 2014) notions of the third. Specifically, Carter (2010) draws parallels between Jung's psychology of the transference model

³² Benjamin (2018, p. 24) describes the conflictual and complementary dynamics of 'unresolved opposition' as 'doer/done to' dynamics or twoness. The dynamics of twoness constitute the reactive, impotent impasse of rupture and power struggles that calls for the repair and restoration of the Third or mutual recognition. See Chapter Four for further discussion.

(that I revise as a transformative learning relationship) and intersubjectivity theory.

She writes:

Jung's analytical psychology with inclusion of the archetypal dimension brings a depth of meaning not found in other psychologies. The cultural and collective layers of the psyche are ever present and influencing intrapsychic and interpersonal interactions [...] Jungian psychology offers words and language for the spiritual, mysterious or numinous experience that comes into being through these moments of interaction that really transcend individual psychologies and dyads reaching farther to webs of connection and communication as a transpersonal collective psyche.

(Carter, 2010, p. 130)

Carter's description exemplifies a Jungian 'relational turn' to include multiple layers of the psyche and multi-directional interpersonal interactions. Samuels (2014, p. 188) claims that excluding these multiple layers of conscious and unconscious interactions, turns relational therapy into a 'communication science' that is 'flat, grey, monochrome'. Samuel's (ibid) critical appraisal of relational psychoanalysis argues that its horizontal interpersonal dimensions overlook the vertical dimension of a relationship to the self as playing a part in mutual transformation. Like Carter, Samuels (ibid) turns to Jung's (1946a) psychology of the transference to illustrate the intersubjective field from which the 'third' is co-created and proposes that mutual transformation includes 'interior depth and relationship at the same time'. Whilst I agree with Samuels' premise that Jung's model adds the 'depth' of 'archetypal dimensions' to intersubjectivity theory and modern relational therapy, he overlooks the value of relational therapy's direction on how to work with the countertransference through thoughtful disclosure and collaborative dialogue. It is for this reason I draw upon relational therapy's intersubjective notions alongside Jung's analytical third to formulate an understanding of mutual transformation.

Next, I attend to the countertransference experience of the educator, drawing upon current relational pedagogies to consider how mutual transformation and this Jungian relational turn might translate to the educator/adult learner relationship.

Part Two

Countertransference in adult education

The educator's reticence towards countertransference

Contemporary psychoanalytic conceptions of education elucidate the 'intra-psychic and intra-personal factors which enter into learning' and within the educator/learner relationship (Salzberger-Wittenberg, Osborne, and Williams, 1983, xiii). Isca Salzberger-Wittenberg, Elsie Osborne, and Gianna Williams (ibid) propose the adult educator's emotional experience is rarely talked about, stemming from a fear of shame, and a perception of emotional responses as 'childish or babyish' (p. 7).

A potential cause of shame for the educator, according to Salzberger-Wittenberg et al (ibid, p. 47), is when the educator loses control, like losing their temper or struggling to cope when a learning group gets 'out of hand'. This fear can be heightened by the learning environment which is primarily a group setting. Mario Jacoby (1994, p. 5) says an educator stands 'in the limelight' because they believe they have something worthwhile to offer their students. However, if the educator fails to meet the ideal of 'all knowing expert', the 'disgrace' of failure is 'compounded by the embarrassment of having their high opinion of themselves revealed for all to see' (ibid). I propose the adult educator's fear of shame along with a desire (conscious or unconscious) to uphold authority creates a reticence in exploring his or her emotional experience within the educator/learner relationship.

This reticence to engage with material rattling our 'ego ideal' of how we wish learners to view us, is exacerbated by power dynamics. If the educator is no longer 'all knowing and all powerful', (Haule, 2015, p. 7) a subsequent fear of becoming the one who feels ignorant and powerless in the educator/learner relationship might

thwart this process of self-examination. My research invites educators to be vulnerable and validate, rather than deny or avoid, the fullness of subjective and emotional experience within the learning encounter.

Biddy Youell (2006) emphasises how valuable it is for an educator to overcome reticence, adopting a psychoanalytically informed approach instead. She (ibid, p. 31) recommends educators distinguish between their 'emotional baggage' and unconscious communication from learners. Therefore, this dialectic of 'neurotic' versus 'useful' countertransference prevails within education in a similar vein to the field of psychoanalysis. This dialectic is problematic as it might compel educators into denying certain aspects of their emotional experience. Should I hypothetically lose my temper with learners, I might experience shame at not being the 'complete container' and may, on reflection, dismiss my behaviour as a neurotic countertransference. Therefore, both my experience of shame activated in the encounter and subsequent interpretation blocks any further investigation into the personal, cultural, and archetypal dimensions of this emotional experience.

Clifford Mayes (2005, p. 37), in his Jungian exploration of the educator's subjectivity, perpetuates this dialectic, referring to the educator's countertransference as either 'blessing' or a 'curse'. As a 'blessing' I gain access into the unconscious of the learner and as a 'curse' I might release my pathologies onto the learning encounter. The metaphor of 'emotional baggage' reveals the fear underlying this precarious dialectic of neurotic curses and useful blessings and perpetuates the educator's reticence towards delving into emotional experiences.

Differences and parallels: the classroom versus the therapeutic setting

The emotionality of the educator indicates differences and similarities between countertransference across the two settings: learning environment and therapy space. Alper Sahin (2012, p. 105) proposes the therapeutic setting and the learning environment are different, with the neutrality of the analyst versus the emotionality of the educator at the core. He (Sahin, *ibid*, p 106) challenges Youell's view that countertransference has a 'legitimate place' within education settings. He suggests the educator can only utilise countertransference to access the 'hidden dimension[s]' of the learning encounter if the educator remains neutral, maintains strong boundaries, and avoids any self-disclosure. However, the educator/learner relationship is an intensely emotional relationship which makes this level of neutrality impossible, according to Sahin (*ibid*, p.107). Sahin therefore equates neutrality with a psychoanalytic understanding of countertransference, evoking Freud's blank screen of neutrality and implying that the educator's emotionality is a hindrance. This proposition further entrenches the idea that the 'emotional baggage' of the educator must remain tightly shut.

Mayes (2005; 2007) offers a different perspective through his Jungian lens, drawing strong parallels between the classroom and the analytic space. Mayes acknowledges the psychoanalytic foundations of a depth pedagogy that addresses learning as an emotional process and promotes 'knowledge of emotional dynamics [a]s an essential arrow in the teacher's professional quiver' (2007, p. 58). Mayes builds upon psychoanalytic foundations by engaging with Jungian archetypal conceptions of the countertransference/transference relationship in an educational setting. He (Mayes, 2005, p. 36) refers to Jung's (1963b) argument that an intense emotional relationship generates 'a special, psychically supercharged relational

space' that is a 'temenos or sacred precinct'³³. Whilst I value Sahin underscoring the differences between the consulting room and classroom, in particular the level of self-disclosure by the educator compared to the analyst, I align with Mayes's proposition that both relationships are based upon intense relational dynamics. For Mayes, this intense emotionality generates the potential for transformative learning, confirming the legitimacy of placing countertransference within an educational setting.

Mayes and archetypal countertransference

Mayes (2005, p. 36) draws upon Jung's model of transference, describing the classroom as a supercharged relational space, where the 'six relational interpersonal/ intrapersonal vectors' (which I revise as a transformative learning relationship) occur. Mayes proposes the personal and the archetypal interact within the emotionally charged relational space of the educator/learner relationship. He (ibid, p. 33) articulates Jung's understanding that at the centre of every complex is an archetypal core, 'whose power radiates from the depths of the collective unconscious and permeates the individual's unique identity and issues'. This interweaving of complexes (personal unconscious) and archetypes (collective unconscious) generates affectively electric energy while the passionate engagement between educator and learner activates potential transformative learning experiences (Mayes, 2007, p. 83).

Mayes and I map Jung's psychology of the transference onto transformative education. From here, however, we follow different trajectories. Mayes focuses on how the educator can make positive use of archetypal countertransference to

³³ The term 'temenos' originates from the early Greeks and refers to a sacred precinct where a 'god's presence' might be felt and experienced (Samuels, Shorter and Plaut, 1986, p.148).

transform the learner, I take an intersubjective stance by presenting the educator/learner relationship as potentially mutually transformative.

According to Mayes (ibid, p. 170), the educator needs to cultivate a positive countertransference by accessing and embodying an archetypal energy, so this energy can be 'alchemically translated into a force for pedagogical good'. For example, he draws on the archetype of the Great Mother to illustrate his point.

Mayes writes:

If the therapist or teacher – especially women - are aware that they are tapping into archetypal Great Mother energy and learn how to not only use it, but contain it with appropriate bounds, the results can be fruitful for them and those who are entrusted to their care.

(Mayes, 2007, p. 117)

I problematise the tendency towards Gender-based archetypes in Chapter Two.

Once again, we see the educator (in particular, female) is encouraged to submit, in the transference, 'to the ideal of being an all-giving, all-understanding mother' (Benjamin, 2018, p. 37) inherent in the Great Mother archetype.

Looking at archetypes through an intersubjective lens reveals how the ideal of the Great Mother archetype in Mayes's archetypal pedagogy creates an educator/learner dyad in which there is room for only one subject and therefore only one person can be transformed within this encounter (ibid). This relationship becomes one of educators 'doing to' learners, denying the educator's subjectivity and the potential for mutual transformation.

The 'all-giving' ideal of the educator sits alongside the ideal of the 'all-knowing' educator in Mayes's exploration of the archetype of teacher as Prophet.

Mayes argues that:

Many of the best teachers fulfil a sort of prophetic function [...] The words of such prophet teachers vibrate at archetypal frequencies that instinctively attract not only the minds but also the hearts of their students.

(Mayes, 2007, pp. 118-119)

Mayes's presentation of archetypal pedagogy potentially meets the need for affirmation in the educator, with alluring, idealised descriptions of teacher as Prophet. However, there is a danger of over idealising the archetypal, whilst neglecting the personal and cultural within the countertransference/transference relationship (Wiener, 2010, p. 85). Furthermore, when Mayes's (2005, p. 37) presents positive or syntonic³⁴ archetypal countertransference as a 'blessing' for the educator, I propose he over inflates the educator's role in facilitating the learner's individuation process.

The academic complex

Robert Romanyshyn (1991, p. 19) challenges the idealised educator as Prophet and insists the educator/learner relationship has an inherent 'academic complex'. The academic complex reveals the educator as the 'authority with information' and the learner as the 'passive recipient of that information' (ibid, p. 20). Under the guise of being the all-knowing educator embodied in the archetype of Wise Elder or Prophet, 'hides the fear of being stupid, ignorant, unknowing' (ibid, p. 19). Therefore, by submitting to an ideal of the all-giving, all-knowing educator, the educator potentially activates the academic complex – a fear of not-knowing. By holding onto 'knowing', the educator defends against the shame of lacking knowledge -- perpetuating the split archetype of educator as helper and learner as helpless (Guggenbuhl-Craig, 2015). Therefore, rather than the relational dynamics activating transformation within the temenos, what might be revealed is an unconscious drama played out whereby the educator as 'helper' unconsciously asserts his/her will and the learner as 'helpless' sits clothed in a compliant persona

³⁴ Mayes draws upon Freud's explanation of the transference as either syntonic (positive) or dystonic (negative). A positive transference involves the 'affectionate feelings' (Freud, 1990, p. 32) of the patient towards the analyst, whilst the negative transference is the 'hostile' feelings of the patient to the analyst.

while unconsciously resisting the helper's domination' (Haule, 2015, p. 7). From an intersubjective perspective, this relational dynamic reveals the complementarity of 'twoness' (Benjamin, 2018) creating a power struggle between knowing educator and compliant, resisting learner.

Relational pedagogy

Benjamin's (ibid, p. 41) intersubjective 'transformative learning of the third' can serve to reframe the knowing educator as a 'responsible participant'. The educator as responsible participant honestly recognises his/her own feelings of fear, ambivalence, shame, and ignorance potentially emergent within the learning encounter. This means the educator surrenders the all giving, all-knowing position and engages with 'not-knowing', conceivably carving space for mutual transformation.

The nascent field of relational pedagogy takes seriously unconscious and intersubjective processes – for example, Tony Brown and Mark Murphy (2012) apply Benjamin's concept of recognition to the context of the educator/learner relationship. The adult learning encounter, from an intersubjective perspective, becomes an oscillation between being affected and impacted by the other, and giving to the other in the form of recognition. The concept of recognition positions education as an intensely emotional experience of mutual affective participation. An intersubjective perspective frames the process of education as a "coming to know" oneself as constructed through self-other recognition' (ibid, p. 235). However, Brown and Murphy (ibid) overlook how the educator/learner relationship can be mutually transformative, omitting a clear explanation of how the educator is affected and impacted by the learner, or how the learner recognises the educator, perpetuating a one-sided emphasis on the learner experience.

If a relational pedagogy is to fully recognise mutuality, the educator must face the possibility of not meeting learners' expectations. The countertransference/transference relationship between them becomes the transformative learning of the Third only when the educator accepts rupture and repair is part of the process (Benjamin, 2018). The educator, who is fallible as opposed to striving for perfection, honestly confronts feelings of 'shame, inadequacy and guilt' and openly acknowledges their own struggles (ibid, p. 39)³⁵.

In sum, the nascent field of relational pedagogy acknowledges intersubjectivity in ways the field of transformative learning has yet to fully develop. However, what is under emphasised in both fields of education – relational pedagogy and transformative learning theory – is a full acknowledgement of mutual transformation within the educator/adult learner encounter.

Part Three

Countertransference and research

Introduction

The final domain is research and the use of countertransference as an affective way of knowing (Clarke and Hoggett, 2009b, p. 13), to inform my role as a practitioner/researcher. The utilisation of the researcher's countertransference is increasingly considered to be a help rather than a hindrance, one mirroring the trajectory of the acceptance of countertransference within psychodynamic scholarship (Jervis, 2009, p. 147). This final section on countertransference

³⁵ For example, I openly shared my struggle of experiencing the suicide of a friend that happened whilst leading a one-year development programme. Initially, by attempting to 'put on a brave face' and bracketing my grief and trauma, I became distant and disassociated from the group. Later in the programme, I shared my dilemma around what to reveal about my personal circumstances and how, by attempting to hide my personal crisis, I created a 'rupture' between myself and the group. By letting go of the 'protective barrier around my subjectivity', I opened the intersubjective space for repair (Benjamin, 2018, p. 110).

explores key differences between psychoanalytic and Jungian uses of countertransference by qualitative researchers.

Psychosocial research

I turn to psychosocial research to understand how to utilise, rather than deny, our subjective involvement or countertransference as practitioner/researchers in our investigation of intersubjective perspectives of transformative learning. Psychosocial research (Frosh, 2003; Hollway, 2004; Clarke, 2006; Clarke and Hoggett, 2009a, 2009b; Hollway and Jefferson, 2013; Cummins and Williams, 2018) emerges to confront the positivist paradigm in traditional research approaches which assumes we 'know' someone's experience by observation alone.

Psychosocial research is an emerging field Simon Clarke and Paul Hoggett describe as a:

[C]luster of methodologies which point towards a distinct position, that of researching beneath the surface and beyond the purely discursive. In other words, to consider the unconscious communications, dynamics and defences that exist in the research environment.
(Clarke and Hoggett, 2009b, pp. 2-3)

This field of research positions unconscious dynamics as integral to research encounters by applying psychoanalytic notions 'that the unconscious plays a role in the construction of our reality and the way in which we perceive others' (ibid, pp. 3-4). George Devereux (1967), an early pioneer, highlights how the researcher employs countertransference to understand the unconscious dynamics of the researcher/participant relationship. From this early viewpoint stems contemporary perspectives that conceive the countertransference of the researcher as a 'way in which the hidden inner world reveals itself' (Clarke and Hoggett, 2009b, p. 5).

Psychosocial research challenges traditional methods of qualitative research deeming the research encounter as involving 'fully knowledgeable actors with no unconscious or defences' (Clarke and Hoggett, ibid, p. 8). Haralan Alexandrov

(2009) contests the concept of the human subject as a 'rational actor, governed by intentions and values rather than passions' (p. 39). He claims:

[T]he optimistic perception of the human subject as an autonomous, rational, monadic entity has to be left behind for a more sophisticated and humble idea of man as an embodied, emotionally driven, and culturally contingent being, entangled in a complex web of meanings and relations.

(Alexandrov, 2009, p. 41)

The rational subject is replaced, in psychosocial research, by the concept of the 'defended subject' (Hollway and Jefferson, 2013), who is influenced and driven by unconscious motivations and defences against anxiety.

The defended subject

Wendy Hollway and Tony Jefferson (ibid) identify the research participant's anxieties as shaping how they answer questions and provide data. Jem Thomas (2018) summarises Hollway and Jefferson's proposition of the defended subject and how the research participant:

[M]ight interpret a question through a different meaning frame to that of the interviewer; they might be strongly invested in particular discursive positions to protect vulnerable parts of their selves; they might simply not know why things are experienced by them in certain ways and they might be powerfully disposed to disguise some feelings and actions.

(Thomas, 2018, p. 8)

Research participants might fear exposing disturbing unconscious material and either repress, edit and/or project material to defend these 'vulnerable' aspects of self. This is not a conscious process, and so this disposition 'to disguise' happens outside of the participant's awareness.

Other challenges that psychoanalytically informed approaches reveal is the research participant's motivation to please or give the right answer to the researcher, reminiscent of the learner trying to give the right answer to the educator (Brookfield, 2001, p. 21). In my role as a researcher people often ask: 'Are you getting the information you want from me?' or 'Is that the right answer?' Therefore, the 'helpful'

subject might be making revelatory choices to elicit a specific response from the researcher (Clarke and Hoggett, 2009b, p. 9).

The problem of the transparent account

The participant's fear of exposure coupled with a desire to please, can create an 'unreliable narrator' with a predisposition to disguise and edit the narratives shared with the researcher, in turn creating potential blind spots for both. Hollway and Jefferson (2013, p. 3) argue researchers are inclined to assume participants are willing and able to offer a transparent account of themselves. Therefore, within the researcher/participant relationship there can be a jointly held belief the data is presenting a transparent unedited account. Lindsey Nicholls (2009, p. 171) compares blind spots around transparency to the fairy tale of the Emperor's New Clothes (Anderson, 1902). Nicholls (2009) draws on it to indicate the dangers of the researcher not considering potential blind spots and assumptions. Like the boy who sees what others are blind to (that the king is naked and not clad in new clothes)³⁶, Nicholls proposes the psychosocial researcher sees through their blind spots by challenging their unquestioned assumptions alongside recognising the participant's unconscious defences. Therefore, researcher reflexivity is central to psychosocial research (Clarke and Hoggett, 2009, p. 7).

Relational reflexivity

Clarke and Hoggett (ibid) describe the reflexive practitioner as someone who engages in sustained 'critical self-reflection' about methods and practice recognising his or her subjective involvement (conscious or unconscious) in the research project. Hollway (2016, p. 21) encapsulates how countertransference may be used to expand

³⁶ In the fairy tale, the emperor is duped by his tailor into believing he is wearing magnificent new clothes when in fact he is naked. The tailor tells the emperor that his clothes are invisible to stupid people. The emperor and his population enter a pact of unconscious and mutual blindness, in order not to appear stupid.

researcher reflexivity with the equation 'emotion plus reflection'. Linda Finlay (2016a) extends this 'emotional factor', terming it the researcher's *relational reflexivity*: the ability to be 'thoughtfully and critically self-aware of the subjective/intersubjective elements and how these impact on the research' (p. 7). This relational reflexive approach is a way of learning from our emotional responses towards our participants rather than 'bracketing' them.

An aspect of this relational reflexivity is a process of disentanglement, separating neurotic countertransference from more useful emotional experiences that helps deepen understanding (Holmes, 2014). Therefore, the familiar split emerges with the reflexive psychosocial researcher making use of their countertransference in two ways: firstly, by self-examining potential 'blind spots' that might block access to 'hidden' data and secondly, by attending to projective identification as a form of unconscious communication by the participant. Joshua Holmes (2014) challenges this split between useful and neurotic countertransference as a simplistic 'mapping of a clinical concept into the research setting' (p. 166). Holmes (*ibid*) proposes instead that the researcher/participant relationship is an intersubjective co-creation and by taking an intersubjective perspective this in turn 'brings the researcher's subjectivity more clearly into the picture' (p. 177).

In the following sections, I examine first the idea of the defended researcher and neurotic countertransference, then projective processes and the phenomena of parallel process in psychosocial research before finally identifying contemporary developments towards an intersubjective perspective.

The defended researcher

Hollway and Jefferson (2013, p. 165) admit their defended researcher is recognised but 'weakly developed' and identify the need to develop different ways to help researchers reflect on their subjective involvement in research without recourse to defensive processes. Whilst their 'defended researcher' is less developed than the defended participant, their proposition is useful in asserting that researchers cannot assume their stance is one of neutrality. Researcher reflexivity challenges dominant positivist methodologies venerating neutrality in the researcher untainted by subjectivity. Hollway and Jefferson dismiss this notion of the objective researcher and argue the researcher is not a 'neutral vehicle for representing knowledge' (ibid, p. 3). A reflexive approach acknowledges the researcher's subjectivity is inevitable, provoking the researcher to examine any blind spots which might risk the validity of findings.

If we accept Bion's (1974) proposition that any relationship which engages with the unknown evokes an anxiety, it is inevitable researchers can be viewed as 'defended' as participants. Bion writes of the analytic situation:

In every consulting room there ought to be rather frightened people, the patient and the psych-analyst. If they are not, one wonders why they are bothering to find out what everyone knows.

(Bion, 1974, p. 13)

Sue Jervis (2009, p. 150) suggests there is an analogous anxiety within the researcher/participant relationship as both face unknowns. Returning to the Emperor's New Clothes, to avoid appearing stupid or 'not knowing', the emperor chooses to believe he is clothed. The emperor's drive to be the knowing subject can be compared to the researcher's need to know, creating a blindness where observations confirm expectations. This tale warns me to acknowledge my own fallibility and be wary of the lure of certainty. To see through illusions and blind spots

requires a level of self-examination that might be disturbing and as a result, there is a temptation to disguise. For instance, Lindsey Nicholls (2009, p. 186) highlights her temptation to disguise feeling vulnerable, wanting to avoid the 'rawness' of reflexivity' by censoring her thoughts and feelings activated within the countertransference/transference dynamic.

Ruth Behar (1996) points to George Devereux's (1967) insistence on the rawness of reflexivity and that '*what happens within the observer* must be made known. [...] if the nature of what has been observed is to be understood' (p. 6, original emphasis). However, this assumes the researcher can make blind spots 'known' when after all they are outside conscious awareness. Furthermore, Romanyshyn (2007, p. 250) claims the researcher resists delving into their own blind spots stemming from a fear of self-exposure. Like the educator's reticence to be vulnerable, we can see how shame dynamics associated with exposure might hinder a researcher's process of self-examination.

This fear of self-exposure underlying the research relationship (participant and researcher) can create a countertransference/transference dynamic of hide and seek. The unconscious is presented, in psychosocial research, as like a fortress where disturbing feelings are either hidden or repressed. If we examine the language used in Holloway and Jefferson's defended subject, it is either about defence, disguise, and hiding, or revealing, accessing, and exposing. What is missing from this conception of the researcher/participant relationship is mutuality, co-creation, and participation that Holmes is proposing. However, the concept of the defended subject is helpful in challenging positivist notions, moving beyond accepting data at 'face value' and provoking the researcher to enter a reflexive process of self-examination.

Projection and projective identification as ‘useful’ countertransference

Central to the ‘defended subject’ in psychosocial research are the psychoanalytic concepts of projection (Freud, 1905) and projective identification (Klein, 1946), whereby the participant’s psychic states are transferred onto and into the researcher, to defend against anxiety. Psychosocial research maps this psychoanalytic concept onto the research process to propose the researcher is induced to feel disturbing or potentially shameful feelings; feelings projected by the research participant into the researcher. The countertransference of the qualitative researcher is predominantly framed, according to Holmes (2014), as projected feeling states utilised by the researcher as an ‘instrument of research into the patient’s unconscious’ (Heimann, 1950). This idea of the psychosocial researcher drawing upon projective identification to access and gain understanding of the research participant’s unconscious material expands the researcher’s practice of reflexivity beyond ‘critical self-reflection’. By reimagining countertransference as an ‘affective way of knowing’, the researcher develops a ‘thin skin’ to be affected, impacted, and potentially transformed. This is a way to be ‘on the inside’ of the research rather than the neutral observer on the outside.

Critique of psychosocial research

Holmes (2014, p. 169) highlights the participant’s use of projective processes are ‘forefronted’ in psychosocial scholarship and emotions stirred up within the interviewer are framed as providing insight into the research relationship. I concur with Holmes’s (ibid) questioning the assumption that projective processes are inevitable in the interview situation. If projective identification is inevitable, this presents the research encounter as potentially disturbing, shaming and anxiety

provoking. This raises the question of why anyone would volunteer to be a research participant.

The concept of the 'defended subject' (researcher and participant) overshadows our understanding of unconscious dynamics in the research relationship. What is not explored is the research participant's motivations for participating in research. The prevailing belief in participants' propensity to disguise, overlooks their desire to reveal and make meaning of experiences. The research encounter underpinned by the concept of projective identification is constrained by a dialectic of repress or project.

Holmes (ibid, p. 170) refers to several scholars (Frosh and Emerson, 2005; Frosh and Baraitser, 2008; Parker, 2010) who argue that the psychosocial researcher's adherence to projective identification reinforces an 'unequal power relationship'. The researcher becomes 'all knowing' with insider knowledge of the participant's unconscious who remains unaware. For example, Stephen Frosh and Lisa Baraitser (2008, p. 263) question the Kleinian influence within psychosocial research carrying the connotation of the researcher as more knowledgeable and understanding than the participant. Furthermore, there is a danger the reflexive stance enhances the researcher's 'all knowing' status. This position leads to an overlay of expert knowledge onto the participant's experience (Holmes, ibid, p. 175).

Whilst the presentation of countertransference as an affective way of knowing expands our understanding of the research encounter beyond conscious cognitive-analytic knowing, I propose this comes with a caveat. The researcher needs to consider ways to avoid reducing the participant's experience to a theoretical concept with 'top down' interpretations. For this reason, I choose a collaborative approach in

my research inquiry, moving away from the construct of the ‘defended subject’ and ‘all knowing’ researcher towards an intersubjective research relationship.

Before considering contemporary developments in psychosocial research which acknowledge intersubjective perspectives, I consider the role of parallel process as an alternative use of countertransference as affective knowing.

Parallel process

Harold Searles (1955) calls parallel process a ‘reflection process’ describing the phenomena whereby the relationship between analyst and analysand is ‘reflected’ in the relationship between analyst and supervisor. This process of reflection takes place outside of the analyst’s awareness. Whilst projective identification, as a form of communication, serves to make the other *feel* a projected feeling, parallel process is a form of enactment, *showing* the other what cannot be verbalised (Gediman and Wolkenfeld, *Ibid*, p. 239). Freud observes what we cannot remember, because we repress material, we then enact. He explains:

[W]e may say that the patient does not *remember* anything of what he has forgotten and repressed but *acts* it out. He reproduces it not as a memory but as an action.
(Freud, 1914, p. 150, original emphasis)

Searles draws upon Freud’s proposition of ‘involuntary repetition’ placing it within the supervisor/analyst relationship as a site for re-enacting the client’s unresolved conflicts. Parallel process enables the analyst to reveal to the supervisor: ‘I cannot tell you in words what the patient is like, but I can *show* you and make you *feel* what the patient is like’ (Gediman and Wolkenfeld, 1980, p. 239, original emphasis). In this way enactment (showing you) and projective identification (making you feel) often go hand in hand; conveying what cannot be understood or verbalised. Helen Gediman and Fred Wolkenfeld’s (*ibid*) premise is an analyst is unable to directly access the patient’s inner world and equally the supervisor does not have direct access either to the analyst’s or analysand’s inner worlds, nor to the

analyst/analysand relational dynamic. The authors (ibid, p. 253) propose it is impossible for the supervisor to rely solely on 'conscious rational processes' when confronted with parallel process. Instead, the supervisor is called to 'fill in the knowledge gap' and does this through utilising countertransference responses (ibid, p. 251).

We can compare the psychosocial researcher to the supervisor, who does not have direct access to the inner world of the research participant nor the primary relationship, which, for instance, in this research project, is the educator/learner relationship. As a result, like the supervisor, the researcher who is investigating unconscious processes relies heavily on affective ways of knowing, namely countertransference, to fill the knowledge gaps³⁷.

Interestingly, Janet Mattison (1992, p. 43) points out the definition of 'reflect' means 'to show the image' and goes on to propose that the reflection or parallel process is an 'image of the countertransference'. In my investigation, by making physical manifestations of countertransference responses through images, I am keen to explore if the image has the potential to 'show' the emotional dynamics of the educator/learner relationship constellated within our research relationship. Whilst the concept of projective identification dominates psychosocial research scholarship, parallel process is under explored. My research intends to expand formulations of parallel process by investigating how the dynamics of the

³⁷ Sahin (2012, p. 109) offers examples to demonstrate how these processes – parallel process and projective identification – can be evoked with the researcher/participant relationship. One example involves the researcher investigating the emotional experiences of teachers and their attitudes towards learning. Sahin (ibid, p. 110) observes how the teachers struggle to verbalise and make sense of their 'feelings of helplessness engendered by the institution and the feelings caused by the students'. The researcher notes how the teachers' failure to attend a research session generates feelings of helplessness in the researcher (ibid). When the researcher reflects on these feelings, he observes a parallel enactment across different adjacent relationships. Students feel 'helpless', and this is enacted within the teacher/student relationship, which in turn is enacted in the researcher/participant relationship. In this example, the researcher utilises countertransference feelings to make sense of what was not being verbalised by the teachers.

researcher/participant relationship might open a window to viewing the educator/learner relationship.

Gediman and Wolkenfeld (1980, p. 253) argue that parallel process phenomena 'derive from a complex triadic system' of analysand-analyst-supervisor. This is not a unidirectional process stemming from the analysand, but rather it is multi-directional. Equally in our investigation, there are three sets of relationships that make up a potential multi-directional system: educator/learner – researcher/participant – PhD student/PhD supervisor. By placing the three sets of relationships within a multi-directional system we might fill in knowledge gaps through investigating potential enactments. This systemic approach paves the way for an intersubjective framing of the researcher/participant relationship within a 'joint third space' (Crociani-Windland, 2018, p. 37).

Intersubjectivity and countertransference

Holmes (2014) disrupts the narrow definition of countertransference constrained within the dialectic of 'useful' and 'neurotic' with an intersubjective perspective. He (ibid, p. 176) advances the view of the research relationship as a co-creation of feelings and behaviours. I align with Holmes's break away from the split between useful and neurotic countertransference, and his framing of the relationship as an intersubjective co-creation. As a co-creation, we no longer need to differentiate between what is 'my stuff or your stuff'.

Lita Crociani-Windland (2018), like Holmes, disputes the 'doer and done to' dynamics of Kleinian notions of projective identification, advocating an alternative proposition of Benjamin's (2018) concept of the Third. She revises the researcher/participant relationship within a shared co-created space. Crociani-Windland (ibid) tracks how the researcher's role within the relationship shifts from

holding the 'objective gaze' and remaining 'unperturbed by the affective communication in the session', towards an intersubjective stance that values 'the data produced by affective responses in both parties' (p. 42). The countertransference/transference dynamic becomes one of mutual participation, coherent with the relational direction of this thesis and relevant for our collaborative inquiry.

Research as knowing together

My collaborative inquiry equates to Jean Rumbold, Jan Allen, Loris Alexander, and Carla van Laar's (2008) way of 'knowing together', replacing the notion that the 'inner world' of the participant awaits access by a 'knowing' researcher. Rumbold, Allen et al use an intersubjective stance within their collaborative inquiry involving peer researchers visually responding to and reshaping each other's stories of their lived experience as doctoral researchers. They term this approach the *visual intersubjective response* method, whereby images are created in response to each other's vignettes of doctoral experiences. This encourages the peer researcher to utilise intersubjective responses to participate with and get close to the subject of research. This move, from researcher as observer to the role of participant, results in reshaping what we know and how we know (ibid)³⁸. The researcher gives up the

³⁸ An example of this, from my own practice, was during a project involving migrants mutually sharing their stories of migration. Working in small groups, people took turns to share their stories whilst fellow co-researchers listened and created images. This approach offered a visual empathic response evoked in the peer researchers. The peer researcher not only utilised their affective response to deepen their understanding of the stories, but the images made in response to the stories helped 'reshape' the meaning of those stories. The affective responses of both parties co-created a new meaning that did not diminish the distinctiveness of the stories but quite the opposite. The image responses were a way of showing 'recognition' (Benjamin, 2018), a witnessing of stories of which many were harrowing, and traumatic. The peer researchers revealed how they are affected by the stories through their images of countertransference and this recognition of the participant's experience reshaped a traumatic experience into one that was potentially transformational. I have utilised this approach in numerous research projects, and it is one that informs the prototyping for this current research.

role of being the only 'knower' within this intersubjective turn to 'knowing together' and hence encourages the research participant's 'sense of agency and authorship' (Benjamin, 2018, p. 74).

Earlier within the discussion of the defended subject, I considered what is often overlooked in psychosocial research scholarship – the motivation of the research participant to share their experiences. Looking at the researcher/participant relationship from an intersubjective perspective, we can understand the appeal of participating in research. Research within this 'joint third space' can be a mutually motivating experience of 'being known' and an empowering opportunity to co-create new knowledge.

However, research as a shared co-creation poses a challenge according to Crociani-Windland (2018, p. 44). She (ibid) asks – what happens when the participant disputes the findings or doesn't agree with the conclusions? If the researcher's views differ to the participant, it is tempting to revert to the 'doer and done to' dynamics of either the researcher 'opting to take authority' by holding fast to their interpretation or by 'giving primacy' to the participant's viewpoint. Crociani-Windland (ibid, p. 45) proposes an alternative response through paying attention to what is being communicated within the countertransference/transference dynamics. She (ibid) argues this requires 'increased reflexive attention to affective and embodied aspects of both researcher and respondent'. Therefore, an intersubjective approach to psychosocial research, requires the researcher to pay even greater attention to relational dynamics, the in-between space between researcher and participant, and to measure this intersubjective reflexive stance with other forms of

triangulation³⁹. For example, in this research, paying attention to parallel process becomes an aspect of triangulation.

Jungian perspectives of countertransference in research

Next, I explore Jungian perspectives of countertransference in qualitative research, and illustrate how a Jungian approach to the research encounter can enhance psychosocial approaches.

To begin our exploration of countertransference in research through a Jungian lens, I return to the roots of Jung's own epistemology⁴⁰. What emerges is how Jung's own use of countertransference as a form of epistemological tracking influences modern Jungian research methods and the development of my methodology (Papadopoulos, 2006, p. 12).

Renos Papadopoulos (ibid, p. 11) sets forth Jung's 'epistemological sensitivity' as stemming from his use of countertransference as exemplifying epistemological procedure in action. An example of Jung's epistemological sensitivity is epitomised when he tracks his reactions to *Ulysses* (Jung, 1934a). Jung notes how James Joyce arouses his 'ill will' and, on observing his own reactions, Jung writes:

A therapist like myself is always practising therapy – even on himself. Irritation means: You haven't yet seen what's behind it. Consequently we should follow up our irritation and examine whatever it is we discover in our ill temper.

(Jung, 1932a, para. 168)

Papadopoulos (2006, p. 12) suggests Jung's countertransference response to *Ulysses* (Joyce, 2011) illustrates an epistemological awareness, as Jung attempts to

³⁹ Triangulation is used in research to check and validate insights. For example, psychosocial research applies practices used in the clinical setting of psychoanalysis, for example, the use of reflective groups and peer supervision.

⁴⁰ Epistemology is how we come to know what we know. Papadopoulos (2006, p. 9-10) presents the etymology of 'episteme' that means 'to know how' and defines epistemology as 'the systematic investigation of what makes us accept (think/feel) that we know something, of what makes us mark a certain territory as observed and comprehended'.

trace the source of his own assumptions, knowledge, and feelings. Papadopoulos omits from his illustration of Jung's engagement with his emotional reactions to Joyce's book, Jung's use of active imagination springing from finding the image behind his emotional responses of irritation and stuckness. Rowland (Rowland and Weishaus, 2021, p. 49) illustrates how Jung finds an image of a worm to symbolise his affective response to *Ulysses* which, through active imagination, becomes a tapeworm; 'the whole work has the character of a worm cut in half' (Jung, 1932a, para. 165). Rowland (ibid) contends Jung's use of active imagination with 'this procreative worm' anticipates contemporary arts-based research approaches. I look to Rowland to extend Papadopoulos's proposition concerning Jung's epistemology, and what emerges is a 'knowing through images [...] and meaning-making through symbols' (ibid, p. 55). I propose Jung's utilisation of his countertransference responses to the text, extending to an active imagination with the image, offers a distinguishing feature for contemporary Jungian approaches to research.

My research follows Jung's footsteps by making use of countertransference as an affective *and* imaginal way of knowing. This Jungian epistemology underpins my research and is explored in the next chapter.

The divided subject.

Papadopoulos's (2006) engagement with Jung's epistemology and use of countertransference as a way of knowing, presents a different kind of 'knowing subject' providing a Jungian counterpoint to the psychosocial 'defended subject'. I contrast Papadopoulos's (1980) argument that Jung's entire epistemological development is informed by his 'problematic of the other' with the psychosocial concept of the defended subject. In the previous section, we explore the 'defended subject', and the research participant who represses material as a defence against

anxiety. The role of the researcher is to help relax those defences to reveal the hidden inner world of the participant. Papadopoulos (2006, p. 170) views the Jungian opus as a 'series of progressive reformulations of the Other' and from this transpires the divided subject.

Papadopoulos writes:

Jung's theory of complexes enabled him to appreciate that the knowing subject is not a unified entity but it is divided by the various complexes that grip the person. Thus, the complexes created a divided knowing subject'

(Papadopoulos, 2006, p. 21)

Jung's proposition of the psyche's dissociability, reveals the unconscious as populated by autonomous others – complexes and archetypes – with independent perceptions. Rather than the research subject repressing anxiety-provoking material into the unconscious, we are presented with a research participant who is unconsciously producing material contrary to the intentions of the conscious mind (Jung, 1911, para. 1352). Furthermore, Papadopoulos (2006, p. 31) extends Jung's idea of the unconscious as purposive towards an epistemology of archetypal teleology.

Epistemology of archetypal teleology

If we return to the conceptualisation of countertransference as connecting to the sources of one's knowledge, we can appreciate the 'organising effect that archetypes have on the knowing process' (ibid, p. 31) when Papadopoulos refers to Jung's suggestion that archetypes become manifest through 'their ability to *organise* images and ideas' (Jung, 1946b, para. 440, original emphasis). If a meaningful connection is made between the conscious mind and the archetype, new knowledge is created (Papadopoulos (2006, p. 37). The notion of new knowledge springing from the conscious mind's engagement with the archetype, reframes our understanding of the divided subject within the context of research. The researcher

is less concerned about relaxing defences and instead centres on forging meaningful connections between the participant's conscious mind, and the autonomous complexes and archetypal influences within the unconscious psyche.

The wounded researcher

In psychosocial research, the defended researcher concept calls for reflexivity; attending to blind spots and critically examining assumptions that might hinder the research process. In my exploration of Jungian perspectives, I apply the notion of the divided subject to the researcher, drawing upon the work of Romanyshyn and his concept of the *wounded researcher*.

Romanyshyn (2007) challenges psychosocial notions of researcher reflexivity: the researcher is a divided as well as defended subject. He makes an important distinction when he writes:

The work of becoming self-critical about one's biases is not the same thing as the work of overcoming one's resistance to self-knowledge by making one's unconscious complexes more conscious.

(Romanyshyn, 2007, p. 251)

Whilst the psychosocial researcher either directs attention to the unconscious of the research participant or critically examines one's unconscious biases, Romanyshyn's wounded researcher is called to reflexively attend to his/her individuation process. This is a process of 'making the unconscious more conscious' – of shifting the ego from a position of division to connection with the unconscious. Romanyshyn (ibid, p. 252) positions researcher reflexivity as self-critically examining 'the role of unconscious complexes in one's work'. He refers to Jung's (1957c, para. 187)⁴¹ argument – that the 'capacity for inner dialogue is a touchstone for outer objectivity' –

⁴¹ Jung wrote The Transcendent Function in 1916 for lecture, however it was only published as a pamphlet in 1957.

to position researcher reflexivity as the ability to confront and acknowledge the validity of this 'other' within oneself (Romanyshyn, *ibid*, p. 252).

Romanyshyn's (2007, p. 135) key contribution to Jungian research methods is the notion of the *transference field* to denote countertransference/transference dynamics and proposes that this field exists between the researcher and the text, in the same way as between analyst and analysand⁴². The researcher makes a place for the unconscious in the research process through imaginal encounters with his or her complexes and the archetypal 'strangers' in the work (*ibid*, p. 146). More importantly, compared to psychosocial research methods, Romanyshyn's method reaches beyond the personal unconscious to the cultural and archetypal depths. However, as the researcher might get caught in the grip of a complex, and therefore unable to move beyond the level of the personal unconscious, we are called to make our complexes conscious.

At the heart of Romanyshyn's wounded researcher, is a reflexive approach to engaging with the researcher's complex entanglement in the work (*ibid*, p. 112). Romanyshyn acknowledges the contribution of Devereux (1967) to understand the researcher's use of countertransference, but challenges Devereux's insistence on researcher objectivity. Behar (1996, p. 6) comments that for Devereux 'what happens within the observer must be made known' and by attending to our countertransference, we 'confront the self who observes'. In doing so, Devereux's premise is for the researcher to regain objectivity through disentanglement. Romanyshyn, on the contrary, contends that entanglement is an inevitable and necessary aspect of researcher reflexivity. Researcher reflexivity not only confronts

⁴² Romanyshyn (2007) models his 'transference dialogues' on Jung's method of active imagination, which invites the researcher to step into an imaginal landscape and be 'addressed' within the different levels of the unconscious: personal, cultural, collective and cosmological.

wounds or unconscious complexes but also our 'passionate attachment' to the research topic (2007, p. 109). According to Romanyshyn, making conscious the unconscious factors informing the psychological research is a 'complex affair' (ibid, p. 111). Furthermore, by making these complex presences conscious the researcher remains passionately attached to the work as opposed to the neutral and dispassionate position Devereux claims.

Jungian perspectives in contemporary research methods

Elizabeth Nelson's (2018) discussion of Jungian research in a post-modern world proffers a different perspective to contemporary thought within the social sciences, broadening the idea that knowledge making is solely a social construction stemming from the participant/researcher relationship. She presents a Jungian epistemology as 'participatory' by the researcher 'developing a relationship with the psyche' (Nelson, 2018, p. 22). Joseph Coppin and Nelson (2017, p. 11) propose knowledge is not just what we seek, it is what seeks us. This correlates with Papadopoulos's proposition of the teleological role archetypes play in knowledge making. The Jungian researcher makes room for the Other and invites the psyche to be a 'responsive participant in the research process' (Nelson, 2018, p. 22), acknowledging Psyche's⁴³ purposive and creative desire to generate new knowledge.

Verticality in Jungian research

The influence of Jung's one-person model becomes apparent on reviewing the work of Romanyshyn (1991; 2007; 2010a; 2010b, 2013), Nelson (2013; 2018)

⁴³ Coppin and Nelson (2017, p. 117) refer to Jung's advocacy that the psyche is populated by 'expressive others capable of being addressed and of addressing oneself'. The Jungian researcher actively engages with autonomous inner Others. This active engagement is facilitated when the psyche is personified as the goddess Psyche (ibid) according to the authors. By reimagining the psyche as Psyche, the researcher relinquishes the 'habit of observing' and instead 'fosters friendship' with the others in the psyche (ibid).

and Coppin and Nelson (2017). Romanyshyn champions the intrapsychic over the outer, interpersonal dimensions of the relational encounter between researcher and participant. When Nelson (2018) references Jung (1946b, para. 343) for allowing soul to 'get a word in', she is promoting 'a strong affective relationship between researcher and topic', a *vertical* depth approach to research (p. 22). Nelson expresses her frustration by commenting that sociological and post-modern research 'is flat, aiming toward horizontal extension without the verticality that intrigues the depth psychologist' (2018, p. 25). But she undervalues the contribution of psychosocial research approaches. This is where we discover a split between the two disciplines: Jungian and psychosocial approaches. The Jungian researcher championed by Romanyshyn emphasises verticality that situates the countertransference/transference relationship between researcher and topic. The psychosocial researcher chimes with Jung's two-person model, emphasising the 'unconscious intersubjective dynamics in the interview relationship' (Hollway and Jefferson, 2013, p. 4).

Inherent in Nelson's (2018) criticism of the social sciences disciplines as 'flat' and promoting Jungian research as 'deep', we see how many Jungian research methodologies favour this intrapsychic approach. On reviewing recent literature (Cambray and Sawin, 2018; Roesler, 2018) on research in analytical psychology, little attention is directed towards countertransference/transference dynamics of researcher/participant relationship. The countertransference of the researcher surfacing within the researcher/participant encounter is at the heart of psychosocial research methods, but this appears less vital in current Jungian research. This might be due to the social sciences adopting psychoanalytic theory whilst overlooking Jungian psychology. I suggest, however, that this is equally due to a

bias within Jungian scholarship towards verticality. What is called for in my research is a 'truly binocular approach' (Saban, 2019) that allows for exploring the inner and outer dimensions of utilising countertransference in research.

Psychosocial research from a Jungian perspective

By engaging with Jungian and psychosocial perspectives, I take the best of both worlds, vertical and horizontal, into my formulation of countertransference in this research project. As a psychosocial researcher, I make use of countertransference as a form of relational reflexivity, viewing our researcher/participant relationship as co-creating knowledge within 'a dialogue of unconsciousness's' (Ferenczi, cited in Hollway, 2016, p. 19). As a Jungian researcher, I deepen the emotional experience of the research relationship, by reaching down into the depths of the psyche.

The psychosocial researcher pays attention to his/her countertransference responses and:

[N]otes alterations in tone, cadence or volume in the participants' speech, hesitations in response or complete silence, and expressive body language such as shifts in posture, surprising gestures, and changes in breathing, eye focus, or complexion. [However] Jungian researchers wonder about them differently.

(Nelson, 2018, p. 27)

A Jungian approach utilises countertransference in the research relationship to listen differently. Researcher reflexivity is presented as 'imaginative' and the difference in listening is revealed by paying attention to psyche's language of the image (ibid, p. 26). The image either emerges as researcher-centred imagery experienced as countertransference or as a co-created image forming between the researcher/participant dyad. Joy Schaverien (2007, p. 413) describes this as an 'imaginative countertransference'. Therefore, I suggest, countertransference in Jungian research can be framed as an *imaginal* way of knowing.

Countertransference as an imaginal way of knowing

Jung (1926, para. 618) asserts that 'the psyche consists essentially of images'; psyche's language is the image, leading me to Samuels (1985b, p. 57) and his assertion that all countertransference responses are images. Samuels (*ibid*, p. 60) refers to Henri Corbin (1983) to present countertransference as an 'organ of visionary knowledge' constituted through the image, the body, and the relationship. If we apply this proposition to the research relationship, this extends psychosocial conceptualisations of countertransference as an affective way of knowing to include an imaginal way of knowing. In my view, Samuels's (*ibid*) conceptualisation of countertransference epitomises a 'binocular approach' connecting the image with the interpersonal, to help us transcend the vertical and horizontal divide within the different depth approaches in qualitative research. When the Jungian researcher makes use of countertransference, the image becomes primary and not a 'secondary coded message' about affective responses (*ibid*, p. 57). When Nelson argues Jungian researchers listen differently, she proposes they listen for the psychic image contained within emotional and behavioural responses.

Samuels develops his idea that all countertransference responses are images to describe countertransference as 'bodily visions' (*ibid*, p. 60). As the researcher, I might encounter the participant with an embodied response, and according to Samuels's (*ibid*, p. 61) argument, this is because of the psychic image being 'made flesh', in the same way as Jung's irritation, stuckness and paralysis is an embodiment of the psychic image of the tapeworm.

Countertransference as a shared *mundus imaginalis*

Samuels (ibid, p. 58) connects this imaginal explication of countertransference with Corbin's (1972) idea of the *mundus imaginalis*⁴⁴, pointing to an 'in-between state' and an 'intermediate dimension'. Countertransference phenomena as an intermediate dimension emerges in between client and analyst, and in between the analyst's conscious and unconscious. Samuels (1985b) presents the *mundus imaginalis* as a linking factor between patient and analyst, and the analyst's countertransference as forming part of a 'two-person or *shared mundus imaginalis*' (p. 59). Samuels writes:

For it is no longer a question of opposing an examination of interpersonal communication to an examination of the imaginal world. If the idea of a two-person *mundus imaginalis* is taken seriously then we must regard the interpersonal in terms of psyche speaking, and the imaginal in terms of an avenue of communication between two people, a relationship.
(Samuels, ibid, p. 16, original emphasis)

Whilst Samuels' research addresses the clinical setting, I apply his conceptualisation of countertransference to the field of research and consider the impact of locating the researcher's countertransference in the *mundus imaginalis*. By revisioning the countertransference/transference relationship between researcher and participant as a shared *mundus imaginalis*, we locate this relationship within an imaginal realm, providing a medium for transmission of unconscious communication.

Samuels' argument about the propensity to separate the intrapsychic image from the interpersonal relationship within Jungian approaches to clinical work also seems prevalent and replicated within the field of Jungian research methods.

Samuels's concept of the shared *mundus imaginalis* helps us challenge Nelson's

⁴⁴ Corbin (1972) equates his concept of the *Mundus Imaginalis* with the imaginary or imaginal. The *mundus imaginalis* is a pre-existing, precise order of reality. He (2000, p. 77) describes it as a 'world that is ontologically as real as the world of the senses and that of the intellect' and the way of perceiving the world is through the imagination rather than through cognition.

emphasis on 'verticality' in Jungian research methods and bring together the vertical (intrapsychic) with the horizontal (intersubjective).

The symbolic attitude of the researcher

Signs of Samuels's conceptualisation of countertransference and Corbin's *mundus imaginalis* are emerging to influence contemporary Jungian researchers like Manfred Krapp (2018). Krapp's (ibid) research connects the interactive field between analyst/researcher and analysand/participant to the *mundus imaginalis* where inner images of the dyad 'correspond to each other', like a dialogue in images (p. 155). Krapp (ibid, p. 167) adds nuance to Samuels's idea of countertransference, arguing that the analyst/researcher's symbolic attitude constellates this shared imaginal dimension of experience. Krapp (ibid) states the analyst/researcher's symbolic attitude involves the ability to amplify⁴⁵ images, and this 'leads to a reciprocal emotional resonance, an interchange of inner images, the mundus imaginalis, which could be a specific Jungian factor' (p. 165). This 'specific Jungian factor' of the 'interchange of inner images' enhances our conceptualisation of countertransference in research. When Nelson argues the Jungian researcher listens differently to participants, I align this proposition to the symbolic attitude of the researcher who listens and attends to metaphorical languages, symbols and images emerging within the research encounter. For this reason, the symbolic attitude of the researcher is a prerequisite for a Jungian utilisation of countertransference.

My methodology revisions psychosocial approaches of countertransference to encompass Jungian perspectives, balancing the vertical with horizontal and adding the imaginal to affective ways of knowing. A metaphor capturing this approach is

⁴⁵ See Chapter Six on how I explain and utilise the method of amplification in my discussion of findings.

countertransference as a portal into the imaginal realm and my methodology of making and working with images of countertransference is an 'invitation to play in this imaginal landscape' (Romanyshyn, 2007, p. 137). The utilisation of countertransference is more than a way to extract data from the inner world of the participant and one where the inner Others of both researcher and participant may actively participate in the co-creation of new knowledge. In the next chapter, I explain my mixed methods approach, including making and working with images of countertransference as a Jungian arts-based research method and duoethnography as a method for collaborative inquiry.

Chapter Four

Methodology

In this chapter I establish the focus of inquiry and travel back to uncover the roots of the methodology before moving onto the rationale (the why) and the method (the how). The 'why' and the 'how' of the methodology is divided into two parts – Part One concerns the Jungian arts-based research method that involves making and working with images of countertransference and Part Two entails the duoethnographic approach that evolves into a Jungian arts-based duoethnography.

The focus of inquiry

Paul Barber explains what it means to be a practitioner/researcher:

A researcher systematically explores experience with a view to refining knowledge; a practitioner applies knowledge skilfully with a view to improving practice. As both must be integrated in real-life situations to affect excellence, we arrive at the notion of the practitioner-researcher.

(Barber, 2006, p. 24)

Harriet and I deem our lived experiences as adult educators yield rich sources of data to investigate, we don't just 'do' the work of education but make meaning of our experiences with a view to improving practice. In this collaborative approach to practitioner/research we conduct a research inquiry into our practice to develop a more holistic and relational understanding of transformative learning. Unlike Boyd we do not bracket our subjectivity but like Barber we look within and to our own relational experiences to refine our knowledge about the dynamics of the educator/adult learner encounter. The focus of this inquiry is the educator/adult learner relationship, positioned as an intersubjective two-way street viewed from the perspective of the adult educator. This inquiry aims to understand what it means for the 'whole person' of the adult educator to be involved within the educator/adult

learner relationship and how this involvement might facilitate a mutual transformation.

Samuels (2021) presents the educator/adult learner relationship⁴⁶ as 'hot', imbued with desire, love, hate, power, rejuvenation, and envy. Samuels maps the clinical relational dynamics of countertransference/transference onto the learning relationship to exhort that unless these primarily unconscious dynamics are recognised and worked with, we can't access 'the fruits of the real relationship' (ibid). In this way, Samuels foregrounds countertransference/transference dynamics as having a facilitative role in the educator/adult learner relationship. Likewise, I place centre stage these primarily unconscious dynamics between educator and adult learner to consider the facilitative role of the relationship in transformative learning. I take Samuels's metaphor of 'hot' and imagine the educator/learner relationship as located within a 'hotbed' of the learning environment.

Figure. 2



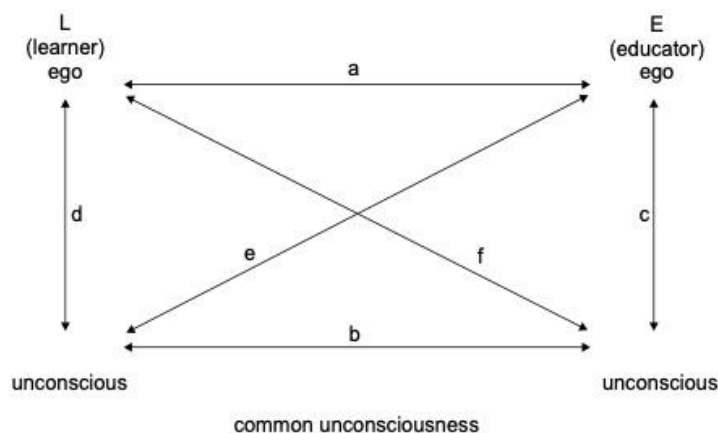
The hot bed

⁴⁶ In this instance Samuels is referring to the PhD student/supervisor relationship.

My research investigation enters the ‘hot bed’ to explore the educator’s ‘lived’ experience of encountering the learner. The image and metaphor of a hotbed is revealing. ‘Hotbed’ (2021) can mean an ‘environment that favours rapid growth or development’ or references a situation where ‘unwanted or unpleasant activity’ might happen. It also means a bed of soil heated by ‘fermenting manure’. By revisiting our encounters with the learner via our countertransference responses, we might re-encounter unpleasant feelings, moments of dysregulation, dissociation, and rupture; in effect we get into the ‘fermenting manure’ of the relational dynamic. However, what we might discover through this research is how this hotbed of relational dynamics might facilitate transformation.

My starting point is Jung’s (1946a, para. 422) alchemical depiction of the countertransference/transference dynamics within the analytic relationship to consider how we might depict these relational dynamics in diagrammatic form. I adapt Jung’s psychology of the transference model as a conceptual framework for investigating the mutual interplay between the intrapsychic and the interpersonal dynamics of transformation between educator and adult learner which I refer to as a transformative learning relationship (see Chapter Two and Three).

Figure.1



A Transformative learning relationship

This model of a transformative learning relationship provides a frame for investigating the educator/learner relationship. As practitioner/researchers, Harriet and I utilise our professional experiences as case vignettes to develop a psychological understanding of the learning encounter between educator and adult learner. This investigation entails revisiting different encounters with learners, those carrying a degree of either emotional intensity or disassociation: being flooded by affect or a 'denial of being affected' (Benjamin, 2018, p. 55). In a similar vein to Susanna Wright's (2020) re-examination of encounters with analysands who get under her skin, we revisit encounters with learners that might remain 'unresolved within us' (p. 538) or that demand our attention because the meaning of that encounter 'remains obscure' (p. 539). Some of these encounters might be experienced as ruptures or a breakdown into 'twoness' that Benjamin (2018, pp. 49-50) describes as the complementary dynamics of 'doer and done to' – a state whereby both parties feel either helpless and unable to affect the other (done to) or resorting to coercing the other (doer). This ping pong back and forth dynamic is centred around who is powerful or powerless that is contrary to the state of Thirdness that allows for recognition: knowing and being known. These interactive moments of rupture and obscurity – often generating a feeling of 'not knowing' – we are drawn to investigate.

Roots of the methodology

At this juncture, I take a backwards step to consider the roots of the project formulating my methodology. As I look to the past and downwards into the roots, I discover three key influences supporting the design of this methodology:

- Tree woman
- Art psychotherapy
- Wounded Facilitator

Making the image of Treewoman

After graduating in 2008 with an MA in integrative arts psychotherapy, I dreamt I became a hybrid, half woman and half tree, and the subsequent making and working with the image of this dream shapes the design of this project. Jung (1988) writes a:

hybrid is not divided. The point is that it is a [sic] oneness but consisting of two things; a hybrid plant is a mixture, but it is a oneness, as a hybrid word consisting of Latin and Greek words is drawn together into one.

(Jung, cited in Lu, 2020, p. 21)

I made an image of the dream – *Treewoman* (figure. 3) – a hybrid symbol that is equally ‘oneness but consisting of two things’ and in line with Kevin Lu’s proposition; as a hybrid, she is a symbol of transformation (Lu, *ibid*, p. 19).

Figure. 3



Treewoman

Treewoman is 'betwixt and between', a liminal figure (ibid, p. 18) mirroring my identity as a 'betwixt and between' professional who moves between the disciplines of art psychotherapy and adult education, two different worlds united by the central aim of transformation⁴⁷.

Making the image of a dream captures the essence of my embodied imaginal experience of becoming a hybrid, both tree and woman. Schaverien (1999a, p. 85) terms this type of picture the *embodied image* that 'in no way reproduces the mental image or dream but, conversely, is closer to the essence of the initial intuition'. Schaverien (ibid, p. 87) describes this type of image as 'embodied' by retaining the 'power' which is attached to the mental image. If I return to the initial dream, the power comes from the visceral experience of turning into a hybrid, from one into two. From this experience, I learn the difference between the psychic fantasy image or dream image and the making of a picture or external image. As Schaverien explains, the embodied external image:

[T]ranscends what is consciously known. [...] the physical act of painting takes precedence over the original idea. Even when there was a preconceived aim, the picture develops in unexpected ways and usually takes a form which could not have been predicted and so it may surprise even its maker.

(Schaverien, ibid)

The psychic dream image of *Treewoman* articulated in pictorial form surprises me⁴⁸ as the unfamiliar face gazes back at me. Creating a picture of an inner psychic image or dream, based upon Schaverien's hypothesis, means it can be viewed, and this transformation from internal to external, brings unconscious aspects into the light of consciousness through the mediation of the picture (ibid. p. 41).

⁴⁷ I no longer practise as an arts psychotherapist, but I am a senior lecturer on an arts psychotherapy training programme.

⁴⁸ In my dream, I transform into a tree, so it is surprising to see this new face, rather than my own in the external image. I am also surprised by the lack of hands, my hands have disappeared to be replaced by foliage, leaves and blossom. My dream focusses on my hands with the first branches breaking through the skin, and in the picture the metamorphosis from human hands to foliage is complete.

Working with the image of *Treewoman*

My sustained engagement with *Treewoman* since 2008 typifies Jung's method of active imagination. Jung's engagement with his unconscious involves experimenting with different ways to enter his inner landscape where he meets with fantasy figures and engages in dialogues to build a conscious relation to them⁴⁹. Active imagination forms a dialogic relationship with the imaginal other mirroring the way we might engage in intimate relationships in the external world. Jung explains active imagination in a letter to 'Mr O':

The point is that you start with any image, for instance, with just that yellow mass in your dream. Contemplate it and carefully observe how the picture begins to unfold or to change. Don't try to make it into something, just do nothing but observe what its spontaneous changes are. Any mental picture you contemplate in this way will sooner or later change through a spontaneous association that causes a slight alteration of the picture. You must carefully avoid impatient jumping from one subject to another. Hold fast to the one image you have chosen and wait until it changes by itself, and if it is a speaking figure at all then say what you have to say to that figure and listen to what he or she has to say.

(Jung, 1973, p. 460)

Jung's active imagination method teaches me the simple message to 'hold fast' and dwell within the image without succumbing to impatient urges to interpret or conceptualise.

Relational ontology

The making of and working with the image of *Treewoman* shapes the design of this project and influences my ontological stance which I refer to as a relational ontology. A relational ontology (Lange and O'Neil, 2016, Lange, 2018), also defined as a participative ontology (Coppin and Nelson, 2017), is a view of reality describing the world not as 'an inert or mechanical object but a living field, an open and

⁴⁹ Jung's method of active imagination was referred to by several names, including the *transcendent function*, before settling on the term *active imagination* which he used for the first time in his Tavistock Lectures (1935a). Jeremy Miller (2004, p. 55) comments on the ambiguity around Jung's use of the term transcendent function, asking if it is a function, process, or method. As a method, the transcendent function morphs into active imagination. Miller distinguishes between the two, when he writes 'active imagination is used to coax material from the unconscious toward the threshold of consciousness and, in a sense, catalyse the transcendent function' (ibid, p. 24).

dynamic landscape subject to its own moods and metamorphoses' (Abram cited in Coppin and Nelson, *ibid*, p. 76). This experience of the world as living, breathing, responsive and reciprocal is strengthened by my practice of dialoguing with *Treewoman*. *Treewoman* is my 'imaginal companion' and more than a personification; rather she is experienced as an autonomous being 'outside of and independent of' me (Watkins, 1990, p. 68). Joseph Coppin and Elizabeth Nelson (2017, p. 76) describe a relational or participative ontology as the world looking back at us. My ongoing practice of active imagination and holding fast to the image generates this ontological shift as I experience *Treewoman* looking back at me. From this relational perspective, making the image of *Treewoman* and my experience of reciprocity through working with this image shapes my methodology for investigating mutuality within the educator/learner encounter.

Ontology of the unconscious

My psychodynamic training adds another ontological position, the reality of the unconscious. My ontological view of the psyche aligns with Rowland's (Rowland and Weishaus, 2021) ontological presentation for Jungian arts-based research, which she describes as 'the reality of the known *and* unknown psyche' (p. 14, original emphasis). From this perspective, *Treewoman* visually embodies one of the 'living creatures' (Jung, 1946a, para. 366) from the fathomless ocean of the unconscious who has knowledge of a world beyond my conscious awareness. A Jungian ontology of the known and unknown psyche acknowledges 'all other knowledge is incomplete' (Rowland and Weishaus, 2021, p. 14). I can dive deep down into the sea of the unconscious, but I never fully know it and my conscious knowing is only ever partial. Therefore, if knowledge is incomplete, the state of being for the researcher who accepts this reality is of 'not knowing'.

The influence of art psychotherapy

My clinical training in art psychotherapy influences the development of my methodology. For example, the ontological reality of the image and the unconscious expands into a triangular relationship, a distinguishing feature of art psychotherapy. The notion of the triangular relationship is described by Caroline Case (2000) as arising from the idea of therapists working with art media and 'can be looked at in various ways, for example, the triangle of image, client, therapist, or image, conscious, unconscious' (p. 26).

Figure. 4



The triangular relationship

The image within the context of the triangular relationship mediates within the inner world alongside revealing the unconscious dynamics between analyst and analysand. Within this triangle the image is like the 'third person' (Wood cited in Case, 2000, p. 27) sitting in the room between the client and therapist. If we translate this notion to the researcher/participant relationship, our images of countertransference become like the 'third person' between Harriet and me. Schaverien's (1999a, p. 7) conceptualisation of the triangular relationship establishes 'the central role of the picture as a vessel within which transformation may take place and this involves the picture as an object of transference'. This conception of the image as embodying the unconscious dynamics of a relationship gives credence to the use of images of countertransference as a way of knowing in this research inquiry.

Making images of countertransference, as it emerges within the analyst/analysand relationship, is a key aspect of response art⁵⁰, a practice deriving from art psychotherapy that Barbara Fish (2006, p. 13) defines as ‘art that is made by art therapists to contain, explore, and express clinical work’. Making images of countertransference as response art, is utilised by art psychotherapists to ‘reveal that which is beyond conscious thought’ (Fish, 2019, p. 122). I introduce response art from my practice within art psychotherapy to my practice as an educator, which in turn informs my conceptualisation of the *wounded facilitator* (Austin, 2018).

The wounded facilitator

My role as an educator can be hampered by expectations to be an all-knowing expert and my concept of the wounded facilitator (Austin, 2018) challenges this notion by acknowledging the educator’s vulnerability. The wounded facilitator aims to:

[D]ispel the belief that to feel negative, difficult and strong responses when facilitating groups is a sign of weakness, incompetence or immaturity. In my experience, transformative learning is often characterised by strong and intense emotions and a heightening of transference and countertransference dynamics. As facilitators, we may feel compelled to meet this storm of intense emotion with an air of invulnerability, well defended in our role as Expert.

(Austin, *ibid*, p. 60)

In my formulation of the wounded facilitator, I apply Jung’s ‘wounded physician’ (1951a) archetype to the educator who is leading transformative learning in adult learning groups. By identifying the analyst’s countertransference responses as ‘wounds’, Jung emphasises vulnerability and an openness to influence as a core condition of effective analysis. I (Austin, 2018) adopt this concept of woundedness

⁵⁰ Fish (2019) in her historical overview of response art in art therapy points out that Pat Allen (1999) used the term ‘response art’ for the first time in her review of Bruce Moon’s (1997) use of art making to navigate his work with clients. However, the practice of response art underpins the history of art therapy (Robbins, 1973; Lachman, 1983; Wolf, 1985; Mcniff, 1989). For example, Mildred Lachman-Chapin (1979, p. 98) made art alongside her clients as a kind of ‘mirroring response’ (p. 8) and Arthur Robbins (1988) utilised response art as a form of ‘countertransference education’ (p. 98) during field work supervision in art therapy training. Fish’s (1984) early research investigated the use of response art in understanding countertransference, and she (Fish, 2006, 2017, 2019) has continued to champion the art therapist’s use of art making to manage and understand their work with clients.

to explore how the countertransference of the educator might play an important role when facilitating transformative learning.

In this initial study, I conclude ‘to transform others, we need to be transformed and this can only happen when we, as facilitators, jump into the alchemical pot and get stirred up’ (ibid, p. 66). This metaphorical conclusion provokes questions to inspire this study. This current thesis rethinks countertransference as an affective and imaginal way of knowing the spaces in-between the intrapsychic and the interpersonal. I am framing these ‘in-between’ spaces as the shared mundus imaginalis (see previous chapter). This expands the metaphor of the educator/learner relationship from being within an ‘alchemical pot’ to the realm of the shared mundus imaginalis. This ‘in-between’ space is invisible to the literal eye, so it begs the question of how we see the intrapsychic and interpersonal dimensions that Samuels refers to as a shared mundus imaginalis. The method of making and working with images of countertransference, prototyped in my autoethnographic study of the wounded facilitator, is a way for the educator to visually reveal this interactive space. From this initial inquiry the seeds are sown for this project’s research methodology.

Part One

Jungian arts-based research

Arts-based research is positioned as approaching phenomena differently to positivist approaches – to ask new questions, create new ways to see and think, and develop new insights (Leavy, 2018, p. 3). Relevant to this research, arts-based approaches access the inaccessible, reveal the invisible, and make connections with what would be otherwise out of reach and represent research insights differently (ibid, p. 9). Rowland describes the emergence of Jungian arts-based research

methodologies as enriching arts-based research through taking seriously the role of the unconscious (personal, cultural, and collective) in ways of knowing and meaning making.

In this section, I proffer my devised method of imaginative engagement (individual and collaborative) as a post-Jungian revisioning of Jung's classical method of active imagination that contributes to this nascent strand of arts-based research. I share an overview of the research process that begins with writing stories about our encounter with the learner (narrative vignettes) before outlining the method of making and working with images of countertransference (individual and collaborative imaginative engagements).

Stories of countertransference

In each of the inquiry sessions we choose an encounter with a learner/or group of learners to retrospectively review. Romanyshyn (2007) describes this 'backward glance' to past encounters as 're-search' for 'what has been left behind, *disregarded*, neglected, or otherwise forgotten' (p. 14, original emphasis). This act of recollection and sifting through memories is a means by which we find what might be lost within the learning encounter. In my research, these encounters are framed as *narrative vignettes* whereby we write a story of the experience and record our countertransference responses (see Appendix E).

In the previous chapter, I frame countertransference as an affective and imaginal way of knowing and by utilising countertransference as a way of knowing, I prioritise our subjectivity (researcher and participant) within the methodology. I organise our countertransference responses activated within the educator/learner encounter in line with Samuels's (1985b, p. 57) categories of feelings, bodily

sensations, and fantasy images⁵¹. These narrative vignettes tell a story about our encounters with a learner and act as stimuli for making images of our countertransference responses.

Making images of countertransference

By making images of countertransference, my hypothesis is that we make visible and reveal the unconscious dynamics within these relational interactions between the educator and learner. More importantly, through making visible this interactional field, we might understand how the relational encounter between educator and learner might facilitate a mutual transformation.

My transformative learning relationship model (figure. 1) offers a diagrammatic presentation of the educator/learning encounter as a multi-directional, multi-layered unconscious and conscious dynamic field of interaction. However, when a relationship is reduced to a diagram, it becomes an abstraction and loses its heat, leaving the viewer of the diagram cold. It becomes challenging to view this relationship as 'hot' (Samuels, 2021); what is lacking are the 'blood and guts' of lived experience.

Schaverien's (1999a) distinction between a diagrammatic image and an embodied image guides this research method to transform the transformative learning relationship diagram into an embodied and visual portrayal of the educator/learner relationship. If I utilise my transformative learning relationship model as a conceptual illustration of the educator/learner relationship it becomes like a *diagrammatic image* that is not imbued with life and needs explanation (ibid, p. 86).

⁵¹ Samuels (1985b, p. 57) research project investigating the 'usable' countertransference of the analyst, points out that the survey descriptors 'fell into distinct groups' when analysts described their interactions and subjective responses. These categories are 'bodily and behavioural responses', 'feeling responses' and 'phantasy responses' and I adopt these three categories for this research project.

In contrast, Schaverien (ibid, p. 102) presents the *embodied image* as portraying the unconscious dynamics of the relational encounter and embodying the intensity of affect. My method of making images takes the transformative learning relationship model to metamorphose it into a series of ‘embodied’ images. Our subjective responses (feelings, sensations and fantasies) are ‘embodied’ in an external image or picture⁵² – an important distinction, as creating a picture is different to the psychic fantasy image. As noted earlier, the physical act of painting or drawing a picture ‘takes precedence’ over the original idea to represent the psychic image in a pictorial form (ibid p. 87).

Jung makes a clear distinction between the fantasy image and the external image or picture, and in contrast to Schaverien, he prioritises the psychic image when he writes:

When I speak of “image”, [...] I do not mean the psychic reflection of the same external object, but [...] a figure of fancy or *fantasy-image* [...] it then has a greater *psychological* value, representing an inner reality which often far outweighs the importance of external reality.

(Jung, 1971, cited in Rowland and Weishaus, 2021, p. 4, original emphasis)

I take a different stance to Jung and follow Schaverien’s approach by foregrounding the external image. She presents the external image or ‘picture’ as like a ‘betwixt and between’ presence between the artist and spectator, explaining the picture:

[E]xists outside of the artist, and yet a part of her or him temporarily inhabits it. A split is made between the part of the person who makes the picture (the artist part) and the part which views the picture (the viewer part).

(Schaverien, 1999a, p. 19)

When making the picture, we are immersed in the process and the hypothesis is that we make a transference (based upon Schaverien’s conceptualisation) to the image. The picture is simultaneously rooted in the internal psychic image and the external but largely unconscious relational dynamic between educator and learner. In this

⁵² Schaverien (1999a) calls external images ‘pictures’ to distinguish them from the psychic fantasy image.

way the psychic image and the interpersonal relationship are connected via the mediation of the picture.

Schaverien separates the process of making the external picture and the viewing of the picture, into *life in the picture* and *life of the picture* when constellated within the frame of the therapeutic relationship. The making of the picture, the life **in** the picture, is often 'synonymous with the feeling tone of the transference' (Schaverien, *ibid*, p. 103) and our affective response to the picture, life **of** the picture, is what Schaverien terms an aesthetic countertransference. Our (Harriet and I) aesthetic countertransference to the image might serve to 'illuminate the emotional tone' (*ibid*, p.119) of the educator/learner relationship. Equally, our affective response to the image is influenced by the dynamics (conscious and unconscious) of our research relationship. Therefore, Harriet and I note our creative process from making to viewing the picture. We utilise our observations and responses to reflect on how this process might correspond with the dynamics of the learning encounter (and the research encounter) (See Appendix E).

Working with the image of countertransference

When we meet virtually, Harriet and I look together at the images. The experience of looking at images virtually is a strange mixture of immersion and separation evoking Luke Hockley's (2014) notion of the cinematic experience⁵³. This experience of entering into the image framed by the virtual screen, resonates with the 'immersive qualities' of the cinema (*ibid*, p. 6). Sharing our images on screen acts like a frame which can make the experience feel immersive, whilst at the same time, as the image cannot be physically touched, there is a distance. The immersive

⁵³ Hockley's (2014, p.6) 'cinematic experience' challenges the assumption that a film is viewed from a distance to suggest that we participate with a film. The idea of participation points to immersing in a film in a somatic and embodied way. Hockley notes how viewers can oscillate between participating inside the film and being positioned outside the film as observers.

sensation of viewing the image is developed further as we prototype ways of working with the image. Therefore, an immersive way of working with the images, in part, stems from the constraints of conducting our inquiries online.

Rowland (Rowland and Weishaus, 2021, p. 17) proposes Jungian psychology extends arts-based research approaches with Jung's principles and models acting as a conceptual 'net' to cast over psychic experience. She presents Jung's conceptual system as a meaning-making form 'by which to encounter the raw empirical material of psychological images' (ibid). However, in this research, I take note of Bruce Moon's (2004, p. 78) opposition to interpreting the image and his warning against reducing the image to a concept. I want to avoid casting an interpretative 'net' over the picture. Instead, I learn from Jung's method of active imagination (rather than resorting to his conceptual system as a diagnostic tool) and Mary Watkins' (2000, p. 206) invitation to step into the image, and what emerges is an immersive and participative method I term imaginative engagement (see Appendix E for protocol).

Imaginative engagement

My methodology endeavours to 'know' the image not through conceptualisation but by immersing in the image through my devised method of imaginative engagement. Anne Paris (2008, p. 8), like Schaverien, contends the 'artist and his artwork engage in a kind of relationship' and describes the creative process as an immersion like diving into water or in this research, like stepping into the imaginal realm of the image. This way of knowing through immersion follows a different trajectory to positivist notions of the 'subject/object'⁵⁴ split, between the

⁵⁴ Rowland (Rowland and Weishaus, 2021) refers to the 'scientific paradigm' that 'places the knowing subject as separate from the object to be known' (p. 27). From this paradigm, the world is full of 'objects' that are observed and measured but not participated in. Quantitative research follows the

passive object and neutral observer. Our trajectory travels in a different direction blurring the boundaries between knower and known. I equate this experience of 'total connection and engagement' (ibid, p. 16) with the ethnographer who 'is learning through immersion in life worlds' (Sheldon, 2021), that Clifford Geertz (1973) describes as a form of 'deep hanging out'. The imaginative engagement is like a form of fieldwork, a 'deep hanging out' in the imaginal realm. The imaginative engagement method attempts to imaginably know through immersion, in a way that feels imaginatively real (Samuels, 1985b).

The process of imaginative engagement begins with noticing surface details of the external image or picture, to focus attention on the image away from external stimuli or distraction. The next step is to enter the image, as if crossing over into an imaginal realm. This 'deep hanging out' in the 'lifeworld' of the image, involves checking out the atmosphere, weather patterns, and landscape. Once we grasp the lie of the land, we allow images to 'develop according to their own logic' (Jung, 1935a, para. 397) and engage with different aspects inside this imaginal realm.

Immersing in the image is an embodied and emotional experience that feels real and very different to gazing at an image. When Jung (1961, p. 201) presents the psychic image as found in the emotion, my experience of stepping into an external image challenges this proposition. Often, when I enter the image, I am unaware of emotion; however, once inside the image, I discover unexpected 'buried affect' (Siegelman, 1990, p. 2). I agree with Ellen Siegelman's (ibid, p. 6) suggestion that emotion and image are 'closely connected' rather than reduced to cause and

ethos of the subject/object split that minimises researcher entanglement whilst qualitative research like psychosocial research acknowledges rather than 'brackets' researcher subjectivity.

effect, or a linear trajectory. My own experience of immersing myself in a picture, entangles the imaginal with affective dimensions.

Imaginative engagement is a sensorial approach involving imaginatively touching surfaces, listening to sounds and smelling the landscape. I permit the image to dictate rules of engagement which might not necessarily involve a dialogue with a fantasy figure I meet in the imaginary landscape. For example, in prototyping this imaginative engagement method, I expand the engagement to dance, song, poetry or simply wandering about and exploring the world of the image. These individual imaginative engagements are conducted prior to our collaborative inquiry sessions, and Harriet and I capture the experience in writing, in a similar vein to Jung recording his active imaginations in his *Black Books*⁵⁵.

In the initial prototyping session (see Appendix D), Harriet and I share our narrative vignettes, show our images, and read out our individual imaginative engagements. As we look together at the images, we are curious about what the 'life world' of the other's image is like. Harriet suggests we enter each other's image, and in doing so we create a collaborative and highly immersive research experience. We aim to stay close to the phenomenology of the image, discovering an insider's perspective of the inner world of each other's images. The creator of the image guides the other into her own image using the same prompts as for our individual imaginative engagements. This suggestion transforms the method from individual imaginative engagement to include collaborative imaginative engagement (See Appendix F). Collaborative imaginative engagements are conducted during our face to face or virtual inquiry sessions.

⁵⁵ Jung attempted to faithfully record his experiences and fantasy dialogues in his *Black Books*, but he copyedited his accounts when transcribing into the *Liber Novus* or *Red Book* making several 'small revisions' (Shamdasani, 2020, p. 39, Vol.1).

Collaborative imaginative engagement

Collaborative imaginative engagement epitomises improvisatory arts-based research. Rowland (Rowland and Weishaus, 2021, p. 101) refers to Jung's *Red Book* as an exemplar of improvisatory arts-based research utilising a 'specialised improvisation' originating from the method of active imagination. Rowland (ibid, original emphasis) explains that 'whereas improvisation can be defined as a surrender to spontaneity, active imagination is a discipline of relating to a psychic image allowed *its* spontaneity'. Collaborative imaginative engagement is a Jungian arts-based research method stemming from improvisation and is a way of relating to the external image 'allowed *its* spontaneity'. Harriet and I improvise ways to play with our images and this attitude of spontaneous playfulness I equate with relaxing ego control; the ego follows 'so that the images become fully alive in their own spontaneity' (ibid). Harriet offers a further suggestion to enter each other's image without knowing the 'back story': the narrative vignettes of the learning encounter and the individual imaginative engagements. We enter the other's image 'blind', without preconceptions and only after completing our collaborative imaginative engagements is the 'backstory' of our images revealed.

Reading Jung's account of his confrontation with the unconscious in the *Black Books* (2020) it is evident he is not consciously designing a method but trying to work out what he is doing. Jung opens his *Black Books* with the words:

A huge task lay before me – I saw its enormous size – and its value and meaning escaped me. I got into the dark, and I groped along my path. That path led inward and downward.
(Jung, ibid, p. 149, vol. 2)

Jung did not have a method designed, rather his method of active imagination was discovered and invented through his self-experimentation. Equally I discover and invent the method through a process of collaborative experimentation with Harriet – making up the method as we go along. Relaxing ego control means I often do not

know what we are doing or why, I place my trust in the image 'allowed *its* spontaneity'. This poses the challenge of rationalising a methodology that develops in part outside of conscious ego control. It is as if I only know what we were doing in hindsight.

Whilst Jung's path is 'inward and downward', our path is multi-directional that feels confusingly simultaneous. As we enter the external image of our fellow researcher, we enter an imaginal realm whilst being in relationship with each other. It is like we are in two different places at once, we are 'betwixt and between'; a liminal space that breaks down the walls dividing the inner and outer dimensions of experience.

A collaborative approach to Jungian arts-based research

Jung does not develop his method of active imagination beyond what Saban (2019) refers to as the one-person model (see Chapter Two and Three). It remains, even within the therapeutic relationship, a process of inner work. Likewise, when Rowland (Rowland and Weishaus, 2021, p. 65) refers to active imagination as a 'method for making meaning through images becoming symbols' this aligns more with an intrapsychic or vertical (Nelson, 2018) approach to arts-based research. My method of collaborative imaginative engagement contributes a collaborative approach to Jungian arts-based research method by liberating the imagination to actively reach out and engage with the outer other whilst reaching down into the deepest layers of unconscious. In doing so, this method connects the intersubjective (interpersonal) with the imaginal (intrapsychic) aiming to overcome the 'habitual division' that Samuels (1985b) argues is inherent within Jungian scholarship.

Reflective exhibition

I translate the unique art therapy practice of the reflective exhibition, that places both therapist and client into the role of viewer and apply it to this research project. The art therapy reflective exhibition involves the process of gathering and sequencing the art images into chronological order. As Schaverien (1999a) notes, this visual piecing together of the client's therapeutic journey and viewing in sequence offers the opportunity to 'view progress retrospectively' (p. 75). Unlike other forms of the talking therapies, the image provides a 'visible, tangible and lasting record' of therapy sessions rather than just a recollection based upon memory only (ibid, p. 77). We conclude our research inquiry with a reflective exhibition and for the first time gather all our images together into one place. We co-create the exhibition and are the sole viewers.

We create our reflective exhibition with the aim of making 'unconscious contents accessible' and so 'bring them closer' to our conscious understanding (Jung, 1932b, para. 207). The concertina art books containing our images are opened fully for the first time⁵⁶. There is an exciting element of revealing the whole story rather than just dealing with fragments. My original intention was to follow Schaverien's idea of placing our images next to each other in chronological order. However, on entering the art studio space our mood shifts from order and structuring data to entangling and playing with our images. We have a mixture of separate images and images held within a book; this disrupts our chronological ordering of images and opens the possibility for different ways of sequencing⁵⁷. The making of our reflective exhibition epitomises the improvisatory arts-based research approach

⁵⁶ Whilst most of my images are in an concertina art book, Harriet chooses to make separate images and only uses the art book for two images.

⁵⁷ This entangling of the data precedes the subsequent process of placing all the images in chronological order which takes place after the reflective exhibition.

of allowing images to have a life of their own and to develop according to their own logic, rather than following an order imposed by us.

Once we place the images in the room, the room becomes the 'frame' for a symbolic event. Marion Milner explains that:

[W]hen there is a frame it surely serves to indicate that what's inside the frame has to be interpreted in a different way from what's outside it [...] Thus the frame marks off an area within which what is perceived has to be taken symbolically, while what is outside the frame is taken literally.

(Milner, 1950, p. 184)

The art room is marked off for a symbolic experience evolving into an immersive art experience that is like saying 'welcome to the symbol land' (Siegalman, 1990, p. 152). An immersive art experience oscillates between participative fusion and a stepping back into the role of spectator. Whilst playful participation with the images involves the relaxing of ego control, the viewing of the images is a separation from the 'unconscious fusion with the image' to a more conscious process of reflection (Schaverien, 1999a, p. 89).

In the art therapy space, the therapist and client 'meet and mingle' (ibid, p. 119) in the image and in a similar vein it is as if we physically step into an image together, to 'meet and mingle' inside the symbolic frame of the reflective exhibition. Schaverien (ibid) equates this meeting and mingling experience to Samuels's notion of the shared mundus imaginalis, and our immersive art space is akin to making visible this imaginal realm.

Schaverien (1999a, p. 121) draws upon Samuels' research to illustrate countertransference images arise from this 'shared imaginal world', an insight central to this research. Entering the art space intends to evoke our aesthetic countertransference as an affective and imaginal way of knowing. This goes in the opposite direction of Boyd's (1991) observational research methods. Unlike Boyd, who becomes the neutral observer, we enter the data and participate on the inside.

We make meaning by getting closer into the unconscious, and not from stepping back.

In the next section, I introduce Part Two of the methodology – duoethnography (Norris, Sawyer, and Lund, 2012). This branch of collaborative autoethnography (Chang, Ngunjiri, and Hernandez, 2016) continues the theme of getting ‘closer in’ as a counterpoint to ways of knowing that place the researcher as a neutral observer who brackets his or her subjectivity.

Part Two

Jungian arts-based duoethnography

This section reveals my deliberations concerning whether to take an autoethnographic approach or a collaborative approach, and the rationale for the choice of duoethnography. I consider the impact of involving a participant and ethical considerations, in particular power dynamics and anonymity. Finally, I juxtapose the tenets of duoethnography with Jungian arts-based research to present the findings as a *Jungian arts-based duoethnography*.

Subjective ways of knowing

Belenky et al’s (1986) epistemological study of how women come to know themselves and the world gives validity to subjective ways of knowing. The authors conceptualise subjective knowing as a version of truth that is residing within the person (ibid, p. 54) and link this way of knowing with developing an inner voice. The authors describe how a ‘transformation in thinking’ towards a subjective way of knowing often begins with writing a journal (ibid, p. 142). My daily practice of journal writing beginning in teenage years extends to my professional reflective practice, indicating this subjectivist orientation. My practice of learning from experience, captured in a journal, is congruent with a ‘subjectivist’ conviction that trustworthy

knowledge comes from personal experience' (ibid, p. 112).

Autoethnography

Autoethnography underpinned by a subjectivist epistemology gives validity to personal and professional experience and therefore a relevant choice of methodology for practitioner/research. Autoethnography is a research method focussing on the self as subject of research and is a way of understanding society 'through the unique lens of self' (Chang et al, 2016, p. 18)⁵⁸. Whilst an autoethnographic approach aligns with my subjective way of knowing the world, there are limitations. Autoethnography with the emphasis on the study of self is at variance with the subject of investigation positioning transformation within an intersubjective matrix of self and other. Collaborative autoethnography presents a way forward congruent with the research topic by extending autoethnography from the study of self to the study of self with others (ibid, p. 11).

Collaborative autoethnography

Whilst Heewon Chang, Faith Ngunjiri and Kathy-Ann Hernandez (ibid, p. 21) acknowledge autoethnographic approaches as beneficial, they warn of the danger of researchers 'dealing with self-data all too familiar to themselves' and suggest 'they could be easily influenced by their own presumptions about personal experiences without the benefit of fresh perspectives from others who would question their presumptions'. Chang et al (ibid) argue a collaborative approach to autoethnography with its inclusion of other perspectives 'adds rigour to autobiographic interrogation' (p. 25). The authors (ibid, p. 28) propose collaborative work engenders a deeper understanding of self through uncovering what is hidden from view through the eyes

⁵⁸ The 'wounded facilitator' (Austin, 2018) is an example of an autoethnographic approach exploring my countertransference experiences when facilitating personal transformation in adult experiential learning groups.

of the other.

I choose to collaborate with Harriet, a fellow educator, and in doing so, the intersubjective encounter between educator and learner is investigated through the eyes of two educators. This is a partial view of the learning relationship from the perspective of two educators. This partial view deliberately heightens the educator's lived experience of being in relationship with the learner with the premise that the psyche of the learner is invisible and unknown. This inquiry's starting point is 'not knowing' stemming from the educator's struggle to make sense of unconscious dynamics within the learning relationship. Countertransference as it emerges from psychotherapeutic practice to influence other disciplines like research and education (discussed in Chapter Three) is an indirect way of knowing that compensates for the impossibility of directly accessing the 'other's' psyche.

As a solitary autoethnographer, I am faced with the challenge of how I can know what I do not know and how can I see what I cannot see? To know and see the countertransference/transference field between myself and the learner, I make use of my countertransference as a 'bodily vision' (Samuels, 1985b) of the field; however, this can only ever be a partial vision. Whilst I cannot see myself, I can view myself through the eyes of Harriet. In this research inquiry we also have another 'face of the Other' (Sawyer and Liggett, 2012, p. 71), which are our images of countertransference. The two faces of the other, research participant and image, reveals what my own eyes might be blind to.

A key advantage of a collaborative research relationship is the possibility for parallel process and enactment. As discussed in Chapter Three, parallel process, a staple within clinical supervision, deals with the dilemma of the supervisor and analyst united in not having direct access to the psyche of the analysand. The

concept of parallel process is utilised within this collaborative autoethnographic study whereby the researcher/participant relationship becomes an adjacent relationship to the primary relationship of educator/learner. What cannot be directly known or seen – the educator/learner relationship – might be shown and enacted within the researcher/participant relationship. Therefore, utilising parallel process within this collaborative approach to research, requires a mutual willingness to investigate the research relationship in parallel to the educator/learner relationship.

Ethical considerations for collaborative autoethnography

Chang et al (2016, p. 28) rightly stipulate this kind of research approach necessitates the co-researcher's willingness 'to be vulnerable', 'go deeper' and be comfortable with a high degree of self-disclosure. For this reason, it is important Harriet and I know each other well as trust is the bedrock of this kind of research⁵⁹. Furthermore, this study reveals our countertransference responses potentially evoking feelings of shame. This choice of methodology requires an openness to go beyond our role as expert educators to uncover moments of potential relational rupture with the learner. As Sedgwick (1994) points out in his Jungian phenomenological study of his countertransference, an analyst might be reluctant to reveal his/her subjective involvement with the analysand because the perception is that such disclosure is 'impermissible, embarrassing or professionally damaging' (p. 1). Likewise in this study, our research relationship requires a high degree of mutual trust to enter this mutual state of vulnerability.

⁵⁹ However, there is a danger of concentrating on our similarities and not attending to our differences or to the power dynamics of the research relationship. For this reason, two *interludes* are included within the research inquiry process to create a space for attending to our process and the dynamics of our research relationship, along with Dialogue 5 that focuses on our research relationship.

Key ethical implications centre around disclosure, anonymity, and power relations. Preparation for this research involves providing detailed information (see Appendix A) and an informal meeting whereby Harriet and I explore the implications of embarking on a collaborative autoethnographic study together. Harriet is a qualified supervisor and accredited coach, and open to exploring countertransference experiences with an awareness that this approach might evoke strong emotions. Chang et al (2016, p. 33) recommend that a collaborative autoethnographic approach begins with an agreement on the level of collaboration, authorship, and ways of working together. As we are, in part, using the research relationship as a lens to view the educator/learner relationship, how we collaborate is an ongoing dialogue and part of the inquiry.

I am the sole author of this research and therefore this is a partial collaboration. Harriet contributes to prototyping the methodology, creating, and sharing of data, and initial interpretation of findings. However, I am the final decision-maker and author of this thesis. Harriet remains anonymous with a pseudonym, which carries implications. As part of this research investigation, we create narrative vignettes based on our relational encounter with learners with a focus on describing our countertransference responses. Since our subject of investigation is the educator/learner relationship, it is inevitable the learner is unknowingly implicated in our stories. The privacy of Harriet and by default the learner as an 'involuntary participant' (Chang et al, 2016, p. 33) are protected through anonymity. Anonymity encourages Harriet to feel comfortable enough to disclose and share data without a fear of implicating others. However, I am equally contributing data to the collaborative autoethnographic process, and I do not have anonymity. As a result, I add an extra layer to protect involuntary participants and

avoid revealing the learner's identity by changing or hiding gender, settings, job roles and other details (see Chapter One). The implication of this extra layer of anonymity are constraints around discussing the contextual aspects that might influence our encounters with the learner. For example, if I change the gender of a learner from female to male or hide gender, this forecloses the opportunity to discuss the impact of gender on our relational encounter.

As the author, I give up the right to anonymity whilst Harriet's privacy is protected. This difference in anonymity and authorship creates a particular power dynamic generating the necessity to heed Chang et al's (ibid, p. 43) warning that 'autoethnographers who report on their projects without sharing authorship with their participants need to be mindful of power differentials between researchers and the researched'. The power dynamic is asymmetrical even though we are both equally sharing data, mirroring similar power imbalances in the educator/learner relationship, and therefore these dynamics within our research relationship become integral to our inquiry.

Duoethnography

The dyadic and dialogical nature of collaborating with Harriet, along with power differentials, take me towards a branch of collaborative autoethnography, duoethnography⁶⁰ (Norris, Sawyer, and Lund, 2012) to inform my methodology. Joe Norris, Richard Sawyer, and Darren Lund (ibid, p. 14) distinguish between duoethnography and other forms of collaborative autoethnography by positioning this method as making 'disparate opinions explicit'. Whilst a collaborative autoethnography draws together two voices into one cohesive narrative, a

⁶⁰ Norris, Sawyer, and Lund's (2012) collection of scholarship into this nascent field of social science research provide a number duoethnographies as a useful reference.

duoethnography focusses on difference rather than similarity. In duoethnography, the solitary voice of an autoethnographer is juxtaposed 'with the voice of an Other' (ibid, p. 15). Therefore, the voices of both me and Harriet are made explicit (even though Harriet's identity remains anonymous).

In duoethnography, the device of juxtaposition sits at the heart of this method of dialogic storytelling. The dialogic presentation of a duoethnography is a reconstructed text taking fragments from verbal and/or written dialogues and splicing them together utilising an informal style (Norris and Sawyer, 2012, p. 29). Through juxtaposing two narratives, we avoid convergence or consensus of one perspective by oscillating between our different narratives. As a result, this approach makes explicit how we might experience the same phenomena differently. Therefore, duoethnography is not seeking 'universals' (Norris and Sawyer, 2012, p. 18) but rather challenges positivist notions of truth, as the reader witnesses our different perspectives and the subsequent shifts and transformations in our process of meaning making.

This 'intersubjective research approach' (Norris and Greenlaw, 2012, p. 91) is congruent with our research topic and provides a template for prototyping mutual transformation within the vessel of our researcher/participant relationship. Donna Krammer and Rosemarie Mangiardi (2012, p. 41) equate this intersubjective concept to the 'rhythm of duoethnography' and Lisa Given (2012, p. 7) comments that the level of mutuality and co-creation of this intersubjective approach sets duoethnography apart from other qualitative methods.

The research relationship in duoethnography correlates with Jung's (1961) reciprocal depiction of the analytic relationship when he writes:

For psychotherapy to be effective, a close rapport is needed [...] The rapport consists after all [...] in the dialectical confrontation of two opposing psychic realities. If for some reason these mutual impressions do not impinge on each other, the psychotherapeutic process remains

ineffective, and no change is produced. Unless both doctor and patient become a problem to each other, no solution is found.

(Jung, 1961, p. 166)

As our research relationship is the lens through which we come to understand the nature of the research topic – the educator/learner relationship – the power differentials in our relationship are engaged with rather than denied; we become a ‘problem to each other’. This intersubjective approach follows the central theme of this thesis, we ‘learn about oneself from the “Other”’ (Barber, 1989; Norris and Sawyer, 2012, p. 10). The back-and-forth dialogic rhythm of mutual learning takes the reader of our duoethnography into the ‘hotbed’ of the research relationship translating the abstract concept of ‘intersubjectivity’ into a ‘flesh and blood’ portrayal of our mutual transformation.

The dialogic storytelling between Harriet and I reveal our emergent process, exposes our thinking, and shows how we make meaning in a way that invites the reader into the ongoing conversation between myself and Harriet. Our knowledge is not fixed but rather, through dialogue, becomes fluid (Norris and Sawyer, *ibid*, p. 20). The duoethnography is not presented as a finished product but portrays knowledge in transition that does not end with conclusions (*ibid*, p. 21).

The juxtaposition of stories aims to create, from the dialectic, a new hybrid text residing within an ‘interactive third space’ (Bhabha, 1994; Norris and Sawyer, 2012, p. 10). The reader entering this ‘interactive third space’ created by the juxtaposition of the two positions is therefore part of the meaning making process. Norris and Sawyer (*ibid*) emphasise ‘the intent is for emergent meanings and meaning making to become dialogic within the text and between the text and the reader’. The hybrid text, by presenting the two positions, the thesis and antithesis, invites the reader to be the one who provides their own synthesis. Ultimately, the

aim of duoethnography is not to provide definitive answers, but to provoke the reader to rethink and expand their own narratives.

The key tenet of duoethnography is dialogic change that recognises ‘the need of the Other to liberate the self from the self’ (ibid, p. 18), however what is left unchallenged in this branch of qualitative research are the presuppositions concerning the nature of change. The fellow duoethnographer is the ‘other’ who acts as a catalyst for change through a process of mutual critical reflection. The ‘change’ that occurs aligns with Mezirow’s perspective transformation and specifically, Freire’s emancipatory ideals. For example, Norris and Sawyer (ibid), refer to this process of the ‘other’ liberating the ‘self from the self’ as a mutual act of ‘conscientization’⁶¹ (Freire, 1970). What is lacking in duoethnographic methodologies is the potential of the inner other acting as a catalyst for change. The ‘interactive third space’ emerges within the conscious dimensions of the horizontal relationship whilst overlooking the vertical relationship between self and inner other. As a result, the transformative learning process inherent in duoethnography is skewed towards a conscious process of rational and critical reflection⁶².

Jungian arts-based duoethnography

As our research inquiry involves interactive interplay between inner other and outer others, the vertical and horizontal relationship in our research inquiry, I look beyond duoethnography to Jungian arts-based research for inspiration. This

⁶¹ Freire’s social emancipatory approach to education rests upon developing critical consciousness or conscientization that he describes as ‘the process through which men [sic] not as recipients, but as knowing subjects, achieve a deepening awareness of both the socio-cultural reality that shapes their lives and their capacity to transform that reality’ (1976, p. 27). In duoethnography this translates to exploring the ‘hidden curriculum’ or ‘currere’ (Pinar, 1975a) of lived experience. For example, Donna Krammer and Rosemarie Mangiardi (2012, p. 41) examine the hidden curriculum of schooling to deconstruct the internalised ‘assumptions of normativity’ in the classroom.

⁶² Divine Charura and Stephen Bushell (2023) add to the nascent beginnings of utilising duoethnography in Jungian scholarship in their exploration of colonialism in the cultural layer of the objective psyche.

exploration generates a new hybrid methodology juxtaposing Jungian arts-based research, drawing on specifically Jung's *Red Book* as an exemplar of Jungian arts-based research and autoethnography, with some of the key tenets of duoethnography. This methodology that I refer to as Jungian arts-based duoethnography extends the process of dialogic change to incorporate a process of co-individuation – making the unconscious conscious together.

The juxtaposition of our stories intends to produce an evocative portrayal of two practitioner researchers engaging in a process of co-individuation. The reader witnesses our confrontation with the unconscious of self and other, and experiences what a co-individuation looks and feels like. The reader is witness to our 'lived experience' of being in relationship with the learner as well as witnessing how Harriet and I 'transform over time' (Norris and Sawyer, 2012, p. 20). The process of co-individuation is not explained to readers; rather, the intention is that it is witnessed by them.

Jung's Red Book

The structure and presentation of my Jungian arts-based duoethnography is inspired by, and expands upon, Jung's autoethnographic study of his confrontation with his unconscious culminating in *The Red Book* (2009) which Cathy Malchiodi (2018, p. 73) refers to as a 'seminal example of art-based inquiry'. Jung crafts the *Red Book* as an illuminated manuscript; taking his fantasies written in the *Black Books* (2020) and transcribing them on parchment in calligraphic script and painting images to 'lyrically elaborate' (Shamdasani, 2009; Hillman and Shamdasani, 2013) the text. Jung adds to his fantasy dialogues and lyrical elaborations his personal reflections. Hillman and Shamdasani (ibid, p. 161) acknowledge Jung's contribution with his *Red Book*, as 'affirming the value of taking one's individual experience, one's

individual fantasies, seriously' and they argue that Jung's ability to capture his experience is 'most insightful, precisely because it is not conceptual' (ibid, p. 195)⁶³. My approach in Chapter Five aims to reflect Jung's capture of his direct experience within the *Red Book* by eschewing conceptualisation and explanatory language in favour of evocation, bringing the 'flesh and blood' experience onto the page.

Findings as portrayal

Peter Willis's (2008) notion of portrayal offers an alternative to analysing and interpreting data that he argues is congruent with arts-based research, of which Jung's *Red Book* is an exemplar. Willis (ibid) describes presenting findings as a portrayal involving the 'resources of aesthetics and the imagination' (p. 50). A portrayal is not about explanatory knowledge but rather offers an 'expressive type of knowledge, which joins the experience and its expression' (ibid, p. 51). For example, the *Red Book* epitomises this idea of portrayal through juxtaposing fantasy dialogues, images, and reflections to evocatively portray Jung's experience of encountering the unconscious. My duoethnography, inspired by the *Red Book*, aims to be an evocative and embodied portrayal of how two educator/researchers engage with and understand the encounter with the adult learner. The stories we tell and the images we show portray what it *feels* like to be in a relationship with the learner. Furthermore, our research relationship is revealed as we reflexively engage in a process of co-individuation.

Willis argues arts-based research needs a different criterion for measuring the quality of the findings. The quality of findings in arts-based research, according to Willis, is measured against verisimilitude: do the findings ring true and generate a

⁶³ However, when Jung (1963a, p. 213) describes his process of making the Black Books and Red Book, we see how he turns against 'aesthetic elaboration' in favour of conceptualisation. He ultimately turns to language and concepts to explain his experience with the unconscious.

response of 'yes that is what it is really like' (ibid, p. 54). Our portrayal of the educator/learner encounter in artistic form, presented in an evocative and dialogic way within the duoethnography, aims to generate this 'phenomenological aha!' (ibid).

Dialogues

I attune to the spirit of Jung's Red Book in the design of my arts-based duoethnography by presenting our imaginative engagements (individual and collaborative) and our subsequent reflections in a dialogic format. Like Jung's *Red Book's* sequential format, my approach presents a linear narrative of nine 'Dialogues' (from our nine inquiry sessions) to emphasise the dialogic nature of our duoethnography and to reveal our process of co-individuation over time. I also include two 'interludes' which focus on the dynamics of our research relationship plus Dialogue 5 reflexively explores our research relationship. The final Dialogue 9 attends to our reflective exhibition.

There are some conceptual terms referenced in our reflective dialogues however, in the main, I evoke our experience through a multivalent use of words: descriptive, concrete, and metaphorical approaches to name but a few. Our images of countertransference take precedence and are the entry point for each Dialogue. The images are not so much an embellishment or elaboration (Jung, 1961, p. 213) but rather act as portals into the unknown unconscious. By holding fast to our experiences, images, and metaphors I avoid draining 'words of their blood' (Hillman, 2010, p. 19). Furthermore, I aim to reverse the ego's process of translating images into concepts by re-materialising the concept of countertransference as an image, giving this concept 'body, sense, and weight' (Hillman, ibid, p. 16).

Found poetry

Our imaginative engagements (individual and collaborative) with these images are presented in a dialogic format and the imaginative data is transformed into found poetry. The use of found poetry diverges from Jung's stance of faithfully reproducing his dialogues with the unconscious but aligns with his evocative stance of staying close to the essence of experience. Poetic transcription, as an arts-based research method, utilises found poetry to represent a research participant's story and find meaning in data. Creating a found poem involves paying attention to repeating, recurring, forceful and evocative words and phrases (Faulkner, 2018, p. 215). Found poetry not only gets closer to data but also brings 'different insights because of the new relationship between data and researcher' (ibid). Rowland (Rowland and Weishaus, 2021) positions poetic inquiry as inherently suited to Jungian arts-based research, as the language of poetry links the unknown unconscious with 'conscious discourses' (p. 111). A found poem distils the emotional essence of our experiences, aiming to connect, in an embodied way, with the phenomena under investigation.

My choice of found poetry as a form of interpretation and representation intentionally involves the unconscious in the process. The act of choosing words from the data can be viewed as a form of complex knowing (Romanyshyn, 1991) by paying attention to what I 'linger over' when reading our data and what might 'momentarily interrupt the flow of reading' (p. 39). This lingering over the transcripts, notes or audio-recordings as I seek out words, phrases, and passages that stop me in my tracks, endeavours to make the unconscious conscious within the research process. My process of creating found poetry involves highlighting or noting text that indicate those moments when I am drawn to and moved by the data. This 'complex

way' of engaging in poetic interpretation bypasses the ego's way of making sense, of being the all-knowing researcher so that often I am found by the 'other', rather than the other way round.

Letters to Harriet

Each Dialogue concludes with a personal letter from myself to Harriet, from researcher to participant. In a similar vein to found poetry, these 'letters' are poetic devices that serve as an act of 'recognition' (Benjamin, 2018). These letters portray the reciprocal nature underpinning the intersubjective constellation of our relationship. As the researcher, I go first (ibid, p. 42) and show how I am affected, impacted, and touched by my relationship with Harriet. These short notes of gratitude aim to demonstrate the 'mutuality of shared transformation' (Benjamin, ibid, p. 13) and express my deep subjective involvement within our research relationship.

The transcendent function and meaning making

As discussed earlier, a key tenet of duoethnography is utilising juxtaposition to create, from the dialectic tension between self and other, a hybrid text. For example, The *Red Book* is like a hybrid text created from fantasy dialogues between Jung's ego and his unconscious. The 'other' is the inner other rather than external other, and the 'third space' emerges between consciousness and the unconscious. I suggest it is in this 'third space' between self and inner other that the reader of the *Red Book* might activate the transcendent function to produce new knowledge as the 'third thing'.

When I compare Jung's description of the transcendent function, I discover strong similarities with our arts-based duoethnographic method. Jung summarises the transcendent function as:

The shuttling to and fro of arguments and affects represents the transcendent function of opposites. The confrontation of the two positions generates a tension charged with energy and creates a living, third thing – not a logical still birth [...] but a movement out of the

suspension between the opposites, a living birth that leads to a new level of being, a new situation.

(Jung, 1957c, para. 189)

Jeffrey Miller (2004, p. 82) contends what separates Jung's thinking from other psychology scholars is the notion that 'the confrontation between or holding of opposites potentiates a transformation, a new, third thing'. When Jung indicates that the union of opposites represents the transcendent function, he is referring to an intrapsychic union between the 'two incongruous halves' of the psyche – the unconscious and consciousness (Jung, 1939, para. 520). Miller (2004) expands Jung's intrapsychic notion of the transcendent function to include the relationship between self and external other that he terms *the metaphoric field*. He argues that every 'relationship, analytic or otherwise, is imbued with the unconscious and is a vessel in which the transcendent function is always at work' (ibid, p. 128). In my Jungian arts based duoethnography there are many dialogic encounters and multi-directional confrontations (conscious and unconscious), to catalyse the transcendent function. Jung's transcendent function (intrapsychic) and Miller's expanded version of the transcendent function (interpersonal) elevates the unconscious as central to the process of meaning making with new knowledge emerging within the interactive spaces between self and other (inner and outer). The concept of the transcendent function makes our arts-based duoethnography distinctly Jungian.

Whilst conventional duoethnographic approaches stress the reader generates meaning by synthesising two opposing positions, on the contrary Jungian formulations offer the 'third thing' not as an 'amalgam' of the two but as a new position transcending 'the limits and bondage of the opposites' (ibid, p. 83). Furthermore, the transcendent function as the 'engine of individuation' (ibid) summons the reader to join Harriet and I in a process of co-individuation – making the unconscious conscious together. New knowledge as the 'third thing' is therefore

not discovered but made. For example, in each Dialogue an individual imaginative engagement (self) is juxtaposed with the subsequent collaborative imaginative engagement (other). The reader is invited to act as the bridgemaker between Harriet and I by forging connections between our two different experiences in the image.

Juxtaposition in Jungian arts-based research is a way to stimulate ‘the multiple capacities’ of the psyche and therefore the reader is actively drawn into connecting and making meaning through generating symbols (Rowland and Weishaus, 2021, p. 117). As a result, just as a symbolic attitude is a prerequisite for a Jungian arts-based researcher (see previous chapter), the symbolic attitude of the reader is required to connect ego consciousness with the unknown unconscious (Jung, 1921b, para. 818).

Duoethnography as narrative analysis

Arthur Bochner and Carolyn Ellis (2016) reference the work of Donald Polkinghorne (1995) to distinguish between two types of analysis of a narrative text: narrative analysis and narrative under analysis. In narrative analysis ‘the research product is a story’ (Bochner and Ellis, 2016, p. 184). In our case the story is a duoethnography reconstructed from raw data and presented in a visual, poetic and conversational style. Our duoethnography utilises dialogic storytelling that Bochner and Ellis (2016, p. 185, original emphasis) argue is an analytic technique, a form of ‘thinking *with* a story’. Narrative under analysis, on the other hand, is a form of thinking *about* the story, treating stories as ‘data’ that are analysed for themes to develop ‘theory and reach generali[s]ations’ (Bochner and Ellis, *ibid*). In the next chapter (Chapter Five) our duoethnography takes the first approach of narrative analysis – the story stands firm on its own and speaks for itself without being drained of ‘imaginative matter’ (Hillman, 2010, p. 18) through translation, explanation, and

analysis. In Chapter Six, our discussion of findings is comparable to placing the narrative under analysis as I think *about* the story.

Our findings (Chapter Five), presented as a form of dialogic storytelling, intends to be evocative with its blend of images, prose, poetry, and dialogue. The use of evocative writing according to Bochner and Ellis (2016) examines ‘emotions emotionally’ and anticipates ‘emotional conversations with readers’ (p. 40). The evocative standpoint we take is concerned with communication and how our stories (Dialogues) might evoke a response in you, the reader and therefore, the next chapter begins with an invitation for you to engage with the text emotionally and symbolically.

Chapter Five

Findings

Invitation to the reader

This Jungian arts-based duoethnography is an evocative portrayal of Harriet and I undertaking a process of co-individuation – making the unconscious conscious together. The text is deliberately written in the present tense to heighten the ‘here and now’ aliveness of the text, inviting you to get closer into our stories, imaginative engagements, and reflections.

This ‘hybrid text’ is designed to evoke a response in you and invites you to engage in a ‘complex reading’ (Romanyshyn, 1991) of the text. This means as the reader, you are potentially ‘implicated by the reading, affected by it, moved, and transformed by it, touched by it at the level of [your] own complexes’ (Romanyshyn, *ibid*, p. 17). In other words, a complex reading of the text may activate a countertransference response. As you read our duoethnography ‘enter the conversation rather than merely follow the lived experience’ (Norris and Sawyer, 2012, p. 10) and notice words, phrases or even passages that might stop you in your tracks. You are invited to immerse yourself in the text by making a space for your feelings, sensations, and fantasies.

Dialogue 1a

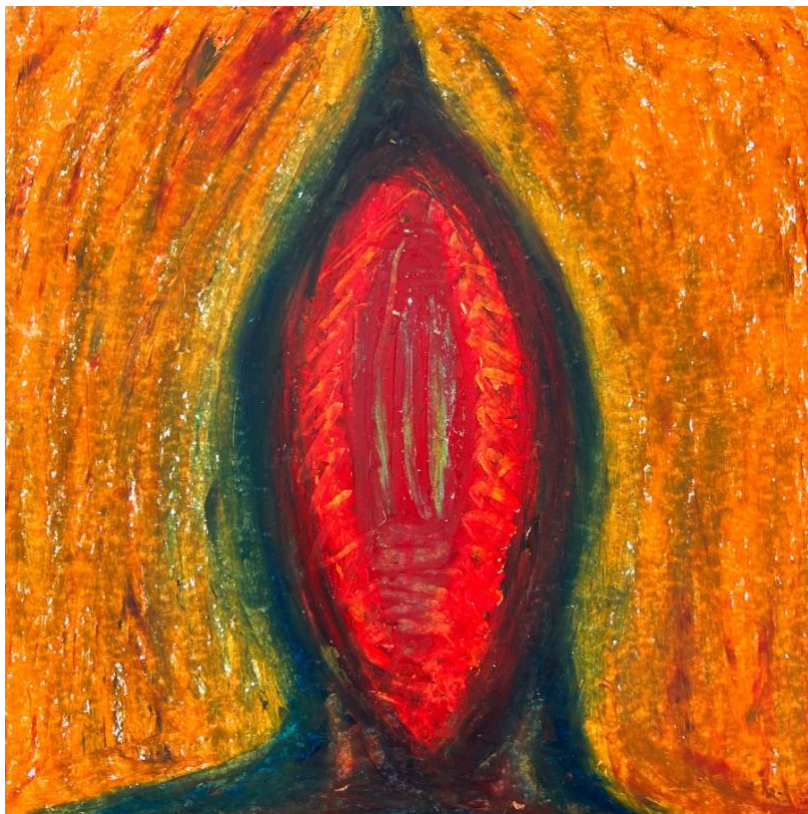
Louise's story: The guardian at the threshold

Louise's difficult and emotional encounter with a learner on the first day of a twelve-month professional development programme.

A learner says to me 'I am not learning anything from you today'. Counting on his fingers he angrily says, 'I want to learn three key things, like you are hitting me with a magic bullet'. I experience a pressure to provide this 'magic bullet' of learning. I am caught in the grip of a strong reaction whilst attempting to appear in control. Hiding behind my neutral mask, I feel angry, irritated, and anxious. I taste a bitter failure of not meeting expectations. The muscles around my neck are tense, my body is cold and my stomach churns.

Louise makes an image to symbolise her emotional encounter with the learner.

Figure. 5



Guardian at the threshold (Louise)

Louise imaginatively engages with the image 'guardian at the threshold.'

We are like two opponents; except I am the reluctant adversary. This is *High Noon*, and he is shouting – shoot me! I don't want to play this game of kill or be killed. I am not the hero cowboy, killer, rescuer, or strong man. The 'magic bullet' haunts me like a ghost. This ghost is the guardian at the threshold of my fears.

A fire roars

Drowning my voice

Air hot like a furnace

But I feel cold

I meet the Guardian who stands at the threshold

Faceless

Guardian: *Stay back, you cannot enter. This threshold burns with desire.*

I: I am scared

The colours beyond dazzle

I fear the crossing lest I burn in hell!

Guardian: *This is not hell; this is the face of your complex. I see you cower, shrivel, running from my power.*

I: You are immense, overwhelming

Terrifyingly sublime

I want to leave

But I am mesmerised

I want to fall asleep

But how can I sleep in a hurricane?

Harriet imaginatively engages with the image 'guardian at the threshold'.

Drawn to the middle

I hear a scream

Full of emotion

Then

Coldness

I go through the tunnel

Greeted by statues

Moving around still stone figures

I am safe, protected

The scream far away

The statues invite me to rest

In this place of peace

The red is jewel like

Shimmering

The statues want me

To breathe life into them.

Dialogue 1b

Harriet's story: Suspicion

Harriet's difficult and emotional encounter with a Chief Executive Officer and the executive leadership team.

I feel unsettled, disconnected, and unprepared at the beginning of the day. During the event, my anxiety increases. I feel incompetent and that I am letting everyone down. My voice disappears as if ambushed by fear. I experience a strange mix of invisibility and exposure. My head tightens and I feel a nauseous itch inside my tummy. I imagine the CEO baring teeth, a swagger knocking me sideways. I am like

Alice in Wonderland, shrinking while everyone around me grows. I am the excluded one; the odd one out. I am still gripped with shame as if it happened only yesterday.

Harriet makes an image to symbolise her emotional encounter with the CEO and executive leadership team.

Figure. 6



Suspicion (Harriet)

Harriet imaginatively engages with the image 'suspicion'

Buzzing harsh voices

Like angry wasps

Air heavy with suspicion

I cling to the wall for safety

Who are you?

Suspicion: *I am suspicion. I control, stop intimacy, connection, and laughter. What do you want?*

I: I don't know

Suspicion: *If you don't know, you are stupid. I keep everyone moving, unsure whom to trust. I want people to doubt themselves rather than me.*

I: But if I doubt myself, I can't speak.

Suspicion: *Exactly. I want to be part of this, but if I expose myself, I won't be let in or listened to. I am only listened to when other people are confused, doubtful and silenced.*

Louise imaginatively engages with the image 'suspicion'

A tight space, no exit

Wardens hold us inside

A party bus rams the barrier

Making a break for freedom

I am a tiny person in a dodgem car

Caught in a small space

I have my own thing going on (Laughing joyfully)

Oblivious of all the drama

Playfully spinning in my bubble car world.

Louise and Harriet's reflections

Louise and Harriet reflect on their stories, the process of making an image of their countertransference responses and the process of imaginatively engaging (individually and collaboratively) with their images

Louise: Let's begin by looking at any similarities or differences between our two stories – *guardian at the threshold* and *suspicion*.

I notice we are gripped by strong emotional and physical responses in both stories. These responses feel like tugs of involvement, as if a string we are both attached to is pulled.

Harriet: And when caught in this 'tug of involvement', it becomes all about me – I feel ambushed, attacked, and shamed.

Louise: Does our process of making and working with images reactivate those feelings?

Harriet: Interestingly my feelings of shame have disappeared. I think the process of writing the story *suspicion*, making the image (figure. 6) followed by imaginatively engaging with it, paradoxically creates a disconnect from those difficult feelings. Somehow immersing 'in' the image distances me from shame. Right now, I am no longer in that 'tug of involvement'. I feel curious rather than defensive.

Louise: So paradoxically, making and working with images of countertransference is immersive and distancing.

Harriet: Yes surprisingly – the process of making images enables me to step into 'shame' without becoming overwhelmed. What about you? Do you notice any surprising differences or similarities?

Louise: I am surprised by our different experiences in each other's images. You meet the *guardian at the threshold* (figure. 5) with peace and stillness while I meet *suspicion* (figure. 6) playfully spinning in my bubble car and laughing. It is weird, even now I want to laugh!

I notice behaving differently in *suspicion* compared to my imaginative engagement with *guardian at the threshold*. It is like I can play in *suspicion*, but entering my image, I feel constrained, unable to cross over the 'threshold'.

Harriet: Yes likewise. I feel inhibited when imaginatively engaging with *suspicion* but in *guardian at the threshold* I easily cross over the threshold into the 'middle' and experience peace.

Louise: And what is it like when you witness me experiencing unfettered joy during my collaborative imaginative engagement with *suspicion*?

Harriet: It is like I see my story and image of *suspicion* through your eyes and mine, in a similar vein to that famous picture in which one sees either a young or an old woman.

Louise: I wonder if my experience in your image overlays your experience. To use your example, once you see the young woman, you don't see the old one.

Harriet: Not at all, in fact I see *suspicion* in a 'both/and' way, transforming my perspective of my learning encounter with the CEO and executive team. I see my story differently and my perspective shifts. It is like I discover my unconscious obliquely – through your eyes. Witnessing you experience my inner world heals the wound of shame.

Louise: Yes, I relate to your point, it is like I meet your unconscious in *suspicion*. And likewise, I learn from witnessing your collaborative imaginative engagement with *guardian at the threshold*. You show me how to cross over the 'threshold' of my complexes.

We have been comparing our different experiences of engaging with our own and each other's images. Can you think of any similarities between our individual and collaborative imaginative engagements?

Harriet: Yes, when I enter *guardian of the threshold*, my body feels cold reminiscent of your encounter with the learner.

Louise: How odd you experience a similar sensation of coldness. It is as if, when making the image, I imbue the image with coldness which you then pick up.

Letter to Harriet

Louise writes a letter to Harriet as an act of recognition.

Dear Harriet

At the threshold I meet the unfriendly gaze of complexes repeatedly. It is a constant return. This coldness turns me to stone, I am petrified. Unable to run away I sleep, frozen as if suspended in ice. You feel this ice cold but still cross over. I wish you were with me at the threshold. Instead of sleeping in a hurricane I would follow your footsteps.

Spinning around in your world, I find my playful laughter, oblivious of suspicion and fear. I am complex free rather than riddled. I am not infected by the contagion. In your world I wake up, move, and spin. I find joy in your world.

With gratitude

Louise

Dialogue 2a

Louise's story: Naughty girl

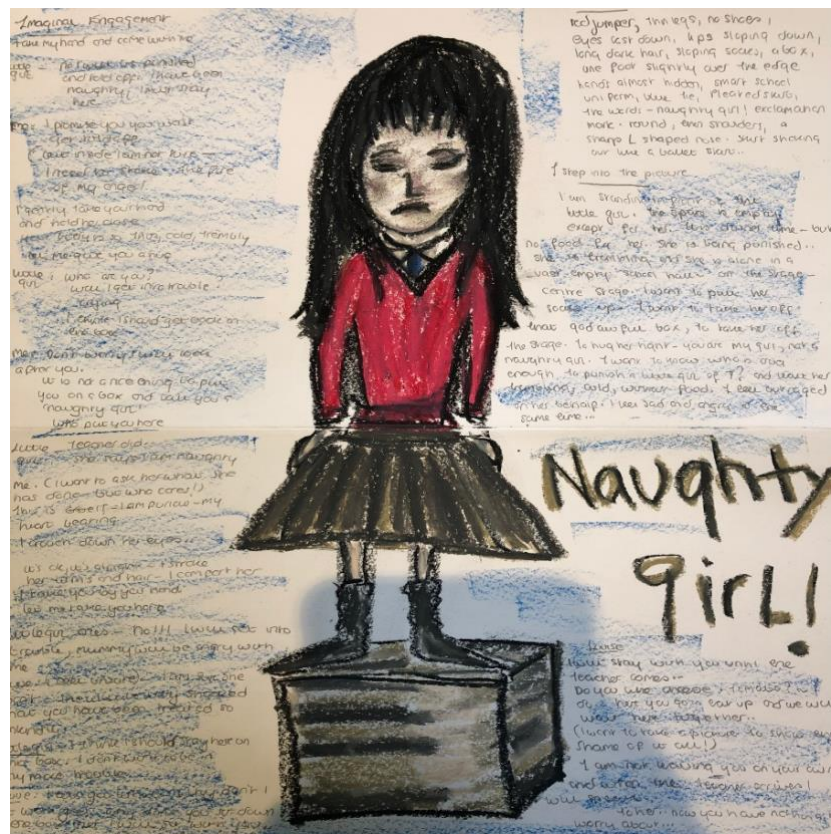
Louise's difficult and emotional encounter with a learner on the last day of a development programme within the public sector.

My wish for closure and celebration is thwarted when one of the learners speaks out full of anger and frustration. Her words are directed to the whole group; however, I experience her accusations of 'institutional racism' as aimed at me. The good ending feels tainted, and I feel under scrutiny as the other learners watch how I respond. In my fantasy I am in Hyde Park at Speaker's Corner watching a woman on a soapbox, feeling held hostage by her words aimed at me. I feel exposed and

shamed, provoking a desire to mask my emotions. I withdraw into myself and shut down. At the end of the day, I come out in hives, my skin erupting in a spreading rash.

Louise makes an image to symbolise her emotional encounter with the learner.

Figure. 7



Naughty girl (Louise)

Louise imaginatively engages with the image 'naughty girl'.

Naughty girl, punished on the naughty step

Alone in an empty school hall

I: Take my hand and come with me.

Naughty girl: No, I will be punished by the teacher, I must stay here.

I: I want to hold and comfort you. You are cold and trembling.

Naughty girl: I must get back on the box as I don't want to get in trouble.

I: Let me sit with you on the box and keep you company. How cruel putting you on a box, calling you 'naughty girl'! 'Naughty step', why are you 'used' for punishment?

The naughty step: *I am never asked this question. I am picked up by the teacher and a child is placed on top.*

I: What is that like?

The naughty step: *I am sad. All I can offer is my solid strength, so little punished children are not scared of falling off.*

I: What is inside you?

The naughty step: *I am full of warm blankets.*

I: The little girl would be comforted to know you are a 'blanket box' for wrapping and comforting. Now, I see you differently, no longer closed and forbidding. As you open, I see soft kindness.

Harriet imaginatively engages with the image 'naughty girl'.

I see you on that box

Your tie beautifully done and neat

Skirt like a ballerina's

I stand beside you

Loosen your tie

The dancer in you is released

You pirouette

Leaving 'naughty girl' behind

As you twirl

I see fierce spikey wisdom

In your eyes.

The Naughty Girl: *Here I am. I am not naughty; I am telling the truth. How can I get people to listen to the truth?*

Dialogue 2b

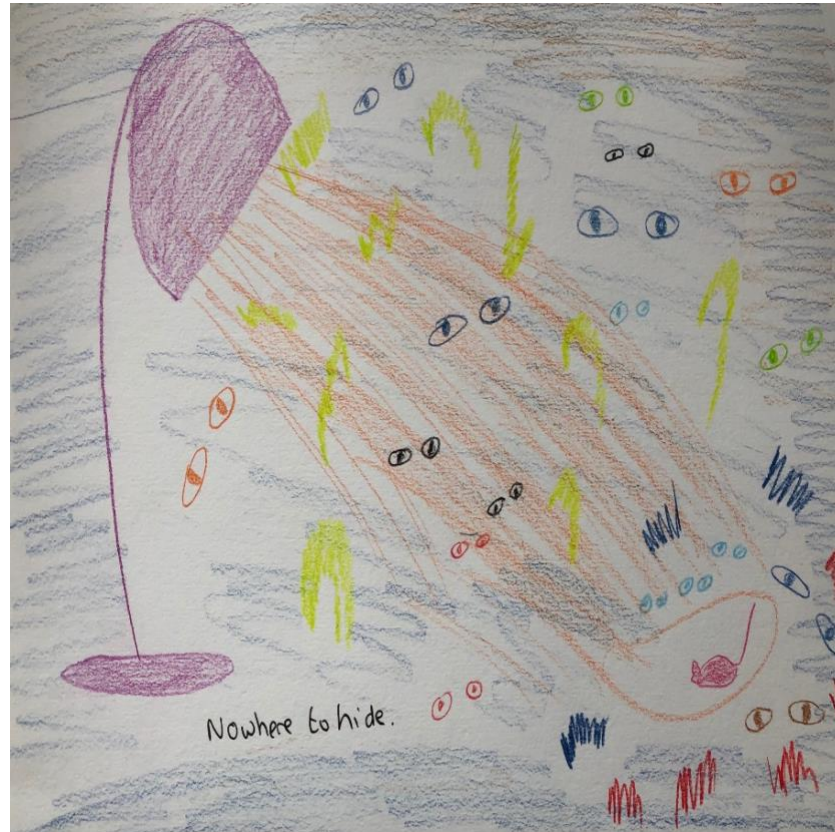
Harriet's story: Nowhere to hide

Harriet's difficult and emotional encounter with a group of learners during a team development event within a large corporate organisation.

The learners sit in teams, at separate tables. I observe from decreasing energy levels in the room not everyone is engaged. I see some people yawning and on their phones. The leader says, 'I am getting negative feedback about this event, so what can you do differently?' I hear this in an aggressive tone. I feel angry and judged unjustly. I act as if the leader is my sibling, and I am a small child who is not being listened to because my elder sibling knows best. At one level I know the leader isn't my sibling, but the shrinking reaction is almost instantaneous. I feel everyone looking and there is nowhere to hide. I am frozen and hot, stifling a scream inside. In my fantasy, I am Red Riding Hood and there are sharp teeth behind the faces. If I pull back the hood, I meet the wolf.

Harriet makes an image to symbolise her emotional encounter with the leader and the leader's team.

Figure. 8



Nowhere to hide (Harriet)

Harriet imaginatively engages with the image 'Nowhere to hide'.

Frozen and hot

Screaming inside

Everyone looks at me, waiting

Trapped inside my own voice

My feet too big, I can't move

Jaws click, tongues lick, preparing for the kill

I have nowhere to hide

Fear is in the room

A battle of egos

We are all trapped

I am stuck in their laughter

Swept along to their music

I yearn to dance to the beat of my own drum.

Louise imaginatively engages with the image 'nowhere to hide'

I am teacup woman

Saving the day

Hands on hips

Staring down the eyes

Turning the lamp around

'Stuff' pouring out

Going somewhere else

Mouse hops into my teacup

Head pokes over the edge.

I: Where shall we go?

Little Mouse: *Let's get out of here.*

I: Before we go, I want to stare off these eyes.

(As Louise looks at each set of eyes they disappear, she stares them out of the picture)

Louise and Harriet's reflections

Louise and Harriet reflect on their stories, the process of making an image of their countertransference responses and the process of imaginatively engaging (individual and collaborative) with their images.

Louise: Let's begin by reflecting on any surprises or observations that stand out for us.

For example, the image of *naughty girl* (figure. 7) surprises me as it differs from my internal fantasy of a woman standing on a soap box at Hyde Park. In my fantasy, I am captive to a woman delivering a tirade aimed at me. This inner image symbolises feeling trapped, but my external image of *naughty girl* evokes a different response. I feel protective towards *naughty girl*, that in turn transforms my feelings from defensiveness to compassion towards the learner.

Equally, through your eyes, I see the learner differently. For example, I acknowledge her 'spiky wisdom'. What about you? What are your reflections?

Harriet: I notice, when triggered, I project onto the learner. For example, the leader in *nowhere to hide* (figure. 8) becomes the wolf with teeth bared. Interestingly, when you collaboratively engage with *nowhere to hide*, their critical judgements or projections are like the 'stuff' pouring from the lamp which you divert by turning the lamp around.

Louise: What is that like to witness me turning the lamp around and 'staring' down the eyes?

Harriet: You are like a protective friend; you are Teacup woman! I feel protected and befriended by you. What about you?

Louise: When I witness your collaborative imaginative engagement with *naughty girl*, you are like the aunt who sees what the mother can't see – you see both sides of the story. An 'aunt' although emotionally involved doesn't carry a 'mother's' weight of responsibility towards a daughter.

Harriet: Hearing you say that prompts a desire to be like an 'aunt' or 'protective friend' to myself rather than the 'mother' weighed down by the responsibility of getting it right. I think 'aunts' and 'friends' are permission giving, in a way that a

'responsible mother' might not be. I wonder how I might befriend myself instead of projecting onto the other when feeling ambushed or under attack.

Louise: That's an interesting point about 'befriending' instead of 'projecting'. You befriend *naughty girl*, but who is she? The learner? Myself? Both or neither? Now looking at the image of *naughty girl*, she looks more like her own person separate from the learner or myself. It is like she is a mediator.

Harriet: What do you mean by 'mediator'?

Louise: These images sit between us (*Louise positions 'naughty girl' and 'nowhere to hide' spatially in the middle between the two of them*). When these images 'sit' between you and I they make a difference to our learning. It is like they are part of our conversation, as if we are in a relationship – you, me, and these images. Does that make sense?

Harriet: Yes, it does, I think the image 'makes a difference' by creating a pause point when feeling triggered or reactive. For example, making and working with *nowhere to hide* takes me from feeling 'paralysed' to creating movement.

Louise: What do you mean by 'movement'?

Harriet: Widening my range of responses – instead of 'shrinking' and feeling frozen, I feel more expansive and fluid. And you? How does the image make a difference?

Louise: I notice when gripped by strong emotions and physical sensations, I lose my capacity to imagine. I withdraw and disengage from the learner but also from my imagination. Making images helps me to reconnect with my imagination and somehow this connection with my inner world helps me connect interpersonally.

Letter to Harriet

Louise writes a letter to Harriet.

Dear Harriet

A good ending thwarted, leaves me trapped behind a mask of defensiveness. I am like 'naughty girl', shamed and spikey. You release me from my stuck position with your quiet presence. Pulling up my unravelling socks, your compassion warms like a blanket.

You are my comfort, and I am your courage. I am Tea-cup woman, your protective friend. With hands on hips, I confront that harsh lit gaze. I learn, from protecting you, how to befriend myself.

With gratitude

Louise

Interlude (1)

The research relationship

Louise and Harriet reflect on the emotional dynamics within the research relationship.

Louise: I thought we might take a 'pause point' to reflect on our research relationship.

Harriet: Good idea as I have been thinking there is a sub-text underlying our relationship – this is countertransference in action! Countertransference is part of our research relationship and so our relationship is another vessel cooking alongside the educator/learner relationship in this research.

Thinking about our relationship, it is like a U-bend where you go down to the temenos at the bottom and back up again. It is in the temenos or vessel of the

relationship where the magic happens. We are, you and I, in the process of going down towards the temenos, but we don't know what is on the other side of the U-bend and this not knowing holds us back.

Louise: What do you mean by 'holds us back'?

Harriet: I worry about meeting your expectations and if you are getting what you need in this research. This leads me to imagine your relationship with the supervisor and if you are meeting his expectations? And I wonder if needing to meet expectations holds me back from engaging with my unconscious.

Louise: I also think about the expectations of my supervisor. I want to produce my work in the 'right' way as if following an invisible 'getting it right' rulebook! Similarly, I notice a block when I make and work with images which I think stems from my resistance to meeting the unconscious.

Harriet: Like you, I notice my resistance to working with images. When I am about to imaginatively engage with my image, self-doubt arises, and I hear the word – Stop!

Louise: It seems like the perceived pressure to meet expectations blocks our creative process and equally impacts on our relationship.

Harriet: Yes, and I wonder how we might shift from trying to get it 'right' to just being in relationship with each other.

Louise: What does 'being in relationship' mean?

Harriet: It is being in the zone; it is when I am open and present in the relationship.

Louise: And for me, it is when I am not following the invisible rule book.

Dialogue 3a

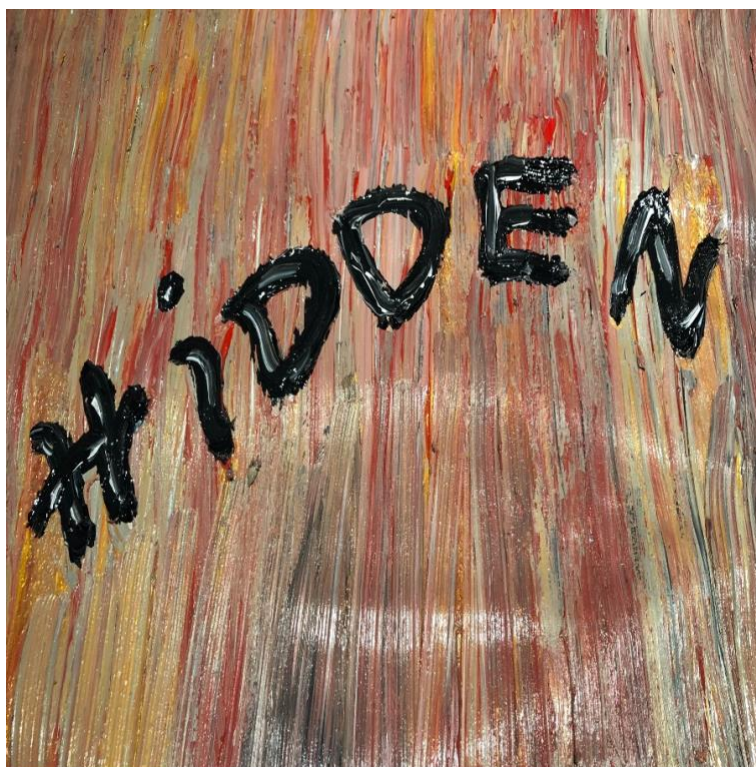
Louise's story: hidden

Louise's difficult and emotional encounter with a group of learners during a one day online personal development creative workshop.

As the day draws to a close, learners share their creative output of images and poems. I notice my inattentiveness as I think ahead, formulating my 'closing' remarks. I feign interest but I am not feeling anything. I feel clogged as if my ears are blocked and words wash over me. My face feels rubbery and moulded into place like a mask. It is like I am running a children's birthday party. Children are running around laughing and I am glad it is all nearly over. Finally, I can relax; it hasn't been a disaster. I experience sadness recollecting this experience.

Louise makes an image to symbolise her emotional encounter with the group of learners.

Figure. 9



Hidden (Louise)

Louise imaginatively engages with the image 'hidden'.

Close of day falls

The liminal space

Before darkness

A deafening sheet of water

I am drenched

The mood roaring!

I hear nothing in the torrent

Just battering of liquid storm

I am a horror story mess of colour

Surrendering to this chaos

Exposed in my disorder

This will end in tears!

Harriet imaginatively engages with the image 'hidden'.

How unhidden is the word 'hidden'!

'Hidden' is bold

The colours draw me in

I hold letters like balloons

A troop of children enter, how strange!

A river runs through the letters

HID on one side, DEN on the other

HID is for children

They slide down the letters

Playing, having fun

Here, there are no rules, no judgement

DEN is for grownups

The grownups want play to stop
Before it gets out of control
HID is innocent, DEN is knowledge
Knowledge is a loss of innocence
I hold the letters DEN
And say, 'Everything is going to be fine'.

Dialogue 3b

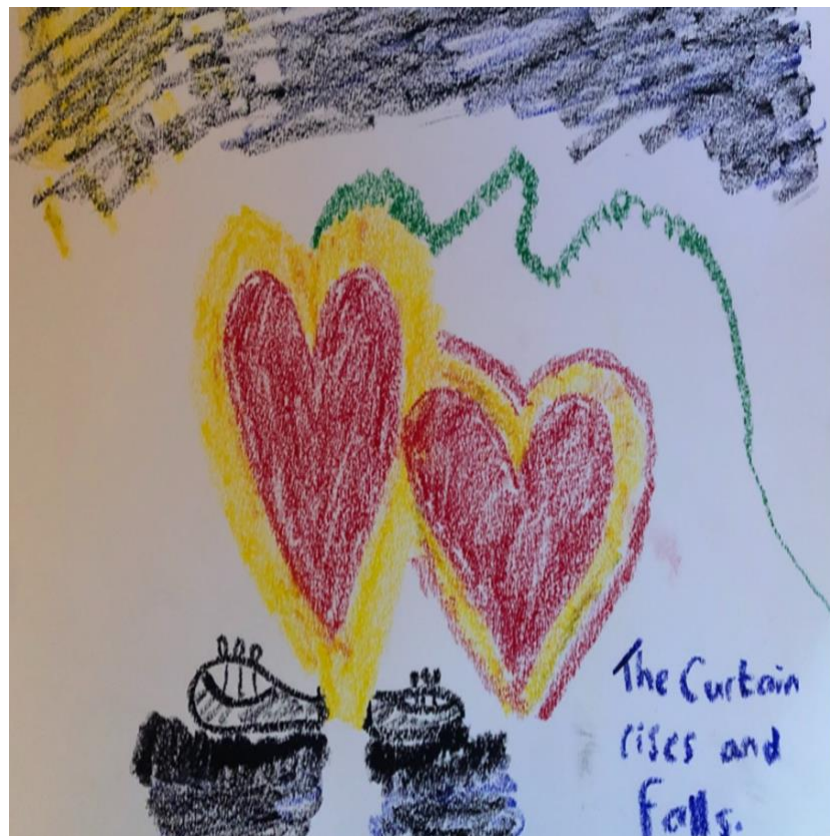
Harriet's story: The curtain rises and falls

Harriet's difficult and emotional encounter with a large group of learners during a final module of a management development programme.

The learners are excited to complete the programme – interacting and sharing well. Before lunch, I share personal stories with the group to role model commitment and vulnerability. The group responds positively, and I feel connected to myself and the group. Over lunch, a member of the group says, 'you rocked that!'. I freeze in reaction to this affirming feedback. I go from feeling on top of the world to pricking my own balloon. After lunch, I move from being in my body, elegant and graceful, to becoming clumsy. I am like a dancer moving in sync heart to heart with the other, then my feet go wrong, and the whole dance changes. It is mayhem rather than elegant. I watch myself from afar, with a critical voice. Instead of listening to the group, I play expert. The day ends late, we do not close well.

Harriet makes an image to symbolise her emotional encounter with the group of learners.

Figure. 10



The curtain rises and falls (Harriet)

Harriet imaginatively engages with the image 'The curtain rises and falls'.

Waves gently roll

I am not alone, mum is with me

Watching children playing.

Mum: *Let's have some fun.*

I: I want to stay by your side, my feet are stuck.

Mum: *Take your shoes off!*

Barefooted

I move towards the children

The beating heart beckons

I step inside

The heart's wall softens

I am safe, cocooned

All is well.

Beating heart: *You are your own invitation to the dance.*

We are with you – all will be well.

We are with you – all hearts beat together.

Louise imaginatively engages with the image 'The curtain rises and falls'.

A storm brews

Holding on for dear life!

Feeling the weight of responsibility

I am the heroine in my own disaster movie

A Towering Inferno moment!

We jump, a heart stopping leap

I am saving hearts

Heading at a scary speed towards land

Slowing down, I am calm

Pulling hearts to earth

The curtain falls on a cliffhanger

Will I leave the clinging hearts behind?

Louise and Harriet's reflections

Louise and Harriet reflect on their stories, the process of making an image of their countertransference responses and the process of imaginatively engaging (individual and collaborative) with their images.

Louise: What are your reflections from this session?

Harriet: I notice a strange synchronicity of children appearing in the individual and collaborative imaginative engagements with *hidden* (figure. 9).

Louise: I was shocked to witness a ‘troop of children’ entering *hidden*. It was as if the children left the party in my inner fantasy and charged into your inner world! It was so illuminating to witness your collaborative imaginative engagement with *hidden*.

Harriet: In what way?

Louise: It makes me realise when I step into my ‘serious’ adult role as educator, I often give away my childlike ‘playfulness’. *Hidden* reveals my retreat into cognitive planning and slipping out of being in relationship. In this encounter, I am like the mother planning the fun for others, but not for myself. What was your experience like in *hidden*?

Harriet: I notice my energetic state changing. Holding the first three letters, HID, I feel playfully uplifted and when I hold the last three letters DEN, I feel the sadness you feel when recollecting the learning encounter.

Louise: Interesting! So, *hidden* embodies my sadness which you pick up and maybe reveals my playfulness that is out of my awareness and suppressed. What I think is *hidden* becomes bold and revealed in the image. What is revealing for you in making and working with *the curtain rises and falls* (figure. 10)?

Harriet: The phrase ‘all hearts beat together’ captures my understanding of unconscious-to-unconscious communication between educator and learner. I imagine the unconscious continuing to move forward, whether I am consciously engaged with it or not – hearts continuing to beat together.

Louise. The mystery of unconscious-to-unconscious communication is like our unknown territory. This unknown territory continues to exist even if we do not enter it

– like a land of pristine white snow without the footprints of consciousness. Also, we imagine the unconscious of the learner, but we can't see it. We are blind to the unconscious; however, the image reveals this unknown territory.

Harriet: Yes, and when I witness you engaging in *the curtain rises and falls*, it helps me 'see' unconscious aspects of myself and potentially of the learner.

Louise: Building on your point, I find my 'lost' playful, risk-taking heroine when imaginatively engaging with *curtain rises and falls*. When I imaginatively engage with these images (yours and mine), I meet different aspects of myself. The process of making and working with images is both revealing and enabling. For example, what is uncovered is my resistance to engaging with the unconscious, of being 'exposed in my disorder'. Making *hidden* begins the process of overcoming my fear of chaos and not being in control.

Letter to Harriet

Louise writes a letter to Harriet.

Dear Harriet

The closing day falls and once again I am masked. You acknowledge my sadness and reassure me all will be well. With you I meet both sides of myself – the playful child and organising adult.

The curtain rises and falls – is like an invitation, helping me take a heart stopping leap into the unknown. I overcome my fear of not being in control as I save the hearts. Stripped of mask and eyes open, we enter unknown territory – our hearts beating together.

With gratitude

Louise

Dialogue 4a

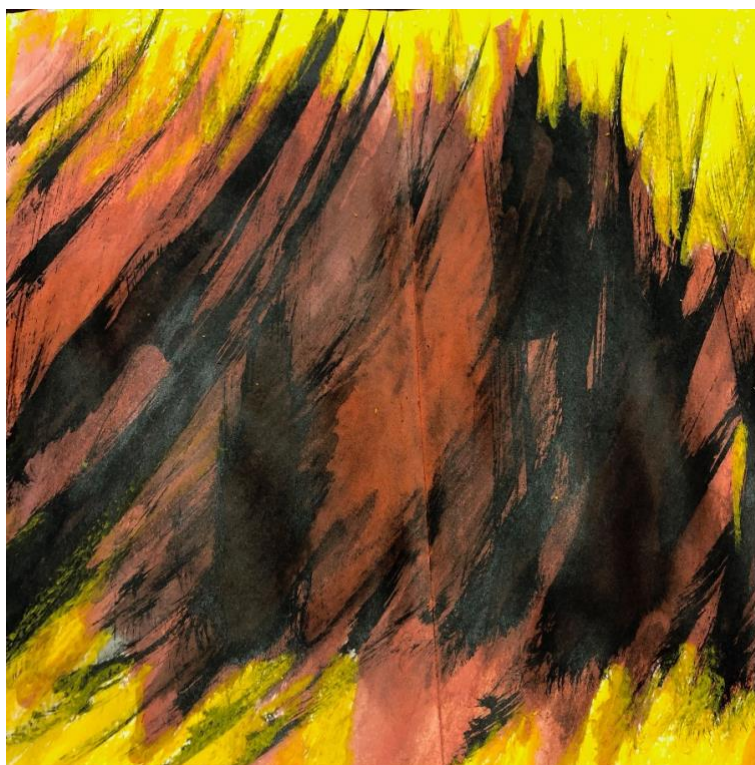
Louise's story: grabbed by the neck

Louise's difficult and emotional encounter with a learner after dealing with numerous complaints and requests throughout a working day.

A learner complains she is 'disappointed' with the learning content presented on a development programme as she already 'knows' the material. In a one-to-one feedback discussion with the learner, I notice an acute tension in my neck like I am being grabbed. This feels vaguely humiliating; I am like a puppet being toyed with. I am unable to stay with these physical responses and imagine my hands throwing off the hand grabbing my neck. I experience an urge to bite my hand to stifle irritation. As I write this story, I flick my hand as if ridding myself of whatever irritant is grabbing me, like a cow batting away flies with its tail.

Louise makes an image to symbolise her emotional encounter with the learner.

Figure. 11



Grabbed by the neck (Louise)

Louise imaginatively engages with the image 'Grabbed by the neck'.

Bold strokes of colour

An intense dark black

Landing in depths of night, the air crisp

If I wasn't so scared, this wild landscape would be peaceful

I move out of black

Into blood red beginnings of dawn

Fear drops away

The sky alive with birdsong

The yellowing day encroaching the black

I stand on rich red soil

A blackbird lands

A familiar friend from childhood

This landscape is strange, but you are known.

Blackbird: *I see you stepping from darkness into dawn and picking up the soil.*

I: The soil is red; mineral rich, like my other home in Australia with its Red Centre.

Can I fly with you?

Blackbird: *If you fly with me, you will see and feel differently.*

I: I feel on the edge of something, but I am blocked, and caught in familiar insecurities. I feel reluctant to stay here but also desperate to fly.

Blackbird: *Climb on my back. Close your eyes and feel your way onto my back.*

(Blackbird transforms into Crow as they fly)

I: I am flying! I feel terrified, exhilarated, astonished and full of wonder. As I fly, I think of my supervisor and his expectations, and crash back to earth.

Crow: *Free your thoughts and look at the landscape we swoop over.*

I: We are flying through yellow. I am dazzled and in love with yellow!

Crow: *How are you feeling up high?*

I: Like a different person. I feel alive and curious. Up here I cannot do anything else but see, look, experience. When I think of landing, I feel a familiar tension in my gut.

Crow: *You are reluctant to leave land and fly, then reluctant to return. Land is where you belong, this is your earth, your deep black, your rich red, your golden yellow.*

(We land)

I: Dawn is here, I must leave. I want to return and stand in the darkness without fear and fly without thoughts intruding, totally immersed in the experience.

Crow: *It begins by standing in darkness and listening for the dawn's chorus.*

Harriet imaginatively engages with the image 'Grabbed by the neck'.

I wrap this image around me

It's alive, like a fire burning

I don't feel scared, the fire protects

People wearing tribal masks

Moving around the fire

Stories hidden behind masks

I am welcomed

Into the circle

A black and a white dog

In wise counsel

I sit with them, being

What hides in this wood?

A presence creeps behind me

I want to bat it away

Like flicking a cow's tail

I look over my shoulder

I see a cat and a mouse

I (to the animals): Thank you, for revealing what is hidden, this presence full of energy.

Dialogue 4b

Harriet's story: All that is missing is red

Harriet's difficult and emotional encounter with a group of learners during a team day.

We are running an event in an office crowded with desks. This does not feel like a 'special' place for the team. The event begins with the team separating into small groups for a creative activity. All is going well, the groups are laughing and talking together. When each group shares feedback to the larger group, the managers of each group take over and speak on behalf of their group. I want other voices to be heard and notice how hierarchy controls spontaneity and expression. After the break, the energy feels flat, there is no excitement, and my questions are greeted with silence. My stomach is knotted, my face tense and my eyes watchful. During the afternoon, I avoid challenging the CEO and the managers who stifle other voices in the group. It is like there are guard dogs waiting to be unleashed if I do or say the wrong thing. It feels like we are ticking a box and I am tickling the edges rather than creating transformation.

Harriet makes an image to symbolise her emotional encounter with the leader and the team.

Figure. 12



All that is missing is red (Harriet)

Harriet imaginatively engages with the image 'All that is missing is red'.

I follow the shimmering trail

Running over boulders of colour

Warm to touch

I hide

Clinging to the rocks' safety

A black bird swoops overhead, flapping its wings

I walk into daylight

As the bird watches

Colours lose their brightness

Air dark and heavy

I see its heart beating

The wind moving its wings

Vulnerable away from the boulders

There is nowhere to hide.

Louise imaginatively engages with the image 'All that is missing is red'.

I am in Venice, carnival time

Street festivities – bold, loud, vibrant

Tonight, anything can happen

Something special

Masked and hidden

I step into the dance

Connecting with strangers

Heady and giddy in gold velvet boots

I dance all night, no holding back

Letting go, feeling free

A night of shared enchantment.

Louise and Harriet's reflections

Louise and Harriet reflect on their stories, the process of making an image of their countertransference responses and the process of imaginatively engaging (individual and collaborative) with their images.

Louise: What a powerful session! You looked moved by today's session.

Harriet: Yes, very powerful. Your collaborative imaginative engagement with *all that is missing is red* (figure. 12) ignites a yearning to create special and transformative

learning experiences. I yearn to experience what you feel in my image, this spontaneous lightness of being as you 'let go and feel free' at the carnival. Strangely, I experience what I yearn for in my collaborative imaginative engagement with *grabbed by the neck* (figure. 11). I feel a lightness of being sitting with the black and the white dog during their 'wise counsel'. This lightness feels new and unknown, a feeling that I don't recognise as my own evoking a yearning to embody this quality. And on the theme of yearning, I notice when making *all that is missing is red*, I experience feeling the spontaneity I wish to create in my learning encounters. At the carnival, you are spontaneous, following your desires and in a similar vein, I follow my desires in making the image – I go where the paint takes me. It doesn't matter where I put the colour, the colours find the way. What was it like to go to the carnival in *all that is missing is red*?

Louise: I have no preconceived story attached to *all that is missing is red* and the newness excites my curiosity as I follow my desire. It is like a big reveal, and somehow this new unknown image facilitates projection; I find parts of myself in your image. Without preconceived ideas of your image or what might happen in this image, I let go of being in control of my experience. When I immerse in your images, I discover and experiment with new ways of being. Letting go of expectations, when entering the new unknown image, is liberating. Immersing in each other's images is like meeting unexpressed parts of the other as well as our own. I meet your unexpressed spontaneity and lightness of being. I meet parts of you, you haven't met and likewise, for me, you find the 'peace' I yearn for in *guardian at the threshold* (figure. 5).

Harriet: Yes! We experience hidden or unexpressed aspects; we experience each other's yearning. It is as if through the otherness of the image, we find our unknown

others. It is like the game of Tops and Bottoms I used to play as a child. Our top half, the conscious mind, is different to the bottom half, the unconscious. We need another person to 'see' the bottom unconscious half. We find what we yearn for in each other. I yearn to express parts of me I don't know exist. You show me what I yearn for. You are being my yearning.

Louise: I take from this session the theme of yearning as a big insight, also the synchronicities. The black bird from my individual imaginative engagement with *grabbed by the neck* reappears in your imaginative engagement in *all that is missing is red*. It is as if the crow flies from my image to yours.

Harriet: This is so strange, both of us meeting a black bird in our images. It is also odd that I feel the same sensation of tension in my neck and want to flick it away like a cow swishing its tail to get rid of flies.

Louise: Yes, these strange coincidences keep occurring, challenging my worldview. It is disturbing and disorientating.

Letter to Harriet

Louise writes a letter to Harriet.

Dear Harriet

Stepping into your world, I am liberated, the newness exciting my curiosity. I find parts of me in your unconscious and follow my desire at your carnival. You meet parts of me that are unknown and breathe life into them. You are being my yearning.

As I sit lost in darkness, blocked and on the edge of something, you are like a blood red dawn that takes away fear. As the bird flies between our realms, I celebrate the mystery of our meaningful connections.

With gratitude

Louise

Dialogue 5a (The research relationship)

Louise and Harriet reflect on the research process and their relationship during the inquiry process.

Louise's story: invading the pitch

Louise reflects the research process and her relationship with Harriet.

Harriet suggests entering each other's images 'blind', and I quickly say 'no', justifying why it is not a good idea. I feel unsettled and defensive, playing the role of 'good' researcher who has rules to follow. Our subsequent discussion reveals my fear of transgression, invasion, and a concern for ethics. We agree to 'trial' Harriet's suggestion. In my collaborative imaginative engagement with *suspicion* (figure. 6) I laugh with delight, experiencing freedom of movement and playfulness. Afterwards I worry I am blundering into Harriet's inner world in an unsafe and unethical way. This concern coupled with a desire to break rules provokes a memory of a 'streaker' invading the rugby pitch Twickenham during the Middlesex Sevens.

Louise makes an image to symbolise the research relationship.

Figure. 13



Invading the pitch (Louise)

Louise imaginatively engages with the image 'Invading the pitch'.

The immense roar of the crowd

An electric, wild rush excites

The gods are invading the pitch!

Running alongside the crowned goddess

Awe mixed with braying encouragement

We are in hectic control of the Gods

No time to think

Zeus appears

I streak in wild flight with Persephone

Away from

The God who breaks all boundaries

So careless of taboos

We land, the queen of darkness and I

In a glade

All is quiet

Breath calming

Crown cast to the ground

We sprawl; dresses drawn to our knees

Our laughter greets bird song

This is our space

The bird's flight recalls our moment

When we are winged and flying.

Harriet imaginatively engages with the image 'Invading the pitch'.

A princess runs, firing her magic bow

A china doll face, pale and beautiful

She has nothing to do with me

I am Alice in Wonderland

Lost in this big world, small and invisible

Seeking a place to rest near a waterfall

I see a giant caterpillar doing her own thing

In this world

Everyone is doing their own thing

This is freedom

Anything is possible

I want to embrace this image.

Dialogue 5b (the research relationship)**Harriet's story: The boldness lies within**

Harriet reflects on the research process and relationship with Louise.

I instinctively say 'yes' to Louise. I feel safe and shy. I seek approval and feel chosen. I feel brave and trusted. I feel disconcerted and appreciated. I am anxious about getting it wrong and want to get it right. I do not want to let her down. I am curious and curious about being curious. I am tense and flowing. I am clear-headed and tongue-tied. I am alert and engaged. I feel liberated, able to say anything and at the same time cautious. I feel accepted. I recall a memory from childhood. I have friends at school who encourage me to take risks, do something naughty and break rules. When my parents find out what I have been doing, usually from my elder sibling, I am in trouble; found out for having fun. The image symbolises our research relationship as a magic candy floss machine with colours changing, sparkling, twinkling.

Harriet makes an image to symbolise the research relationship.

Figure. 14



The boldness lies within (Harriet)

Harriet imaginatively engages with the image 'The boldness lies within'.

I walk to the bird

Grass wet under feet, sun shining

Air fresh, sweet, clean

The bird: *Sit with me a while.*

Sitting beside the bird I hear sounds of children playing, I see a girl standing on her own. The bird transforms into a penguin.

Penguin gently moves me

Wrapping wings around me

Towards the girl playing.

The penguin: *It's ok, they won't see you, you can peep out. Come a little closer and see what is happening, you might enjoy it. I will keep you safe.*

(There is a pig sleeping on the grass.)

The girl: *Come on! What are you waiting for? Get here, now!*

The penguin: *Go, run, get round the girl, she cannot catch you.*

The pig: *It's ok, I'm watching, you're safe.*

Inching forward, the noise of play stops

The girl looks with steely glare

A giggle erupts, and I return her gaze

Moving one foot, she moves hers

I stamp, she stamps, I sway, she sways

The penguin and the pig smile

Dancing with the girl.

Louise imaginatively engages with the image 'The boldness lies within'

I see the Northern lights

A sky bursting with shapes and colour

Magical

But I feel alone

The world greets me

Nothing is static

The sky and I dance together

I wish for my friend

To share this experience

I wish to wear this sky

Like a silk scarf.

Louise and Harriet's reflections

Louise and Harriet reflect on their stories, their relationship, and the research process.

Louise: Exploring our research relationship feels close to home. This is 'countertransference in action', and I feel uncomfortable. What about you?

Harriet: Yes, I feel uncomfortable as we move from 'there and then' recollections of our learning encounters to 'here and now' exploration of our research relationship.

Louise: I wonder what our images reveal about our research relationship. What are your thoughts?

Harriet: In *boldness lies within* (figure. 14) you are both the 'penguin' who guides me and the 'girl' I want to play with. I want to play with you in the research process and equally want guidance. I sometimes stay safe in this research inquiry by waiting for you as the researcher to show me the way. However, like the penguin you encourage me to take risks. And you?

Louise: Making *invading the pitch* (figure. 13) is messy, and my image of Persephone doesn't look like how I envision her. I feel disappointed and want to be more competent in image making. This reflects and parallels my need to be a 'good researcher' and to 'get it right'. *Invading the pitch* also reveals my fear of transgression in tension with my desire to break free of constraints in this research process. This research process evokes feelings of personal freedom but also fears of breaking rules. Saying 'yes' is like being the 'streaker' who invades the pitch! I wonder what I say 'no' to when caught up in meeting expectations and getting it right. It makes me realise how I sometimes feel hampered in my researcher role; I stop myself with rules and boundaries. What about your collaborative imaginative engagement with *invading the pitch*?

Harriet: I fulfil a yearning for liberation, fun and adventure in *invading the pitch*. I love being in a place where everyone is 'doing their own thing'. I don't often follow my instincts and do what I want to do. I tend to fix things, make things right for others but here in your image, the urge to do my thing is overwhelming. My experience in *invading the pitch* mirrors our research process, I am free to express things in ways I wouldn't normally. In our relationship, I engage with my imagination without being laughed at.

Louise: It seems in our imaginative engagements with *invading the pitch*, we both experience liberation. I am 'winged and flying' free and you find 'freedom' by doing your own thing. But our shared desire for personal freedom is tempered by the boundaries of the roles we play in this relationship. There is a tension between the 'yes' and 'no'. I wonder, in our research relationship, when we hit that moment of 'no' what is the hidden 'yes'.

Harriet: I think my hidden 'yes' is my desire to utilise my intuitive side; allowing the parts of me that normally don't take the lead a place at the table. I feel shy with you, as I experience this unfamiliar intuitive 'other' side of me.

Louise: And because of your intuition, you transform the research process. Your suggestion to enter each other's images 'blind', helps me to break some rules! What about your experience of making and working with *the boldness lies within*?

Harriet: Making the image *the boldness lies within* I feel free, and when I try to instil structure, my pencils take me elsewhere. I am taking more risks. The image reveals what I yearn for could be inside me, the boldness lies within.

Louise: What does your experience in *the boldness lies within* say about our relationship do you think?

Harriet: I look for guidance from you, but the answer lies within me and if I lead, you will follow me. For example, you follow my idea of entering each other's images 'blind'. The unconscious uncovers itself within our research relationship and as a result I access qualities like spontaneity, fun and play often missing in my practice as an educator.

Louise: Yes, that is a great insight! It is like those lost aspects are found in the research relationship. It seems in moments of interpersonal challenge, rupture, and disconnection with the learner, we become disconnected and separated from aspects of ourselves. If our emotional experience within the educator/learner relationship is feeling frozen, anxious, attacked, unsure and uncertain, there are other qualities that become hidden from the conscious mind of the educator. For example, within our difficult interactions with the learner, qualities like peace, playfulness, wonder, spontaneity, and freedom are lost. Our research relationship re-searches and finds those lost aspects.

Louise writes a letter to Harriet.

Dear Harriet

With you I learn to break some rules and follow my instincts. Working with images is like being in the hectic control of the Gods, and our research relationship is like finding a peaceful glade to reflect.

Our collaborative imaginative engagements are like watching the Northern Lights together, a shared experience of being embraced by the image. Through our relationship I discover the boldness that lies within us both. What is our next bold step I wonder? What is still unsaid?

With gratitude

Louise

Dialogue 6a

Louise's story: I am a bug in the system

Louise's difficult and emotional encounter with a learner when giving challenging feedback about her lack of engagement with a leadership development programme she is attending.

During a difficult conversation with a learner, I feel tense when tackling her 'boredom' with the programme. My head feels heavy, but then I experience a lightness when she responds positively to feedback. My fantasy image is a door with her on the other side holding the handle. She controls opening and closing the door. When I push back with my feedback, it is like wedging my foot in the door but when a metaphor hits home, the door flies open. My use of metaphor giving feedback feels like leaving a bug in the system and the learner now intensely curious is reluctant to end the conversation.

Louise makes an image to symbolise her difficult and emotional encounter with the learner.

Figure. 15a



Figure. 15b



I am a bug in the system (Louise)

Louise imaginatively engages with the image 'I am the bug in the system'.

The cave echoes

Air wet and dank

Back against the wall

The river rushes by

To the mouth, above ground

I enter the Blue River

Expecting a cold rush

Instead, I am enveloped in warmth

Where are you taking me?

Blue River: *To the source.*

I: I am scared. I cannot get back out of the tunnel if I go further in.

Blue River: *Trust me. We go to the source, afterwards you can walk back through the cave to the entrance.*

I: How come you look cold when you are warm?

Blue River: *I am volcanic. I nurture from below.*

I: What grows in your hot springs?

Blue River: *There is a world underneath the world.*

(I turn the picture around)

I: The world is inverted! The source is under your river. So strange! Now I am upside down, swimming in a bubble. The cave vanishes, the shape shifts.

Blue River: *You are not in a cave anymore but an oval sphere. Do you feel different?*

I: I am in an egg encased by volcanic fire. The heat intensifies the blue, like some chemical reaction.

Blue River: *Yes, this is a chemical substance; blue shaken and mixed with brown.*

I: I am brown and you are blue. You are warm liquid; I feel hard and solid. How can we mix? I need heat to break down my substance. What am I?

Blue River: *You are wood.*

I: How can wood mix with water? tree with river?

Blue River: *The heat creates something new out of blue and brown, wood and water, tree and river.*

I: I am an egg shaken and heated up.

Harriet imaginatively engages with the image 'I am the bug in the system'.

I struggle to engage

The image keeps changing

I am on a boat

Feeling bored

Strange

I am never bored!

I don't know what to do

In this space

I find a pole and spin around it

Then move on

And keep on moving

I feel liberated!

Space: *Keep moving, do what feels right. This is the space where if you are not happy, you can do something else.*

I: In this space I discover what I want more of. Leaving the image, I feel reluctant, fearful of missing out.

Dialogue 6b

Harriet's story: For the sake of the dance

Harriet's difficult and emotional encounter with leaders during a team event.

The senior leadership event is in a grubby office scattered with desks. When the leaders arrive, I want to engage with them, but the room is not ready. I feel disconnected, it is like I intend to create a great party but it's not happening.

During the event, whenever I try to move the agenda forward, the conversation goes in a different direction. I feel stuck without words to articulate what I want to say. I lose confidence in my skills. It is like cogs are working together and I am a loose part running round the cogs but cannot get in. We fall behind the agenda and finish with goals not fully met. After the event, the director tells me about the 'fantastic' evening (following on from my event) with another external facilitator. Perhaps the daytime team event opens the way for honest and fruitful conversations in the evening. I am the starter, not the main course.

Harriet makes an image to symbolise her difficult and emotional encounter with the leaders.

Figure. 16



For the sake of the dance (Harriet)

Harriet imaginatively engages with the image 'For the sake of the dance'.

Market day; noisy and friendly

A procession of queens

Robes swishing

Moving gracefully

Footsteps firm

Purposeful

They know where they are going

I cannot land here

When I try

The landing space disappears

I cannot stop hovering

Nowhere to land

To find where the treasure lies.

Louise imaginatively engages with the image 'For the sake of the dance'.

A storm blows

A flower opens

I climb deep inside petals

The hoards below

Call to be saved

If I land, I am without protection

Self-protection wins over adventure

I don't want to be a saviour

The storm tires, drains me

I want to leave

Taking a seed with me

To grow in my world while I sleep.

Louise and Harriet's reflections

Louise and Harriet reflect on their stories, the process of making an image of their countertransference responses and the process of imaginatively engaging (individual and collaborative) with their images.

Harriet: What are the key themes emerging do you think?

Louise: Yearning is a big theme and I wonder if yearning is evoked because this research is collaborative. Maybe I need you (as my outer other) to evoke a yearning to connect with my unconscious (my inner other).

Harriet: And you presence qualities I unconsciously yearn for.

Louise: What do you mean by presence?

Harriet: You express what is in my unconscious. Your experience inside my image colours in my yearning. For example, your need for self-protection in your collaborative imaginative engagement with *for the sake of the dance* (figure. 16) mirrors my own need for protection during the team event. Witnessing you enact my vulnerability activates a yearning to express qualities of curiosity and engagement lost during the team event.

Also, your engagement with *for the sake of the dance* reveals the unconscious dynamics of the event. Your retreat inside the flower to avoid the mayhem of being buffeted around in a storm epitomises my avoidance of the 'stormy' dynamics during the team event. Your experience in the image takes me to the depths of the learning encounter.

Louise: Interesting. So, my reluctance to leave the comfort zone of the flower to save the group on the ground is like your reluctance and difficulty to have honest conversations with the leaders during the team event. What is it like to 'go to the depths of the learning encounter'?

Harriet: Going deep into the pain of this encounter paradoxically creates a kind of distance. These difficult encounters are like a sickness, I feel sick with shame. However, after the imaginative engagements (individual and collaborative) I disconnect from these 'sick' feelings. For example, after we work with *for the sake of the dance*, I feel released from the shame of being 'the starter not the main course'. I view this learning encounter differently and this shift in perspective is healing. What about you, does my collaborative imaginative engagement with *I am a bug in the system* (figure. 15) reflect the dynamics of the learning encounter?

Louise: Your 'alien' feeling of boredom in your collaborative imaginative engagement with *I am a bug in the system* mirrors the learner's boredom. It is like you enact the learner's experience, especially her change in state from boredom to being so curious.

Harriet: Yes, it is like I meet the learner by stepping into your unconscious via the mediation of the image. It is strange because I am never bored, it is an alien feeling. Then it changes and I feel a compulsion to move that feels liberating! The 'bored' learner feels very present in this image, I feel her presence here with us now.

Louise: Yes, I agree, she is like an invisible presence.

Harriet: Returning to the theme of yearning, any 'yearnings' activated in you in *I am a bug in the system*?

Louise: I think my yearning to create a 'chemical reaction', or transformation is evoked. The chemical reaction of blue water and brown wood in the egg symbolises the mutual transformation I yearn to catalyse in my practice. The egg symbol feels talismanic, and I want to hold and keep it.

Harriet: When you talk about your desire or yearning to 'catalyse transformation', I think we 'catalyse' a transformation when we make and work with images. It is like we connect with our unconscious when images take the lead.

Louise: Yes absolutely! making and working with our images creates a bridge between our unconscious and conscious mind. But I think the image needs to land in the conscious mind to shift our perspective and shared reflections help us 'land the image'. I think working collaboratively with our images feels very transformative.

Harriet: In what way?

Louise: It is like the whole interactive field between you and I, conscious, and unconscious is activated – like a pinball machine, when the ball hits the right spot, the whole board lights up.

Louise writes a letter to Harriet.

Dear Harriet

Through our collaboration I discover my reluctance along with desire – I pull back and reach out. My yearning is bittersweet, a longing for what feels out of reach. However, when you colour in and ‘presence’ what I yearn for, what feels distant becomes like low hanging fruit.

When we talk in images, we are like two different chemical substances mixing. Our fruitful conversations generate a transformative heat. With you by my side, I walk towards the source, going deeper to the volcanic hot springs that nurture us from below.

With gratitude

Louise

Interlude (2)

The research relationship

Louise and Harriet reflect on the emotional dynamics within the research relationship.

Harriet: I feel disappointed you have ‘forgotten’ our discussion about the theme of yearning. It is a big theme, but now I am uncertain. I feel like an eager child, worried I have got it wrong.

Louise: Gosh I am so sorry! Forgetting about our theme of yearning shocks me. I wonder if I sometimes dismiss or forget what is important in this research. It is like I become unconscious, as if dismissing what my conscious mind can’t rationalise.

This research needs two of us to pick up what we are blind to, overlook, forget or dismiss. You pick up the theme of yearning that I drop. I feel so grateful I am not alone in this research!

Harriet: I think we are in the 'temenos' fizzing with chemical reactions. Our conversations hold us in the not knowing of the temenos as we bounce back and forth ideas and explore our inappropriate reactions.

Louise: What do you mean by 'inappropriate' reactions?

Harriet: Our countertransference...

Louise: (Louise jumps in and talks over Harriet) If we think about the definition of countertransference as our 'total subjective involvement' with the other, does countertransference have to be an 'inappropriate' response?

Harriet: Well, the online definition of countertransference is 'inappropriate negative reaction'.

Louise: But remember our session to agree on a definition for countertransference. It is in the Information Pack, so why turn to Google?

Harriet: Oh no, I feel like I have made a mistake, got it wrong!

Louise: (Louise pauses) No, this is my mistake. I wonder why I am suddenly caught up in abstract definitions. I notice suddenly feeling tense and uncomfortable.

Harriet: Me too.

Louise: I feel uncertain and wonder if I have given you all the information you need in the Information Pack. I wonder why didn't you clarify with me?

Harriet: Because we have already covered the definition of countertransference. I don't want to get it wrong.

Louise: So, wrongness enters this space between us. We talk about staying in the 'not knowing of the temenos' and right now in our process, we conjure up 'not

knowing', and 'countertransference' becomes an abstract definition which we no longer understand. In this space of wrongness, I feel like I am the punitive one, followed by a wish to make you feel better and less wrong. My fantasy is that I have lost the manual! I notice my stomach is churning.

Harriet: I feel uncomfortable and cold, my heart is beating fast.

Louise: This is the temenos!

Harriet: I don't know what to do now.

Louise: Me too. We are in the vessel of not knowing

Harriet: I don't know where we go next.

Louise: Neither do I.

Dialogue 7a

Louise's story: Opening the floodgates

Louise's difficult and emotional encounter with a learner attending a personal development programme.

During the anxiety provoking time of a global pandemic a learner complains about not feeling safe around a fellow member of the learning group. The fellow learner, whom he describes as 'intrusive' and 'invasive', I notice does take up a lot of space in the group and sits too close to other learners. Whilst I feel protective towards this 'invasive' learner, I wonder about his boundaries and the word 'unbridled' comes to mind. During a call with the learner to discuss how his behaviour impacts on the group, I feel a tightness and tension in my body, almost as if I am not breathing. I feel my body back off from him. I imagine a canal lock and the lock gate regulating the height of water. I am like the lock keeper, controlling the gates and not letting him through.

Louise makes an image to symbolise her difficult and emotional encounter with the learner.

Figure. 17a

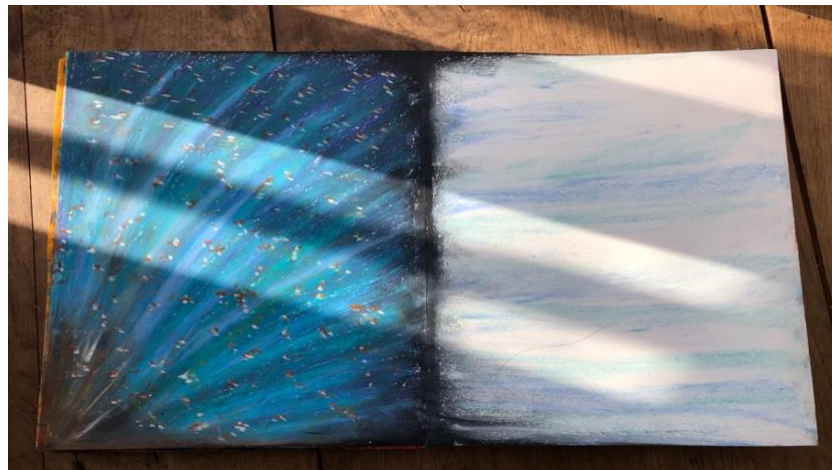


Figure. 17b



Opening the floodgates (Louise)

Louise imaginatively engages with the image 'Opening the floodgates'.

I am a dot in the galaxy

Caught in the slipstream

Swept along

Moving fast

I can't think

Passing through

The dense black barrier

Left to right

The mood shifting

From dramatic explosion of stars

To settled calm sky

Looking up from sky to galaxy

I yearn to capture a glittering fragment of a star exploded

Taking fragment in hand

Pulsing with light

Transforming from gas to substance

Hardening

An amber stone sparking with life.

Amber stone: *Who are you?*

I: I am from Earth; stuck in a black hole and unexpectedly landing here! What a shock!

Amber stone: (Pulsing as if listening)

I: Recalling an encounter with a learner I end up here, but why? How? Have I entered a parallel universe?

Amber stone: *Close your eyes and listen. Can you hear both inner and outer voices – sounds outside and your thoughts inside?*

I: Yes, I can.

Amber stone: *Can you experience your sense of inner and outer, like you are a vessel with an inner substance and an outer wrapping? You are both inner and*

outer, you are of both worlds. Hold me in your hands. I am your passageway between worlds.

I: This is weird. Am I being self-indulgent? What is the point of this? What has this got to do with transformative learning? All I ask are questions. I want answers.

Amber stone: *You are at the edge of your beliefs. You want me to make sense for you, take you down to earth. Be exploded! Be the explosion! Be shattered! Be the celestial sky.*

I: No! This is ridiculous. I want guidance. Tell me what to do. Make some sense! What do you mean by 'be the explosion'? Come with me, I must leave this realm to think.

Amber stone: *You can leave but I live in the image. See me from a distance.*

(I leave the image feeling relieved to be away from the 'edge')

Harriet imaginatively engages with the image 'Opening the floodgates'.

The left, an explosion of energy

The right, a paler version

Crossing the black in-between

To the right, peaceful like a calm sea

What is beneath peace?

The depths

And what I see, on the surface

Is the paler version of the depths

I dive under

Into a vast, new world

Discovering riches in the sea

Finding my way through weeds

The weeds entangle, I may never come out!

But weeds are where the energy is.

Weeds: *Come here, look.*

Reluctantly

I go into the weeds

Two people getting married

At the bottom of the underworld

Swathed in fronds and fishes

I witness

A beautiful and intimate exchange of vows.

Dialogue 7b

Harriet's story: Dancing with the energies

Harriet's difficult and emotional encounter with learners during a leadership development programme.

The group is not engaging with the learning activities and attention drifts. Learners look at their phones instead of engaging in conversation. Some participants say they don't need to learn this 'stuff', it's what they do in their day job. We have a closing circle at the end of the day. The energy in the room is flat and heavy. I share this observation with the group and ask how they have experienced the day. It is as if I have unleashed a beast! I am told the day has not met expectations; they are not learning anything. We discuss accountabilities, and I question why nothing was said earlier. One participant calmly says 'we trust you; you are the expert. We put our trust in you.' I feel stuck as if under a microscope and caught between the slides.

Harriet makes an image to symbolise her difficult and emotional encounter with the learners.

Figure. 18



Dancing with the energies (Harriet)

Harriet imaginatively engages with the image 'Dancing with the energies'

I am in the middle

Swirls of colour

A party; people dancing, laughing, clapping

I feel tense and curious

Wanting to explore

A loud explosion of release!

I want to move

Sharing the joy

Energy builds, calling me

Dancers swirl by

Holding their hands to me

I am lit inside

We dance

I feel weightless and grounded

I: What are we celebrating?

The Dancers: *Being alive! We are free! We can do what we want to do and what we want to do right now is dance. We send out good energy to the world!*

(I am lifted and passed from one member of the group to the other. I fly like a swallow, diving and twirling. I land beside a tree near a stream.)

Hand dangling in water

At one

Time stands still

I am whole

Ageless, weightless

No need to explain

I am.

Louise imaginatively engages with the image 'Dancing with the energies'.

Spirals of autumn leaves, rustling

The season shifts

In a panic

I walk a wayward sheepdog

A new experience

People greeting me as a dog owner, part of their community

I am an imposter, a novice dog walker

The dog sniffs and explores

A dog owner gives unwanted advice

I over explain, defensive

The dog looks at me, as if to say *less is more!*

I follow the dog, graceless, stumbling

I don't have the upper hand

Being walked by a dog

I am all over the place

I loosen up

Experiencing the world differently.

(As I leave the park, I pick up a conker and put it in my pocket.)

Louise and Harriet's reflections

Louise and Harriet reflect on their stories, the process of making an image of their countertransference responses and the process of imaginatively engaging (individual and collaborative) with their images.

Harriet: You express so much energy in your collaborative imaginative engagement with *dancing with the energies* (figure. 18) I feel immersed with you in the image.

Louise: I am all over the place being led by a dog! (laughing). The experience is like my role as researcher, I am the dog owner who is not in control of the research process.

This session (including Interlude. 2) is like being walked by a wayward dog. I try to control the research process and our relationship, but like the dog, the research process has other ideas, it goes where it wants to go.

Harriet: Witnessing your collaborative imaginative engagement with *dancing with the energies*, I wonder if we put too much order into the research process, rather than trusting and seeing what happens.

Louise: Yes, I think back to our 'temenos' moment of rupture earlier about the definition of countertransference. 'Definitions' are one way to create order and to manage the research. *Opening the floodgates* (figure. 17) symbolises my attempt to manage 'unbridled' learner behaviour, and my imaginative engagement with the image shows how I am like 'the lock keeper' as educator and researcher. I am opening and closing the floodgates, controlling the process. During my collaborative imaginative engagement with *dancing with the energies*, the beast (the sheepdog) is unleashed, and I learn to follow and trust.

Harriet: So, we are both learning to let go, follow, and trust the process. If I connect these images to our research relationship, I wonder if until now, we have presented the 'paler version' of ourselves. In this session stuff starts coming out and our conversation is difficult, there is this 'explosion' and whoosh! out goes calmness. After the discomfort, when I guide your collaborative imaginative engagement with *dancing with the energies*, I feel relaxed and natural, more than before. The 'explosion' of chemical reactions in the temenos of our relationship releases tension and I feel alive. Magic happens in the temenos!

Louise: Yes, I notice you look relaxed and energised. I still wonder what we are holding back. What happens if I open 'the lock' right now? (The doorbell loudly rings, and both laugh at the interruption). I think what comes through the floodgates is feeling. I notice I hold back emotion, and in doing so, I hold back my energy and vitality. To your point, I become the 'paler version' of myself. My thinking wants to be the lock keeper of feelings. I keep emotion at bay in favour of calmness and

control. I want to allow the sheepdog, Pepe⁶⁴, more freedom. Let's take this research off the leash and run our final inquiry session differently. What are your feelings?

Harriet: When you follow a dog, you end up in all kinds of weird places. I feel excited and nervous, but I trust the process and I trust Pepe. I think Pepe will keep us on track. Let's see where Pepe takes us for our next session.

Louise: These two images (figure. 17 and figure. 18) are like facilitators, helping us make sense of our research relationship. They feel alive and pregnant with meaning, giving life to our research. We are learning to be led by our images and being led ignites our unconscious to become an active participant in this process.

Louise writes a letter to Harriet.

Dear Harriet

This session is like an explosion waking me up from forgetfulness. Meeting your disappointment heats the temenos, the 'manual' is lost, and we are in the unknown. You reach beyond my paler version, and swim below the surface to the depths. Through you, I discover riches under the surface. As you open the gates between worlds, I witness an intimate exchange of vows between thinking and feeling.

Between us there is an aliveness. I am no longer in control, as if being walked by a wayward dog in a swirl of autumn leaves. I am learning to trust the process. It is like our research is off a leash and all we can do is follow.

With gratitude

Louise

⁶⁴ Pepe is the name of my childhood pet, a wayward wild sheep dog that my father finally sent away to be trained to work on a farm.

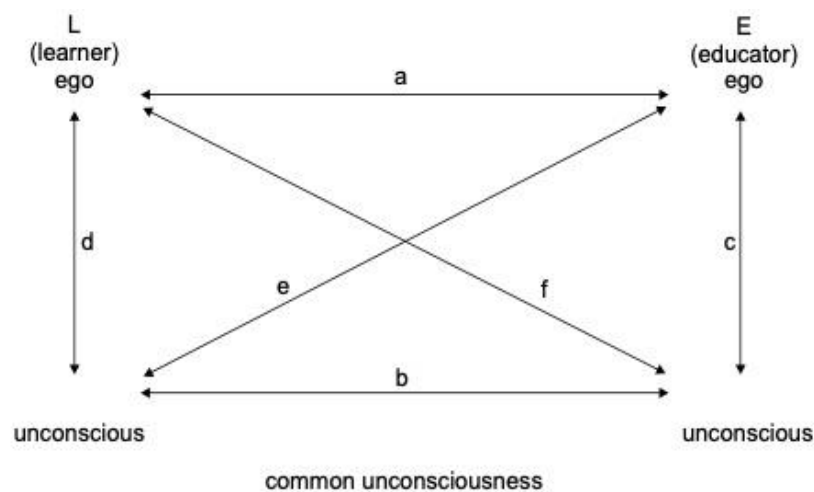
Dialogue 8

Louise and Harriet explore the transformative learning relationship model through discussion and image making.

Louise: Let's begin by agreeing what we want to explore in this session. Holding the thread of our last session – where will Pepe take us?

Harriet: Pepe takes me to my curiosity about this research process and how our learning connects with the transformative learning relationship model.

Figure. 1



Transformative learning relationship

My rational mind wants to make sense of what we are doing and seeks the reassurance of a model. However, I can't seem to make sense of this model anymore and my struggle activates a need to get it right.

Louise: I notice my desire to give you the 'right' answer when I am equally struggling. I wonder if my struggle with the transformative learning relationship model results from a fear of deserting the imaginal for the conceptual. Maybe we can find a way to bring the model into relationship with our images.

Harriet: The imaginal in relationship with the conceptual.

Louise: Exactly. Shall we transform the model into an image as a way of sense making? By making the diagram into an image, we re-present what a transformative learning relationship looks like.

Louise and Harriet transform the diagram of ‘the transformative learning relationship’ model into two images. They paint directly onto the diagram – image overlaying the model. They create two images each. ‘Loss of insight’ (figure. 19) and ‘out of reach’ (figure. 20) portrays the difficult learning encounters in Dialogues 1–7. ‘Making the pot’ (figure. 21) and ‘dancing with life’ (figure. 22) portrays what transformative learning relationships might look like building on their insights from this research.

Figure. 19



Loss of insight (Louise)

Louise: *Loss of insight* (figure. 19) is splodgy, messy and I don't like it – it's disappointing and I want to throw it away. This image and my reaction to it, mirrors my experience of difficult learning encounters. I want to throw the encounters away, forget about them, sweep them under the carpet. Returning to these encounters, I face disappointment with messy (rather than perfect) learning relationships.

Projections (e and f)⁶⁵ on both sides are like blocked energy. The projections fill the

⁶⁵ The letters refer to the transformative learning relationship diagram (figure. 1)

space so I can't see the learner. When the learner projects onto me, I give it my own spin of 'red' creating a wall between us. Caught in projections, I don't understand the learner or what is going on between us. The 'common unconscious' (b) looks like a lump I am unable to reach. This image portrays feeling formless, struggling to make sense of the learning encounter, and lacking any insight. I am cut off from my unconscious.

Figure. 20



Out of reach (Harriet)

Harriet: *Out of reach* (figure. 20) portrays being triggered by difficult learning encounters, unable to make sense of what is going on. I draw a hard line around the learner and educator to show we are blocked. The blackness on the top half of the image (a) symbolises life sucked out of our interaction. The projections (e and f) mean I can't see outside or within, I am blinded by projections. It is like an electrical storm, not clearing, and nothing is shifting. I cannot 'see' the common unconscious (b) connecting us, it is like a black cauldron weighing down the learning relationship. Nothing is created or is coming up in the cauldron and simultaneously, we are both (educator and learner) pushed apart. *Out of reach* captures the increasing distance and disconnection in the relationship (between us and with our unconscious).

Figure. 21



Making the pot (Louise)

Louise: *Making the pot* (figure. 21) is different to loss of *insight* (figure. 19): less water, more fire. The blue swells from the learner's unconscious (d) mixing with my yellow (c). This is an asymmetrical relationship, both sides are not equal. Therefore, by connecting to my unconscious (c), as part of my 'self-education', I offer yellow light guiding the learner to the unconscious blue waters. Instead of stuck in negative and inhibiting projections our emotional dynamics connect us to the earthy black of the common unconscious (b) – co-creating fire and facilitating growth.

Our research relationship is a transformative learning relationship – we are holding and making a pot together. We make the pot together, using it to cook the learning.

Making the pot symbolises collaborative imaginative engagements as a form of pot making. The 'pot' is our vessel for transformation. We need the whole relationship, conscious and unconscious, self and other (a, b, c, d, e and f) to make a pot.

Without the unconscious there is no black earth to grow in, no fire to ignite transformation, and no water to heat the learning.

Harriet. I notice we have images of pots (figure. 20 and figure. 21). Like clay, we need water to shape a pot and heat to 'fire' the pot, so it doesn't crack. The unconscious (individual and shared) is crucial for pot making. Our research process

feels elemental – earth, fire, and water. Symbolising transformative learning relationships as pot making is exciting!

Louise: Yes, I feel energised. My understanding of transformative learning relationships grows with this symbol of the pot. The images portray a transformative learning relationship not as an entity (or diagram) but as a process. Transformative learning emerges from what is cooked in the pot. First, we make the pot together, and this requires a shared commitment to pot making – making the relationship. We cannot be half hearted in making our relationship – it is a joint endeavour.

Figure. 22



Dancing with life (Harriet)

Harriet: *Dancing with life* (figure. 22) symbolises the transformative learning relationship as a metaphor of two people dancing, weaving in and out of each other, separate and together. *Dancing with life* captures finding the beating heart in a relationship. It is like finding movement again, away from stuckness.

I imagine the transformative learning relationship as a melting pot. We are in the melting pot together, the whole selves of the educator and learner. It is as if with the energy and blossoming of *dancing with life*, I can do the struggle and heaviness of *out of reach*. A transformative learning relationship does not negate the heaviness and struggle, we can be struggling *and* blossoming.

Louise writes a letter to Harriet.

Dear Harriet,

Our relationship is like making a pot, a vessel for mutual transformation. Together we co-create our alchemical vessel, and together we are in the vessel, like two chemical substances reacting. We make the pot, and we are cooked in the pot.

Our relationship is like dancing with energies, where we are both separate and together, weaving to and fro. This dance connects me to my unconscious and our shared unconscious. The movement between us shifts the stuckness and removes the blindfold. I discover we can be struggling and blossoming!

With gratitude

Louise

Dialogue 9

The reflective exhibition

Louise and Harriet gather and scatter all the raw data (the images and narrative vignettes) around the art space. As they view the data, they reflect on the process of individual and collaborative imaginative engagements and formulate insights.

The back story

Louise and Harriet place all the data – stories and images – in the art space. The mood is playful, and they set the intention of being ‘led’ by the images.

Harriet: I feel excited looking at our images for the first time.

Louise: Yes, there is an exciting element of revealing the whole story rather than dealing with fragments. What do you see when you look at the data?

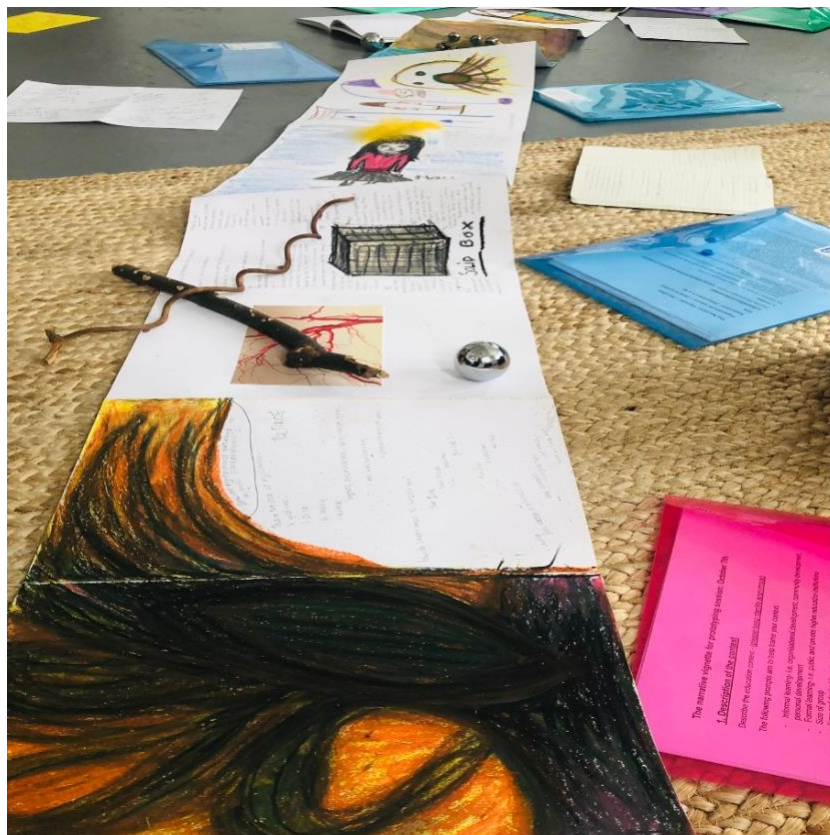
Harriet: It is like seeing the story of the life of two educators on the inside.

Louise: I like that idea. So, today we are co-curating ‘our story of two educators on the inside’.

Harriet: That is a good intention to hold. What are your first impressions?

Louise: Looking at our images scattered together for the first time is like we live a story but know only pieces of it. My analogy is we have a book with pages missing, unaware they are missing. When we read the book, it doesn't make sense until we discover the missing pages. In our research we find the missing pages by finding the backstory in our difficult learning encounters.

Figure. 23



The back story

Harriet: Interesting, what do you mean by 'back story'?

Louise: The backstory is about the unseen others, the invisible presences who are showing their 'faces' in our images. Their presence gives life to our story.

Harriet: And when I think about the 'unseen others' in our learning encounters, their presence generates a whole life force, and this life force has its own story, rhythm, and energy.

Louise: So, re-searching the backstory of our learning encounters through making and working with images reveal these invisible presences – ‘life forces’ with their own story.

Harriet: Yes, that’s right. Thinking about ‘unseen others’ I imagine all the people we never meet and only know through our stories about them. For example, we do not meet each other – your supervisor and me. We are the ‘invisible presences’, the ‘backstory’ for each other.

The supervisor is present

Louise: You and my supervisor are invisible but very felt presences for each other in the research. Equally I never meet the learners in your stories. These invisible others are evoked through our stories and images.

Harriet: And in this moment of meeting the images in this art space, the spectre of the supervisor is evoked, his felt presence is here.

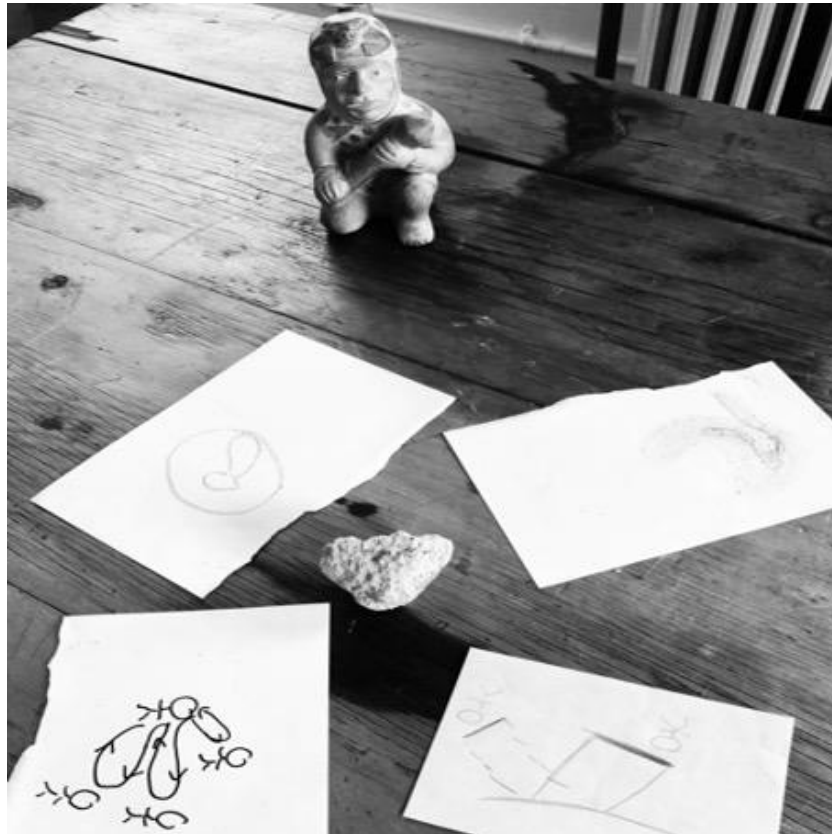
Louise: So, the supervisor is present now.

Harriet: Yes, he is always present even though he’s not physically here. He is the ghost in the room!

Louise: Why don’t you choose an object to symbolise the supervisor’s felt presence in this space?

Harriet chooses an object to symbolise the Supervisor and places it in front of her images (figure. 24).

Figure. 24



The supervisor is present

Harriet: The supervisor is present! The statue sits in front of my images and symbolises all the invisible and unknown presences in 'our story of the life of two educators on the inside'.

Louise: So, today we connect with the invisible and unknown presences as we co-curate our story.

Co-curating the reflective exhibition

Louise and Harriet spend time looking at the images, reading stories and accounts of imaginative engagements. They choose images and place them together as they co-curate the reflective exhibition.

Figure. 25**Stickmen (Harriet)****Figure. 18****Dancing with energies (Harriet)**

Harriet: I juxtapose these two images to show different styles of facilitation practice. *Stickmen* (figure. 22) approach to facilitation plays safe, avoiding ambiguity, play, risk, and vulnerability. Whereby *dancing with energies* (figure. 18)) evokes a yearning in me to be more expressive, playful, and spontaneous in my facilitation practice.

Louise chooses a selection of images (hers and Harriet's) and hangs them on lines.

Figure. 26



Not hiding but growing

Louise: Placing our images together represents our individual and shared or common unconscious. *Not hiding but growing* (figure. 26) represents the 'inside' of two educators, a picture of the unconscious that is not hiding but growing underground.

Harriet: Makes me think of the roots of trees.

Louise: That we cannot see.

Harriet: The hidden communication below ground.

Louise: What we can't see doesn't mean to say that...

Harriet: It's not there

Louise: Our stories tie to the invisible root system of interconnected stories.

Harriet and Louise step from the role of co-curators to spectators. They step out of the art space and re-enter – crossing over the threshold as if into an immersive art experience.

Transformative learning space

Harriet: Walking into this art space is like stepping into an image we have co-created. We are inside a collaborative imaginative engagement!

Louise: What is it like stepping into this space as a co-created image?

Harriet: There is openness, exploration, play, and togetherness in this space like we are in an imaginal realm. It is an immersive experience, not static. This is the kind of transformative learning space I want to create in my facilitation practice.

Louise: That is an inspiring idea. Tell me more about a 'transformative learning space'.

Harriet: I imagine stepping into a 'transformative learning space', as if immersing in an art image. My attention is on the space we are all part of. The learning space is not fixed or static but flowing, moving on, changing. We are not 'doing' education but participating jointly in an immersive experience, a transforming living field of flowing energy. A 'transformative learning space' means I am part of it but if I hold the space, I'm outside of it. As a facilitator, holding space is such a responsibility! Whereas if we create a space and then step into it, this space holds itself, it doesn't need us to hold it. This space surrounding us is the unconscious!

Louise: It is like we step into the unconscious. Our inner worlds are connected, part of this living field that surrounds us.

Louise and Harriet walk around the exhibition.

Harriet: What are you feeling, sensing right now?

Louise: It feels like there are no boundaries between you and me. I see two things at once. On the one hand everything is separate and on the other hand connected. It is like my outer wrapping is dissolving. In this space...

Harriet: We are one.

Louise: As you walk around this exhibition, what are you sensing? Feeling? Imagining?

Harriet: It is like different bits of my brain are coming together and I feel the presence of the learners. I sense this connection and separation.

Louise: The distinctiveness of the learner is like looking at trees in a forest, when you look again you see a sycamore, an oak, a young sapling, a Mother Tree. The more you look, the more they become distinct, interesting, and detailed. When we move through these images hanging in space it is like travelling down the trunk of trees to the invisible root system that ties our story to the collective web of interconnected stories. These images take me down to the invisible connections between all of us – you, me, the learners, and my supervisor. But I can only access these connections with my feelings, sensations, and imagination.

Harriet: Through your countertransference to the image.

Louise: Yes, that's right. Which makes me think of fungal connections in a forest, the underground network that connects the trees. What happens to one tree, affects all the trees in the forest. Like trees in a forest, we are interconnected and interdependent. It is like I see a whole ecosystem!

Harriet: The metaphor of 'fungal connections in a forest' makes me think of countertransference/transference dynamics as the invisible interdependent connections between us. In a 'transformative learning space', what we say or do ripples out to everyone. I might change the way my face looks, and this unconsciously triggers a reaction in somebody. Likewise, when that 'ripple' reaches me, it can be derailing – unless I let this ripple go back into the space where they belong. 'Ripples' don't belong with me or you, they belong in the space.

Louise: This reframes how I think about countertransference. Our unconscious dynamics are like ripples impacting the whole system. But in the countertransference, I go *it's all mine!* I feel the immensity of my reactions because I've taken it in as 'my stuff'. Otherwise, it is all yours, your stuff not mine. But when it becomes our 'ripple', it is like compost. Countertransference is like compost.

Harriet: Enabling us to grow.

Louise: Let's make an image together to capture our emerging insights.

Harriet and Louise make an image together.

Figure. 27



Transforming space (Harriet and Louise)

Louise: When we make and work with images of countertransference, we put our emotional responses back into the soil as compost – as symbolised here in *Transforming space* (figure. 27).

Harriet: Yes, and countertransference becomes a nutrient. I let go of the encounter back into the soil.

Louise: Instead of clutching onto these interactions, we release these stories into the soil. Our countertransference is a ‘ripple’ in the system, spores cast across the forest. But if we grasp hold of these spores, nothing can pollinate or grow.

Harriet: We put our countertransference responses back into the space, the forest, as compost, nutrients that feed the soil of learning relationships.

Louise concludes the research inquiry with a letter to Harriet.

Dear Harriet,

Our journey ends, we reach the edge where land drops away and ocean expands before us. Once again, we return to this perpetual state of unknowing.

Our images teach us how to sense our invisible connections like a hand on a tree breathing down to the root system. Our findings re-orientate us towards embracing interdependence.

With you by my side, I discover the missing pages, the 'life force' in those moments of difficult encounter. I jump off the edge into the ocean, I climb down the trunk to the fungal network. Land or sea, the direction is the same – downwards. You are my partner in going under the surface.

Together we find the story waiting to be found, we gather the missing pages – the story of two educators on the inside. Our creative collaboration liberates frozen stuck, petrified moments. Our images give life back to our stories. The book is bound in a marriage of words and images. Together we witness an intimate exchange of vows between *mythos* and *logos*, rational and imaginal, thinking and feeling. Together we become more, we expand. In collaboration, we learn how to befriend each other's unconscious, and swim together in the depths.

With gratitude

Louise

Chapter Six

Discussion of findings

Introduction

The tension between *logos* or direct thinking and *mythos* or indirect thinking (see Chapter Two) runs like a river through this research inquiry. In this chapter, I discuss the findings utilising the method of amplification as a way of thinking *about* the story, which in Chapter Four I refer to as placing ‘narrative under analysis’ (Polkinghorne, 1995). Amplification helps me avoid a one-sided emphasis on explanation at the expense of indirect thinking.

The method of amplification draws parallels as a form of meaning making that Rowland (Rowland and Weishaus, 2021, p. 65) presents as a method of Jungian arts-based research and an ‘epistemology of the collective psyche’. Amplification is a process whereby the image is understood by drawing parallels from culture, mythology, and fairy tales (Jung, 1935a, para. 173). I utilise amplification to discover our images in a ‘collective setting’, this setting being the ‘collective consciousness that is the emanation of the collective unconscious’ (Rowland and Weishaus, *ibid*, p. 66). By following the principle of parallelism, I turn to dreams, myths, and alchemy to reveal the archetypal influences in our images and imaginative engagements.

Across the duration of creating the duoethnography I read Jung’s (2009a; 2009b) *Red Book*, a parallel path running alongside this research. These two paths illuminate each other. The *Red Book* shines a light on my process of making the duoethnography and equally my process illuminates Jung’s confrontation with his unconscious. It is as if Jung and I walk side by side in a dialogic relationship, and this relationship serves to deepen insight.

This chapter is in two parts. Part One focuses on the creative process of making the duoethnography and my subsequent relationship with the finished product. Part Two focuses on how the research findings shape my professional practice and contribute to the field of adult education.

Part One is divided into two sections. I refer to Schaverien's (1999a) differentiation between the *life in the picture* and *life of the picture*⁶⁶ to demarcate the creative process of making the duoethnography reimagined as *life in the duoethnography* (Section one) and the finished product as *life of the duoethnography* (Section two).

Section one offers a glimpse into my process as creator. Inspired by Rowland's (Rowland and Weishaus, 2021, p. 35) comparison of Jungian arts-based research to the process of alchemy and Hillman's (2010) proposition of alchemical language, I turn to alchemy to convey my creative process in *life in the duoethnography*. Through this alchemical lens, I reveal my transforming relationship with the emerging duoethnography. This alchemical presentation serves to illustrate how this process of creation is equally one of individuation – of making the unconscious, conscious.

Section two explores the effects of the duoethnography as a finished product existing in the public sphere. As a finished product, the duoethnography is 'experienced as "other"' and this 'otherness [...] offers an opportunity for insight' (Schaverien, 1999a, p. 108). This shift from creator to reader in *life of the duoethnography* correlates with Schaverien's notion of undergoing a change in state

⁶⁶ When Schaverien (1999a, p.103) distinguishes between *life in the picture* and *life of the picture*, she describes the former as corresponding with the 'life of the artist' whilst the latter 'relates to the public effects of the picture'.

from unconscious fusion with the findings to differentiation and separation (ibid).

This process of separation facilitates acknowledging, accepting, and assimilating insights from the findings.

Part One

Life in the duoethnography

Letting go

My experience of encountering raw empirical data from my research inquiry is like my initial engagement with Jung's *Red Book*. Both experiences evoke feelings of disorientation and resistance. Hillman and Shamdasani (2013) describe the Red Book as a 'precise depiction of what transpires' (p. 5) when Jung confronts his unconscious, which means the reader must navigate a descent into the depths and swim in Jung's 'stream of imagery' (p. 6). The data collated from my research equally depicts what transpires when Harriet and I make the unconscious conscious together. In my attempt to grasp the data and find meaning, I navigate the depths and swim in the stream of raw data. However, in navigating the depths I lose my bearings of certainty, provoking a desire for concepts and explanation as 'bulwarks' (ibid, p. 13) against the unknown. I find solace in Jung's own struggle when he swims in the depths of his own imagery. Jung writes:

You long for the sun, for light dry air, for firm stones, for a fixed place and straight lines, for the motionless and firmly held, for rules and preconceived purpose, for singleness and your own intent.

(Jung, 2009b, p. 239)

This longing for the solid grasp of 'firm stones' when facing the raw data of stories, images, and imaginative engagements reminds me of a dream whereby I capture a mermaid. In my dream, I grasp the mermaid's tail, fearful of losing her to the depths. However, when brought on land, she grows legs that bleed rendering her in agony. I

amplify this dream to the Selkie story⁶⁷, and in turn, this story and my dream offer a metaphor for my relationship with the data. I am like the fisherman who yearns for a relationship with the Selkie, stealing her seal skin and imprisoning her on land away from her natural habitat – the sea. This grasping of the mermaid's tail, like the fisherman's capture of the Selkie and his hiding of her seal skin, is akin to my desire to cast the net of concepts over the images of psyche. In casting a conceptual net, I remove our images from their natural habitat. Images captured in the net are no longer singing their song but are silenced by the language of explanation and interpretation. My conscious ego, like the fisherman, yearns for a relationship with the unconscious, but this desire for relationship is conditional, it must be on dry land of consciousness. However, as the natural habitat for images is the sea of the unconscious, they can dry out when an image is brought on dry land. The image stripped of her pelt and exiled from the sea walks crippled by conceptual language. The image is now a concept.

As I review my data through an interpretative lens, the data dries out and the fire of the images is extinguished. I am unable to connect with the data, I feel bored. How can I return the mermaid and Selkie to their natural habitat so I can hear the siren's call, the voice of the unconscious singing from the depths? In the Selkie story, the Selkie and fisherman husband produce a child, that Clarissa Pinkola Estes (1992, p. 289) refers to as a 'medial being'⁶⁸ who retrieves his mother's sealskin so she can return home to the sea of the unconscious. Under the mantle of this story, I am like the child who finds his mother's seal skin and is overwhelmed with grief; the

⁶⁷ Clarissa Pinkola Estes (1992, p. 257) writes this story is commonly known as the 'seal maiden' and is told around the world including Scotland, Iceland, northwest America, and Siberia. Pinkola Estes's version of the story is utilised to teach women to find their way back home to soul.

⁶⁸ Pinkola Estes (ibid, p. 289) compares the Selkie's child to Toni Wolffe's (1956) *medial* being who acts as a guide or mediator between the unconscious and the conscious mind.

raw data evokes feelings of impending loss. I understand that underneath my boredom is an ego-led fear of letting go of certainty.

At this early stage of the process in the *life in the duoethnography*, the Selkie calls me to become a medial being who breathes underwater, mediating between consciousness and the unconscious. Learning to breathe underwater, is developing a receptivity to images – listening to psyche speaking from the depths. In practice, this involves returning scholarly texts to the bookshelf, filing away notes, and engaging in an extended period of immersing in raw data. Amplification to my mermaid dream and the Selkie story helps overcome the impatient drive to push on and transform data into findings. During this period of swimming in data, I pay close attention to my dreams.

Slowing down

Stanton Marlan (2022, p. 97) suggests there are moments when speed, action, and spontaneity ‘win the day’ and moments when ‘quickness betrays psyche’. The process of slowing down ignites self-doubt and uncertainty. However, this state of dithering hesitation is a ‘fecund opening, a gateway to the unconscious’ (ibid, p. 98). Marlan emphasises the importance of slowing down the psychological process, ‘to hear images again and again, and to return to beginnings’ (ibid). My hesitancy draws me to look backwards and listen. This constant return to the data is a slow struggle for new understanding whilst withstanding ‘the pressure for clear and distinct ideas’ (ibid, p. 106). I seek knowing, however instead what I experience is a state of ‘radical unknowing’ (Rowland and Weishaus, 2021, p. 5), entering the natural habitat of psyche, the unknown.

This process of loosening the grip of ego and slowing down to hear the language of images is like an artist’s preparation to paint. I prepare the raw data to

be alchemically transformed into knowledge as if stretching canvas, mixing paints, and washing brushes. Rowland (ibid, p. 32) draws upon alchemy as an apt metaphor for the practice of Jungian arts-based research, comparing the artist/researcher to the alchemist, deeply involved with matter through 'participatory imagination'. I am learning to imaginatively engage with the data as a form of sense making. As the researcher/chemist, I step into my laboratory and begin transforming data into knowledge. I amplify this process of knowledge making to the colours of the alchemical *opus*: black, white, yellow and red.

Nigredo – black

The starting place is black, the stage of *nigredo*. Marlon (2005, p. 4) highlights that the term *nigredo* heralds the beginning of the alchemical process and is considered from a Jungian perspective to be equivalent to the descent into the unconscious. I read our stories of difficult encounters with learners and the data is depressing to read. Like Jung (2009b, p. 189), I do not 'begin with the best and the highest, but with the worst and the deepest'. The stories reveal how I dissociate and hide behind a neutral mask when caught in the grip of difficult interactions, and Harriet experiences visceral sick, shrinking feelings. Neither of us portray our expertise, our 'best and the highest', but rather our black lumps of failure. Caught in the black depression of *nigredo*, Edward Edinger (1994, p. 47) describes this stage as dissolving black lumps into *prima materia* or first matter. The data becomes *prima materia* when it enters a 'state of *solutio*' (ibid, p. 57) whereby fixed ego attitudes are dissolved to enable transformation to proceed. The mermaid dream and Selkie story become dissolving agents, as I transform from being like the fisherman to becoming the medial child, listening to the unconscious as a 'more comprehensive standpoint' (ibid). During this time, I experienced an evolving dream

of a newborn baby over three consecutive nights. The first night I witness a newborn baby walking and talking, and my amazement distracts me from caring for him. The second night I gingerly pick up the baby, but forget to support his neck, and finally on the third night, I firmly hold and cradle this 'divine child'. Jung (2009b, p.136f) references the child motif in dreams as occurring during the individuation process, an image compensating the one-sidedness of consciousness and paving 'the way for future development of the personality'. Reflecting on this dream as a metaphor for my process, the dream indicates, as the way forward, caring for my data through holding and containment. However, this lesson is still to be learnt, as Edinger emphasises: '*solutio* is experienced not as containment, but rather as fragmentation and dismemberment' (1994, p. 59). Surrounded by data, I am like the carer who struggles to hold the baby's head, I feel inadequate and unable to grasp the material. Edinger draws upon the archetype of Aphrodite and the associated motifs of mermaids to represent the 'powers of *solutio*' (ibid, p. 54, original emphasis). The mermaid and the Selkie, returned to their natural habitat of the depths, draw me into a period of deep immersion in data. The state of 'radical unknowing' is an apt term to describe this stage of *solutio*; the more I review the data, the less I know. It is as if the data fragments, rather than cohering into a sense-making whole.

This state of 'fragmentation or dismemberment' is animated in another baby dream whereby I find babies hanging alive on hooks, one with amputated arms and feet. The theme of dismemberment leads me to the Inanna⁶⁹ myth and the descent of the Goddess (Perera, 1981). Like Inanna, my babies are hung to rot on a peg. Sylvia Brinton Perera (ibid, p. 50) draws upon the myth of Inanna to explore the motif

⁶⁹ The Inanna myth is one of the oldest known myths of descent and was written on clay tablets in the third millennium B.C., although Perera (1981, p. 9) indicates it probably dates back earlier.

of descent and explains how this descent can be experienced as a 'total dismemberment' or fragmentation. Edinger (1994) summarises the stage of *solutio* (that I experience as drowning in data, feeling uncontained and fragmented) as the 'ego's confrontation with the unconscious' (p. 78). This process of data immersion whilst tracking my dreams confronts 'the conscious standpoint with the statements of the unconscious, thus widening its narrow horizon' (Jung, 1955, para. 306). As a researcher, I learn how to engage with my unconscious during this stage of *solutio*, substantiating Rowland's (Rowland and Weishaus, 2021, p.15) claim that the process of individuation is integral to the Jungian arts-based researcher's reflexive practice.

The image, *tread carefully* (figure. 28), offers salutary advice for the Jungian arts-based researcher – engaging with the unconscious can be an overwhelming experience. Tracking dreams, making images, and keeping a reflexive diary supports navigating a stage of *solutio*. However, this process of reflexivity is not only a solitary process but a dialogic one with Harriet and my supervisor.

Figure. 28



Tread carefully)

Tread carefully portrays my experience during this stage in the *life in the duoethnography*. Pinkola Estes (1992) compares the alchemical stage of *solutio* to the story of the Handless Maiden⁷⁰ to clarify this process of dismemberment, which can be experienced as a 'loss of one's bearings' or 'vantage point' (p. 407). The relationship with Harriet and my supervisor, symbolised as steps, helps me find my 'vantage point' and a way to ascend if I lose my bearings in the oceanic unconscious.

Albedo – white

The hot air balloon in *tread carefully* (figure. 28) symbolises the 'bird's eye' view as I transition to the stage of *albedo* – from blackness to white. The whitening stage of the work carries associations of the moon, silver, and air (Hillman, 2010, pp.123-124). The hot air balloon symbol connects with the ascent of *albedo*, marking the move towards 'the airy body of imaginal reflection' (ibid, p. 131). During this stage, I reflect upon the data through the poetic lens of found poetry, meeting our imaginative engagements imaginatively. Found poetry is a way to 'extract a silver moment' (ibid, p. 133) of insight from the data. During this period, I dream I am a student attending a school on the hard white surface of the Moon. I must learn to breathe on the Moon as I plan to move there as an inhabitant. Like the medial child learning to breathe underwater, once again I am away from my natural habitat of ego consciousness. Learning how to breathe on the Moon involves listening for images or metaphors in the data. Found poetry as poetic interpretation mines for silver by capturing the essence of meaning through metaphor. This follows Hillman's (ibid, p. 181) maxim for *albedo* – 'Get at essentials. Stick to the image'. The process of

⁷⁰ Pinkola Estes (1992) utilises the story of the Handless Maiden to teach women about endurance. Like the Inanna myth, this story is a women's initiation story but rather than a descent into the underworld, the initiation takes place in a forest.

splicing narratives, weaving in poetry, and juxtaposing images with words, is a whitening process of shaping that Hillman (ibid, p. 156) refers to as a 'mode of reflection'. The shaping of the duoethnography into a dialogic presentation as a form of meaning-making is akin to Jung's process of 'thinking in materials' (Mellick, 2018; Rowland and Weishaus, 2021, p. 85) whereby he aesthetically arranges his *Red Book*.

At this point, my relationship with the emerging duoethnography shifts from stasis, boredom and overwhelm to trusting in my creative process. I encounter my data in a state of curiosity evoking my dream as the keen student learning how to breathe on the Moon. This whitening stage of encounter, Hillman (2010, p. 204) compares to a 'positive syntonic transference' – I fall in love with the data. This is the positive stage of 'insights rising' (ibid). However, amplifying the dream to the Moon myth points to the next stage of the work – after the birth of insight there is a foreboding of death.

Jules Cashford's (2003, p. 358) exploration of the Moon myth as a symbol for psyche is helpful for my Jungian approach to arts-based research. Under the cool white illuminations of the Moon, meaning is not fixed but rather in perpetual motion. As insight rises, so it diminishes and reforms. Learning to breathe on the Moon as a Jungian arts-based researcher means following the Moon's ebb and flow of experience. I complete the first draft of the duoethnography, which I share with Harriet and my supervisor, and this marks the transition of *life in the duoethnography* to *life of the duoethnography*, from private to public, from creator to reader. This moon-like transition heralds the alchemical move from whitening to the next stage – the yellowing of the work.

Life of the duoethnography

In this section in the *life of the duoethnography* the text is brought into relationship with the reader. This section explores the role of the duoethnography in mediating the triadic relationship: supervisor – PhD student – research participant. I refer to this relational aspect of the duoethnography as the yellowing stage of the work – *citrinitas*.

Yellow – Citrinitas

Authors like Hillman (2010) and Saban (2019) reintroduce yellow into the alchemical *opus* of *nigredo*, *albedo* and *rubedo*. The stage of yellow ‘signifies a particular kind of change’ (Hillman, *ibid*, p. 198) marking the transition from an ‘ideal state of albedo’ (Jung, 1987, p. 229), of psychological insight, towards a ‘relational *outer* engagement’ (Saban, *ibid*, p. 203, original emphasis) characterising *citrinitas*. Moving out of *albedo* into the *citrinitas* stage of the *life of the duoethnography*, invites the outer other into the process of making findings, the ‘yellow observes whiteness’ (Klossowski de Rola, 1988, p. 51). I share my duoethnography with two readers – Harriet and my supervisor – transitioning from a silver moon-like state of inner reflection to placing the text under the yellowing light of the outer other. Schaverien (1999a) positions the viewer’s affect response to the picture, nestled within the vessel of the therapeutic relationship, as an *aesthetic countertransference* (see Chapter Four). Their aesthetic countertransference responses to this duoethnography reveal the dynamics and interconnectedness of our triadic relationship. My duoethnography acts like an ‘embodied image’ influencing the relational dynamics with my supervisor and Harriet. Harriet is ‘enchanted’ and my supervisor ‘disenchanted’. Harriet says when we discuss the findings:

I am entranced and enchanted. You tell a story and as a reader I am invited to become part of that story. The story captures our shift in our research relationship from holding ourselves back at the beginning to encountering each other differently.

I share the duoethnography with my supervisor and he writes in the margins of the text:

All this is very interesting, but I wonder whether for the purposes of the chapter itself, that the main points are summarised and assessed by you. All this primary source information/data can go into the appendix.

Hillman likens the yellowing of the work to the process of putrefaction. He writes:

Sulfur hastens nature toward its decay and thus toward its next season. Thus, when things stink, when they yellow with decay, something important is going on. (Hillman, 2010, p. 201)

When my supervisor refers to my duoethnography as 'interesting' but better placed in the 'appendix', I suffer the putrefying rot of something going wrong (ibid, p. 202).

This activates a complex response, an underlying theme within this research – have I got it right or wrong as a researcher? I sit between an enchanted participant and a disenchanting supervisor. The white harmony Harriet describes as a feeling of 'oneness' between us is spoilt. A yellowing wrongness enters, corrupting the mood of enchantment.

My arts-based duoethnography is poised either as a product placed centre stage in the main body of the thesis or cast to the margins of the appendix. This rupture in the relationship with my supervisor recalls a dream I had at the initiation of my PhD studies and the beginning of the supervisor/supervisee relationship. Jung (1933) sees initial dreams as important at the start of psychotherapy, often presenting the cause of neurosis and proffering the solution. As a result, I pay close attention to this dream.

I dream I 'audit' my supervisor's session on 'intersubjectivity'. I am acutely interested in attending; however, my supervisor declares there is no space for me. I am left in the doorway, while a man steals past me invading the classroom. My supervisor plays a 'game of intersubjectivity' with students, but the man steals the

game pieces on the floor like a thief in the night. While I wait for permission to enter, this Trickster figure runs amok in the classroom.

Holding fast to the metaphor of 'appendix', I am, like in the dream, back in the doorway awaiting permission to enter. The PhD supervisor and educational institution set the frame (the doorway), through which I await an invitation to enter. This dream reveals my neurosis as I await permission for my work to belong and my research to be accepted. I want to 'please' my supervisor⁷¹. This is also potentially a parallel process, as Harriet's complex dynamic with me as the researcher is 'am I giving you what you need'? which in turn, I suggest, I enact within the supervisory relationship.

This yellowing stage of the work is painful; however, the Trickster figure in the dream points a way out of enactment and the complex that grips me. Victoria Foster (2016, p. 22) in her presentation of collaborative arts-based research for social justice offers the Trickster figure as fitting for arts-based research. She (Foster, 2016) describes the Trickster as the one who 'crosses boundaries; one that confuses divisions' (ibid). The Trickster figure looks for new ways of doing things, disrupting convention rather than adhering to rules. The dream of standing at the doorway of the classroom captures the tension between a desire for acceptance and the Trickster's desire to challenge conventions. This is a threshold moment alluded to in the supervisor dream, almost like a premonition. I experience this threshold moment as akin to Helene Shulman Lorenz's (2006, p. 3) description of an 'individuation crisis', whereby I find myself 'stretched across a gap' holding a tension between opposites with the doorway acting as the threshold between the two. This threshold

⁷¹ This dynamic of meeting expectations, I propose, substantiates Brookfield's (2001, p. 21) claim that position and disciplinary power within the learning relationship can activate a desire in the adult learner to please and seek approval from the educator (see Chapter Two).

moment is like an enactment of the drama between *logos* and *mythos*, and I am fighting for *mythos* to be brought onto the main stage not the backstage of my thesis.

My supervisor and I engage in a difficult interaction, a rupture in our relationship, as I confront his disappointment. I seek out the image behind my feelings of frustration towards him. In my mind's eye, I see the image of Athena⁷² with sword clasped in hand and hear her words – ‘sharpen your sword of vocation’. My state transforms with the image of Athena, and I experience the cutting power of conviction and resolution that my supervisor puts into words when he says, ‘from enchantment to disenchantment to re-enchantment’. It is as if Athena calls me to become a Trickster – disrupting, challenging convention, and re-enchanting my field of practice.

Saban (ibid, 2019, p. 203) suggests this yellowing dimension of outer engagement held in tension with the ‘inner reflective quality’ of the whitening process of *albedo* produces a ‘transformed’ state of *rubedo* or the Third – the final stage of the alchemical opus.

Red – Rubedo

Jung describes the reddening stages of the alchemical opus:

[In] this state of “whiteness” one does not live in the true sense of the world, it is a sort of abstract, ideal state. In order to make it come alive it must have “blood”, it must have what the alchemists call the rubedo, the “redness” of life. Only the total experience of being can transform this ideal state of the albedo into a fully human mode of existence.

(Jung, 1987, p. 229)

Yellowing with its ‘piercing insights’ (Hillman, 2010, p. 215) marks the transition to the reddening stage of sharpening of the sword of vocation and taking projects into the world (ibid, p. 216)’.

⁷² The goddess Athena is part of the classical Greek pantheon and in the myth, she is born from the head of Zeus. She is a paradoxical goddess who is fearlessly war-like whilst also a patron of crafts (Roberts, 2005, pp. 88-89).

As my role shifts from creator to reader in *life of the duoethnography* insights sink in and become assimilated preparing me for the ‘redness of life’. Hillman writes:

When an insight or idea has sunk in, practice invisibly changes. The idea has opened the eye of the soul. By seeing differently, we do differently’.

(Hillman, 1975, p. 122)

The question marking the *rubedo* stage, is how to apply these insights to practice.

However, Hillman’s premise suggests I reframe this question to – how can I enable my findings to sink in so that practice ‘invisibly changes’? My ideas ‘sink in’ by turning to dreams, myths, and alchemy as my metaphorical lens. The next section outlines the *rubedo* stage of taking projects out into the world. I make the shift from creator (*life in the duoethnography*) to reader (*life of the duoethnography*) to practitioner.

Harriet and I meet to discuss what the findings mean for our professional practice and personal growth⁷³. In the process of transforming insights into practice the following three contributions emerge which are covered in Part Two of this chapter.

1. Transformative learning relationships – extending learner centred conceptualisations to encompass relational and intersubjective perspectives of transformative learning.

2. Co-individuation – extending Jung’s intrapsychic concept of individuation to encompass mutual transformation between self and other.

3. Collaborative imaginative engagement – extending Jung’s intrapsychic method of active imagination to a collaborative co-creation of knowledge.

⁷³ In Part Two, I include quotes from my notes when Harriet and I meet to discuss the findings. Together we reflect on the nine Dialogues and two Interludes presented in the duoethnography in Chapter Five. In this conversation we look back on the overall experience and draw out key insights. When I draw upon quotes or images directly from Chapter Five, I indicate the relevant ‘Dialogue’, image, and indicate if the quote comes from our reflective dialogue - ‘reflections’ - or Letter to Harriet.

In Part Two I outline these three contributions to practice by delving into the content of the findings portrayed in the duoethnography. These contributions are extensions of, and not replacements to current theory and practice within adult education (specifically transformative education and Jungian studies).

Part Two

Contribution to practice

Contribution One: Transformative learning relationships

This research extends learner-centred conceptualisations of transformative learning to include intersubjective perspectives. The literature review of transformative learning theory (Chapter Two) reveals a one-sided emphasis on the learner's subjective experience at the expense of the educator's subjectivity. This research aims to make visible and tangible the real-life drama of being an adult educator, specifically our emotional experience of being in relationship with the adult learner. This relational approach to transformative learning recognises the educator/learner relationship as contributing to a transformative learning outcome. Furthermore, the learning outcome can be one of mutual transformation.

In this collaborative research inquiry, Harriet and I are situated within a learning relationship and our inquiry becomes the site for discovering what it means to be in a transformative learning relationship and equally I am the learner in relationship with my PhD supervisor. These relationships give 'redness' to the abstract idea of mutual transformation.

Our research inquiry is a process of 'relational learning' whereby we explore 'what is it [...] about the relationship that makes a difference' (Loewenthal, 2014, p. 4). 'Relational learning,' like Jung's 'self-education of the educator', points to the importance of educators attending to their subjective involvement with the learner. In

this research, this means our relational learning involves 'harnessing and working constructively with the intense, conflictual, and often painful feelings and thoughts that emerge' (Safran and Muran, 2003, p. 21) when navigating difficult encounters with the learner.

Jung's call for the 'self-education of the educator' is based upon his discussion concerning mutuality in the relationship and he proposes the analyst 'must change himself if he is to become capable of changing his patient' (Jung, 1929, para 170). A key aspect of this 'self-education' as emphasised in this thesis is the self-examination of countertransference reactions (Jung, *ibid*, para. 163). Our process of 'self-education' is conducted within a collaborative relationship, and therefore I term our process of making and working with images of countertransference as a kind of *self-education-in-relationship*. As a peer-based process of collaborative reflective practice⁷⁴, *self-education-in-relationship* as it emerges from my research methodology, is less about gaining a set of skills on how to be a relational educator and more about acquiring a readiness to work relationally. *Self-education-in-relationship* is a term describing our (Harriet and I) collaborative investigation of our respective relational encounters with the learner with an added dimension that our relationship acts as a practice ground for attending to the 'here and now' relational dynamics of educator/learner relationship.

Harriet and I become ready to be relational educators by processing together our difficult encounters with the learner and secondly, by being vulnerable with each

⁷⁴ Dobson (2008, p. 145) presents reflective practice as playing an increasingly significant role in the adult educator's professional development. The educator's reflective practice is less focussed on skills development and more upon the 'values and beliefs' that inform practice (*ibid*). Dobson compares reflective practice to Mezirow's theory of perspective transformation and makes a claim that the educator's reflectivity is a form of transformative learning (*ibid*, p. 146). However, he argues that reflective practice expands beyond rational cognition to encompass artistic, intuitive, and unconscious dimensions. For example, Jung's call for the 'self-education of the educator' places the individuation of the educator within reflective practice.

other – blending the ‘there and then’ retrospective reflection with ‘here and now’ relational engagement. Learning to be vulnerable is about confronting ‘the worst and the deepest’ (Jung, 2009b, p. 189) and this begins with acknowledging and accepting our complexes constellated in the educator/adult learner encounter.

The relational encounter as complex episodes

Verena Kast (2022) describes complexes (see Chapter One) as ‘energy centres built around a core of affective meaning’ (p. 80). She (ibid) suggests the complex is activated by a person not being ready or able to meet the expectations or requirements coming from the environment. Kast (ibid, p. 81) presents the term ‘complex episode’ as a relational aspect of complexes arising out of the ‘demand for adaptation’ (Jung, 1921a, cited in Kast, ibid, p. 80) that she traces to early childhood experiences. These complex episodes are like crisis prone areas conjuring an image of stepping on a mine – confidence is blown up and certainty shot to pieces. Our complex episodes become ‘visible in stories’ (Kast, ibid, p. 83) of our difficult relationship episodes with the learner. In doing so, we abandon the myth of the perfect, expert all-knowing educator; instead, we are vulnerable and have what I refer to as ‘ouch’ moments. Kast (ibid) explains recalling a difficult or dysfunctional relationship becomes accessible in our emotional responses. Harriet and I access our ‘ouch moments’ by writing stories in the present tense (making the past alive in the present) and asking the questions – what I am feeling, sensing, and imagining? Our images of countertransference make visible and accessible our felt emotions.

Our stories emerge as relationship stories about complex episodes. Here is an example from my story *guardian at the threshold* (Dialogue 1a, figure. 5):

I experience a pressure to provide this ‘magic bullet’ of learning. I am caught in the grip of a strong reaction whilst attempting to appear in control.

I don't feel ready to meet the learner's expectations, and therefore I am 'caught in the grip' of a complex. Harriet in her story *suspicion* (Dialogue 1b, figure. 6) reveals how she is 'gripped with shame' when she recalls:

I am like Alice in Wonderland, shrinking while everyone around me grows. I am the excluded one; the odd one out'.

Harriet and I both use the word 'gripped' as if something or someone grips us in these complex episodes, substantiating Jung's framing of a complex as an autonomous 'self-contained psyche' (Jung, 1929, para. 125). We are grabbed by the autonomous other, and our response is to retreat into survival behaviours. I hide behind a 'neutral mask' in *guardian at the threshold* tasting the bitter failure of not meeting expectations, and Harriet shrinks with shame in *suspicion*. We both attempt to conceal we are gripped by a complex through disassociating, or in Benjamin's (2018) terminology we slip into 'doer and done to' dynamics. Harriet and I feel 'done to' in these examples, but in another scenario I fight back. In *I am a bug in the system* (Dialogue 6a, figure. 15) I am the 'doer' when 'I push back' with my feedback that feels like 'wedging my foot in the door'.

In *grabbed by the neck* (Dialogue 4a, figure. 11), I describe my attempt to be rid of a complex:

I notice an acute tension in my neck like I am being grabbed. This feels vaguely humiliating; I am like a puppet being toyed with. I am unable to stay with these physical responses and imagine my hands throwing off the hand grabbing my neck.

I am unable to 'accept' the complex and attempt to quell my feelings. There is an underlying fear of losing control, a fear common amongst educators according to Salzberger-Wittenberg, et al (1983, p. 47) (see Chapter Three).

Kast (2022) compares a complex episode to feeling 'abandoned in a situation of special challenge or in connection with demands' (p. 81). The complex episode conjures up an early childhood experience of being abandoned rather than attached,

of having ‘done something not good in the eyes of the relationship persons’ (ibid). Kast (ibid, p. 84) links abandonment to attachment⁷⁵ needs describing the experience as akin to living under the critical gaze of the critical other. The critical gaze of the learner is captured in Salzberger-Wittenberg, et al’s (1983) two other fears sitting alongside the educator’s fear of losing control – the fear of criticism and hostility from the learner. This ‘critical gaze’ is evocatively presented in Harriet’s story and image *nowhere to hide* (Dialogue 2b, figure. 8). In her story she describes her relationship with the ‘leader’ in the group:

In my fantasy, I am Red Riding Hood and there are sharp teeth behind the faces. If I pull back the hood, I meet the wolf.

Her imaginative engagement reveals emotional responses of feeling ‘frozen and hot’ and ‘screaming inside’ (Dialogue 2b). Harriet is aware of everyone looking at her and there is ‘nowhere to hide’. Under the harsh gaze of the leader and the leader’s team, Harriet is like ‘Red Riding Hood’ about to be gobbled up, her self-esteem crumbling under the shaming glare. This experience of being under the harsh, critical gaze is symbolised with the lamp motif in *nowhere to hide* (figure. 8). Making images, working with them, and then conducting imaginative engagements (individually and collaboratively) replaces the critical gaze with a friendly benevolent one (Kast, 2022, p. 84). I am Teacup Woman in *nowhere to hide* and I ‘stare down’ the harsh eyes to protect ‘mouse’ hiding in my cup. As Teacup Woman, I offer the attachment experience of a benevolent gaze to support Harriet in overcoming feeling abandoned. Kast (ibid, p. 86) comments how in complex episodes there is a conviction that ‘new experiences are not possible’. I transform Harriet’s belief that

⁷⁵ Bowlby’s (1969) work on attachment theory takes as a premise we have ‘inbuilt patterns of behaviour which promote and maintain relationship’ (Gomez, 1997, p. 155). Human development is a process of forging bonds with primary attachment figures, primarily, but not exclusively, the mother and father. The severing or weakening of these bonds of attachment can lead to feelings of loss and abandonment, and an insecure attachment style.

nothing changes by expressing and enacting new responses to this 'critical gaze' – I stare down the eyes. Harriet reflects upon the experience of witnessing me staring down and confronting the eyes (Dialogue 2, reflections). She says it prompts a desire to be like an 'aunt' or 'protective friend' to herself. My 'permission giving' stance as 'protective friend' transforms Harriet's critical self-talk into self-befriending.

This process of self-education-in-relationship helps restore self-esteem and overcome shame. For example, Harriet discusses how making and working with images of countertransference is 'healing', especially as it involves individual work (writing the stories and conducting imaginative engagements) followed by collaborative work (collaborative engagement and reflective dialogue). When discussing our findings, Harriet comments:

I notice the process of writing about the original encounter, making an image and then imaginatively engaging with the image, paradoxically creates a disconnect from the feelings. Being 'in' the experience via the mediation of the image, distances me from the intense feelings activated in the original learning encounter. I am no longer in the grip of that feeling.

Harriet no longer experiences shame when recalling these encounters indicating this self-education-in-relationship process helps release her from the grip of the complex.

Harriet shares how bringing her vulnerability into the learning encounter involves unlearning behaviours, especially her need to be in 'control'. This is a challenging process, even more so, according to Jung if you are an educator. Jung describes his own confrontation with the unconscious as a process of 'unlearning':

Have you ever unlearned anything? – Well, then you should know how long it takes. And I was a successful teacher. As you know, for such people to unlearn is difficult or even impossible.

(Jung, 2009b, p. 247)

Accepting vulnerability by 'unlearning' our need to be in control and acknowledging our complex episodes is, in alchemical terms, a form of *yellowing* tempting us to 'jump over it' (Hillman, 2010, p. 215). However, my process of self-education-in-relationship serves to overcome the urge to avoid confronting these complex

episodes. Consequently, Harriet confirms by acknowledging complex episodes she experiences a shift from feeling defensive to becoming curious.

Our collaborative research relationship becomes a litmus test for working relationally, and a prototype for transformative learning relationships.

Acknowledging complex episodes have the potential to build a solid foundation for transformative mutuality within our professional practice as educators. By emphasising the centrality of tangible experience to our research, we encounter what transformative mutuality feels like, discovering the potential for ‘the relationship that makes a difference’ (Loewenthal, 2014, p. 4).

The research relationship makes a difference

In our discussion of findings, Harriet identifies the emotional dynamics of our research relationship as a ‘pivotal’ learning experience – our research relationship ‘makes a difference’. Harriet describes the duoethnography as a portrayal of our relationship as it develops and transforms over time. In other words, the duoethnography represents the ‘lived’ experience of a transformative learning relationship. She explains:

We begin by holding ourselves back, and then in the ‘interlude’⁷⁶ we meet each other differently and at the final exhibition we are working as one. By stepping into each other’s unconscious, mine and yours, we create a different relationship [...] It is like we are in each other’s unconscious.

Harriet describes the movement from the ‘complex’ beginning, to a complex episode of rupture, ending with the insight – a transformative learning relationship is like being in ‘each other’s unconscious’.

Beginnings can be complex. Harriet and I embark on a joint venture of learning together (entering the unknown) and reconfigure our relationship from peers to researcher/participant (an asymmetrical relationship). When Harriet and I discuss

⁷⁶ Harriet is referring to Interlude 2 in Chapter Five.

our research relationship (Interlude 1) Harriet wonders if she is meeting my expectations and equally, I question if I am getting things 'right' for her and my supervisor. I draw parallels of our research relationship with the educator/learner relationship and conclude that facing complex episodes is a key aspect of the educator's contribution to a transformative learning relationship. Confronting our complex episodes as educators means dealing with ruptures. Borrowing from the language of alchemy, we learn how to become 'fully yellow' (Hillman, 2010, p. 216).

In Interlude 2 Harriet and I confront a difficult moment in our relationship, transforming our 'albedo harmony' (Hillman, *ibid*, p. 206) into the 'fermenting discomfort' (*ibid*, p. 214) of *citrinitas*; we 'live' the pain of rupture. This complex episode augments the 'yellowing' of our relationship as we repair the rupture, transforming the abstract concept of a transformative learning relationship into something full-blooded.

It is ironic that the complex episode activated is over the definition of countertransference. I 'expect' Harriet to share my understanding of how countertransference is conceptualised, and consequently Harriet meets her fear of making a mistake. Benjamin (2018) proposes to repair a rupture in a relationship 'the analyst and patient must be able to share their perceptions and observation, rather than simply opposing each other' (p. 34). Harriet emphasises the importance of how I 'name' the rupture when I state 'wrongness enters this space between us' (Interlude 2). When I 'go first' (Benjamin, *ibid*, p. 42) by sharing my observation of how I become 'the punitive one', Harriet comments this enables her to disclose feeling 'uncomfortable and cold'. I have 'unlearned' my protective need to hide

behind a neutral mask⁷⁷ and the door is unlocked for sharing mutual vulnerability with each other (Benjamin, *ibid*).

Mutual vulnerability involves naming what Harriet and I feel, sense, and imagine, which we refer to as being in ‘the temenos’. Harriet (Dialogue 7, reflections) concludes ‘magic happens’ when we are in the alchemical pot together. This level of honesty changes the nature of our relationship, we know each other differently than before the rupture (Benjamin, 2018, p. 108). The complex episode becomes one of transformative mutuality when disclosing our intersubjective ‘tugs of involvement’. Staying in the temenos means we don’t jump over the ‘yellowing’ of our relational dynamics but stay with and share our emotional responses in the moment. Through the yellowing process of rupture and repair, the relationship feels more alive, or in Jung’s words the relationship has the ‘blood’ of *rubedo* (Jung, 1987, p. 228, original emphasis). Harriet (Dialogue 7, reflections) comments:

The ‘explosion’ of chemical reactions in the temenos of our relationship releases tension and I feel alive.

Her description of ‘chemical reactions’ harkens Jung’s quote (see Chapter One):

For two personalities to meet is like mixing two different chemical substances: if there is to be any combination at all, both are transformed.

(Jung, 1929, para. 163)

This experience teaches me the value of hesitation and slowness in working relationally with the learner. If we rush towards a defined learning outcome, we might miss these ruptures or complex episodes, or simply avoid dealing with them in our desire to reach a learning goal. Harriet and I agree the import of recognising these ‘tugs of involvement’ by attuning in the moment to feelings, sensations, and images.

⁷⁷ However, this is not to overlook the protective value of the neutral mask for containing destructive feelings and anxieties but rather widens our choices and flexibility of how we respond in the moment.

Acknowledging and accepting complex episodes through making and working with our images of countertransference (retrospective work), builds the foundation for working with countertransference in the 'here and now' of the relational encounter. As Stefana (2017, p. 136) concludes, becoming attuned to our emotional responses is born out of 'profound and continuous concentration/reflection/investigation/self-analysis/processing' of his or her countertransference. Only through a reflective practice like self-education-in-relationship are we subsequently able to recognise dynamics at play in the 'here and now' of the relationship. As we learn to slow down and hesitate in the moment, we attune to our reactions and feeling states. This point of hesitation also creates space for discernment; choosing whether to disclose or not.

Self-disclosure can spoil the 'white harmony' (Hillman, 2010, p. 213) of the relationship when naming a rupture, therefore discernment involves questioning if this 'spoiling' deepens learning or hinders it. Betsy Cohen (2020, p. 76) an advocate of self-disclosure which she describes as being 'skinless', equally wonders if this approach is generative or harmful. When I disclose (Interlude 2) to Harriet that I do not know what to do, I feel 'skinless', stripped of my expertise and exposed in my not knowing. Cohen (ibid) makes a valid point – vulnerability is about acknowledging we impact the other, unwittingly or by design, and equally we are impacted. The question is whether to hide or disclose this impact. Self-disclosure is about taking 'full responsibility for our impact' (ibid. p. 82) rather than allowing it to become a blind spot and a potential hindrance to growth. Born out of a process of self-education-in-relationship we acknowledge and take responsibility for our impact on the learner, whether we disclose or not. Our collaborative process, I propose, enables us to be robust in risking 'going first' (Benjamin, 2018) balanced with exercising discernment.

By being 'skinless' and stepping into the space of not knowing, I pave the way for what Benjamin (ibid) describes as 'enjoying the transformational effects of our mutual impact on each other, the intersubjective thirdness, of "*you change me, I change you*"' (p. 89, original emphasis). For example, the 'Letters to Harriet' at the end of each Dialogue are my acts of recognition showing I am 'changed' because of our relationship. Benjamin describes 'acts of recognition' as confirmation that:

I am seen, known, my intentions have been understood, I have had an impact on you, and this must also mean that I matter to you; and reciprocally, that I see and know you, I understand your intentions, your actions affect me and matter to me. Further, we share feelings, reflect each other's knowing, so we also have shared awareness. This is recognition.
(Benjamin, ibid, p. 4)

As the relational transformative educator, we not only confront complex episodes, name ruptures, and make discerning use of self-disclosure, but also through acts of recognition show how the learner impacts and transforms us. In Dialogue 8 we symbolise this transformative learning relationship as 'pot making'. A transformative learning relationship is therefore not a 'thing' but an ongoing process of co-creation, together we make the relationship.

Countertransference as compost

Our process of 'making' the relationship, provokes us to reimagine how we view countertransference. Instead of a sorting process between what is 'your stuff and my stuff', countertransference becomes an organic and generative process of 'composting', making nutrients that feed the common soil from which relationships grow. Harriet (Dialogue 9) refers to countertransference as a 'ripple' influencing the field and I build upon this idea when I comment:

[I]n the countertransference, I go *it's all mine!* I feel the immensity of my reactions because I've taken it in as 'my stuff'. Otherwise, it is all yours, your stuff not mine. But when it becomes our 'ripple', it is like compost. Countertransference is like compost.

Countertransference as 'composting' or decaying matter, evokes the alchemical process of 'yellowing' signalling a relationship in transition (Hillman, 2010, p. 198).

What might feel like a stuck or blocked relationship, can be revisioned as a relationship in a process of decomposition. Countertransference, as metaphor, is transformed from being an 'organ', 'useful tool', 'baggage' or 'stuff', to a process – a process that can feel like a regression, decomposing and putrefying what has been achieved (Hillman, *ibid*). Hillman (*ibid*, p. 201) explains the yellow colour in metals is caused by sulphur with the dictum by 'means of rot essential change takes place'. I notice how both of us feel rotten in our stories – we are the rotten facilitators, we feel rotten, and the work rots. Countertransference symbolised as 'composting' transcends the neurotic/useful binary, removing the taint of cloaking the educator's complex episodes as something to be devalued, to become elevated as 'matter' that matters. Decaying is a natural process of dying off, breaking down and falling apart, an essential movement towards the next season of growth and rebirth. Equally, the educator/learner relationship, in transition, falls apart and breaks down in its movement towards 'growth and rebirth'.

Countertransference as composting gets us 'closer in' to the hidden warmth of the relationship (Hillman, *ibid*, p. 203). As Hillman points out, yellowing caused by the 'stink' of sulphur 'impedes detachment and distancing' (*ibid*, p. 202). Instead of dissociating (denying we are impacted), we pay attention to feelings, sensations, and images, we give life back to the encounter in its 'earthy feculence' (Jung, 1955, para. 138) and in doing so, discover yellowing as an 'agent of change' (Hillman, 2010, p. 203).

The metaphor of countertransference as 'compost' relates to Samuels's (1985b) conceptualisation of a shared mundus imaginalis (see Chapter Four) with countertransference as the 'rhizome' (p. 64) that 'nurtures' unconscious to unconscious communication. In a similar vein, Miller (2004, p. 126) offers a

relational reconceptualisation of the transcendent function⁷⁸ as a metaphoric space or field ‘that mediates’ between self and other, and conscious and unconscious⁷⁹. The transformative learning relationship, in this light, is part of a relational ‘field’. If I imagine further our metaphor of ‘countertransference as composting’ and draw inspiration from Miller’s conceptualisation of the ‘metaphoric field’ and Samuel’s ‘shared mundus imaginalis’, we let go of the drama of what is ‘my stuff or your stuff’ and instead we are re-positioned as co-participants engaged in enriching the field or soil. Our ‘yellowing’ method creates a ‘passageway’, a way of digging down into this ‘richer and complex, psychic terrain beneath’ the surface encounter (Miller, 2004, p. 131).

Transformative learning space

In the reflective exhibition (Dialogue 9) the metaphor for transformative learning relationships as a process of pot-making is imagined further to the spatial metaphor of ‘space’. We make our ‘real treasure’ (ibid), which is a co-individuation leading to a shared expansion of consciousness (discussed in the next section), and this expansion goes beyond the self and other to encompass an interconnectedness within the surrounding field or ‘space’. The relationship imagined as planted in a field is represented in our co-created image *transforming space* (Dialogue 9, figure.

⁷⁸ Miller (2004) extends the concept of the transcendent function (see Chapter Four) from mediating between the ego self and inner other (intrapsychic) to include this mediating position between ego self and outer other. Miller metaphorically positions relationships as a ‘vessel’, ‘field’ or ‘space’ in which ‘the transcendent function is constantly at work’ (ibid, p. 129).

⁷⁹ I notice parallels with Miller’s (2004) conception of the ‘metaphoric field’ and Samuels’s (1985b) ‘shared mundus imaginalis’, especially by locating these interactive spaces as mediating between self and other, conscious and unconscious. However, these concepts are utilised for different purposes. Miller is referring to the metaphor of the ‘metaphoric field’ to extend the concept of the transcendent function into the interpersonal relationship between self and outer other, and Samuels is utilising the ‘shared mundus imaginalis’ to position the countertransference of the analyst within the imaginal as a shared dimension of the experience. Miller’s metaphoric field is co-created in relationship, whilst the mundus imaginalis is a pre-existing imaginal realm. Both conceptualisations serve to take us into the spaces in-between and the surrounding ‘field’.

27). This image symbolises placing our intersubjective relational dynamics within a 'facilitating environment' that nurtures mutuality (Samuels, 1985b, p. 65).

Harriet (Dialogue 9) refers to the immersive experience of being in our art exhibition, as being in a space that transforms and affects us. This deep immersion generates a feeling of interconnected oneness; we are part of rather than separate from the space we are immersed in. Harriet describes this experience as if 'the space surrounding us is the unconscious'. We term this 'space' a *transformative learning space* which Harriet (Dialogue 9) describes as:

I am part of it but if I hold the space, I'm outside of it. As a facilitator, holding space is such a responsibility! Whereas if we create a space and then step into it, this space holds itself, it doesn't need us to hold it.

Harriet (Dialogue 9) describes her experience of being in this space:

My attention is on the space we are all part of. The learning space is not fixed or static but flowing, moving on, changing. We are not 'doing' education but participating jointly in an immersive experience, a transforming living field of flowing energy.

The transformative learning space as a 'living field'⁸⁰ sustains itself and is always 'moving on, changing'. Nora Bateson (2016), in her exploration of the interdependency and interconnectivity within ecosystems, argues good teachers 'are not leaders. They are not making seeds grow [...] they are fertiliser, tending to the soil' (p. 87). In line with this thesis's alchemical theme of yellowing, Harriet and I tend the soil of the 'living field' within which we are immersed by fertilising our relational interactions. We allow this 'transforming living field of flowing energy' to affect us and in return we enrich it with our composted encounters – it is an experience of mutuality.

⁸⁰ Harriet's description of the 'living field' has parallels with Christopher Bache's (2008) presentation of the 'living classroom' and the dynamics of collective consciousness within the learning 'field'. Bache equally discusses how the role of the educator is 'nourishing the field' (ibid, p. 13). Bache describes this field is a form of collective intelligence that surrounds the personal intelligence of a learning group (ibid. p. 39). However, he does not expand the notion of the living classroom to examine the intersubjective dynamics of the educator/learner.

This experience of mutuality, I liken to trees in a forest sending down nutrients into the underground mycorrhizal network⁸¹ that in turn feeds the trees – it is a symbiotic relationship. My ecological imagining of a transformative learning relationship and a transformative learning space coalesces into the image *we are becoming like Mother Trees*⁸² (figure. 29). This image sets the scene for revisioning individuation as a co-individuation that not only encompasses the relationship between self and other (inner and outer), but the ‘field’ or ‘space’ we are situated within.

Figure. 29



We are becoming like Mother Trees

⁸¹ Simard (2021, p. 5) describes the mycorrhizal network as an ‘underground fungal network’ that enables trees to communicate with each other. *Myc* stems from fungus and *Rhiza* stems from root (ibid, p. 60). This network is involved in facilitating a two-way exchange of water, nutrients, and sugars across the forest floor that Simard describes as a process of ‘mutualism’ (ibid).

⁸² Mother Trees are the largest and oldest trees in the forest. Simard (ibid, p. 5) describes Mother Trees as the ‘majestic hubs at the centre of the forest communication, protection, and sentience’ and when they die, they pass on wisdom and share knowledge with their ‘kin’ and younger trees. Mother Trees as elders of the forest through passing on knowledge and nutrients to the rest of the forest, serve as linchpins to the ecosystem and the source of ‘fungal connections’(ibid).

Contribution Two: Co-individuation

Our research presents the live drama of two educators engaged in a process of co-individuation – making the unconscious conscious together. In Chapter Four I refer to my dream of transforming into a tree, an archetypal symbol of individuation (Von Franz, 1964, p. 164) and a motif Jung utilises to symbolise his process of individuation. Jung (2009b, p. 272) imagines himself as a ‘greening tree being’ who grows ‘alone in the forest’, whilst my image of *Treewoman* (see Chapter Four, figure. 3) expands into growing in an interconnected mutualistic relationship with other trees. In reimagining psychological growth as like growing in a forest, I take Jung’s singular notion of intrapsychic individual development and sow it into a process of mutual transformation between self and other.

Saban (2019, p. 173) argues Jung ‘ring fences individuation in such a way that excludes the possibility that psychological growth might occur through an encounter with the outer other, whether in the form of the outer collective or in the form of the outer person’. He (ibid, p. 174, original emphasis) proposes the process of individuation is not only a confrontation with the ‘*inner* unknown other’ but also with the ‘*outer* unknown other’ (See Chapter Two). My method of individual and collaborative imaginative engagements mirrors this oscillating process of inner and outer engagements with the other.

Individuation as a wounding

I open this section on the contribution of co-individuation, by attending to the individual tree before opening out to the forest, beginning with the theme of wounding as part of the co-individuation process. Amber⁸³ is an evocative metaphor

⁸³ Amber is a fossilised resin that certain trees release in response to injury. Resin hardens into amber and falls off the tree to be buried in the ground and can be found in the sea, river deltas and lagoons.

likening co-individuation to producing the resin that hardens into a jewel, healing our complex wounds. Like creating jewels of amber, we become who we are (Jung, 2009b, p. 366) by acknowledging vulnerability. In my individual imaginative engagement with *opening the floodgates*' (Dialogue 7a, figure. 17), I hold a fragment that transforms from 'gas to substance', hardening into 'an amber stone sparking with life'. In alchemical symbolism, this hardening process is the stage of *coagulatio* (Edinger, 1994, p. 83). Edinger (ibid) describes the stage of *coagulatio* within the therapeutic relationship as linked with 'heavy reality' involving 'taking responsibility for fleeting fantasies and ideas by expressing them to the analyst or to another significant person' (p. 86). This notion is relevant to my conceptualisation of individuation as a shared endeavour. Harriet and I disclose our wounded stories to each other and transform them into amber by making and working with our images of countertransference. Edinger (ibid. p. 97, original emphasis) stresses '*relationship coagulates*' and, by extension, the outer other (as Saban is equally proposing) has a part to play in an alchemical process of transformation and individuation.

Edinger (ibid, p. 100) refers to *coagulatio* not only as a relational encounter with the outer other but equally as a process which connects the outer world to the inner world, a notion brought to life in my dialogue with Amber Stone in *opening the floodgates* (Dialogue 7, figure. 17). Amber Stone says to me:

Can you experience your sense of inner and outer, like you are a vessel with an inner substance and an outer wrapping? You are both inner and outer, you are of both worlds.

My imaginative engagement with Amber Stone places me in-between worlds, I am in this neither/nor liminal space reminding me of standing in the doorway in my supervisor's dream (see Part One in this chapter). Crossing the threshold between inner and outer worlds as part of co-individuation adds an extra dimension to Jung's intrapsychic notion. Our metaphorical amber jewels are formed or coagulated via

the movements between our inner and outer engagements (this oscillation between inner and outer I explore later in this chapter).

To complete the stage of *coagulatio* is to metaphorically wear ‘a coagulated jewel’ (Hillman, 2010, p. 225) – displaying my inner as my outer. Co-individuation is not an enclosed, singular private affair but shared, disclosed, and transparent⁸⁴. In this light, writing and making transparent our process of co-individuation within an arts-based duoethnography is part of the coagulation process. We are not presenting co-individuation as a ‘vaporous’ concept but as a ‘hardened’ (ibid. p. 234). contribution emerging from practice. We expose our lived experience of co-individuation, having done the hard work of transforming our wounds into amber jewels.

Our co-individuation is like growing in a forest

From the notion of the educator as ‘trees’ who transform their wounds into amber jewels through making and working with images of countertransference, we move to the forest where *Treewoman* (figure. 3) grows. I use the forest as a metaphor for co-individuation to argue that the space or ‘field’ we are rooted in plays a role in our mutual transformation. This portrayal of co-individuation breaks free from individualistic notions of personal growth to become entangled in a web of interdependence.

We are becoming like Mother Trees (figure. 29) symbolises co-individuation as a process whereby Harriet and I, like trees in a forest, tap into our

⁸⁴ However, I am aware that there might be a danger that in offering this model of co-individuation that I create another one-sidedness by prioritising the outer over the inner experience. To avoid one-sidedness, our individual imaginative engagements allow for private introspection to sit alongside the dialogic encounter of collaborative imaginative engagements (see next section). Furthermore, our experiences need time to grow in the dark before being exposed to the light of interpersonal engagement, and for this reason we create enough time between sessions for individual inner work before meeting for our collaborative inquiry.

interconnectedness portrayed as a dense, entangled underground mycorrhizal network⁸⁵. I imagine this underground network as representing the unconscious communication between myself and Harriet. Symbolising Harriet and I as Mother Trees envisions our mutual growth or co-individuation as supporting an ecosystem. Harriet and I are not only making the unconscious conscious together, but our work becomes nutrients for the unconscious. We feed the unconscious, just as much as the unconscious feeds us. When I explore my difficult interactions with the learner, I am not seeking to solve a problem with a particular student but rather I am seeking to regenerate the common soil we all exist within. As Harriet states, we are not holding onto learning encounters but letting them go back into the soil as ‘nutrients’ (Dialogue 9) for our ecosystem – the transformative learning space.

Yearning

This overall theme of interconnection umbrellas our key experience emerging out of our process of co-individuation – yearning. A key theme in the research is our emotional experience of yearning activated when making and working with our images of countertransference. We discuss:

Harriet: We didn’t acknowledge our yearnings until the ‘other’ found it and expressed it. I did not know that I yearned for ‘playfulness’ in my practice until you expressed it. It was like you showed me what was in my unconscious.

Louise: Playfulness took me over. I enacted your playfulness without conscious thought. It is like you are watching me on a stage enacting an emotion like playfulness that you recognise as yours.

Harriet: You found those aspects of me lost deep down inside me, beyond my knowing. Meeting my yearning, as expressed by the other, means I can experience the impact of my yearning, and this leads to accepting my ‘playfulness’.

Yearning emerges as central to our experience of co-individuation, and a distinct feature of our mutual transformation. For example, Harriet’s unconscious yearning to be playful in her role as educator is revealed when she sees me enact playfulness

⁸⁵ Simard’s (2021) research explores how trees communicate with each other via an interconnected mycorrhizal network and she argues that these fungal networks keep trees ‘connected and strong’ (p. 66), bringing trees together united in a common purpose, to enable the forest to thrive.

for her in *suspicion* (Dialogue 1a, figure. 6). I play the hermetic role of ‘connector’ (Miller, 2004, p. 109), connecting playfulness with the overriding mood of suspicion in the learning encounter. Potentially, this is the ‘intimate connection’ Hillman (1972) alludes to when challenging heroic solitary notions of individuation, proposing that ‘we can only be known to ourselves through another’ (p. 92). I (Dialogue 6, Letter to Harriet) describe my experience of yearning:

My yearning is bittersweet, a longing for what feels out of reach. However, when you colour in and ‘presence’ what I yearn for, what feels distant becomes like low hanging fruit.

Lionel Corbett (1992) offers a broader vision of Jung’s theory of opposites relating to our experience of yearning. He (Corbett, *ibid*, pp. 395-96, cited in Miller, p. 40) argues the transcendent function is a movement towards connecting with a ‘missing quality’ rather than a unification of opposites. Playfulness is Harriet’s unconscious ‘missing quality’ I find and enact through my collaborative imaginative engagement with her image. Edinger (1994, p. 100) points out ‘concepts and abstractions don’t coagulate’, however imaginative processes can coagulate qualities into something ‘visible and tangible’ that can be viewed objectively. It is the process of collaborative imaginative engagement that coagulates and therefore facilitates the co-individuation process. Harriet can relate to the missing quality objectively once I express and enact it for her, and as a result, she assimilates and accepts her playfulness⁸⁶.

Miller (2004) refers to the transcendent function as a metaphor for ‘psyche’s yearning to create connections rather than separating, to savour the unknown rather than asserting knowledge to order things’ (p. 122). This is an important distinction to

⁸⁶ In Chapter Two I discuss Brookfield’s (2001) argument concerning asymmetrical power dynamics and offer a note of caution that an educator might deduce a learner has experienced a transformation when in fact the learner is ‘performing’ the need to ‘please’ the educator and meet expectations. Our method builds in different forms of triangulation that includes notable experiences of synchronicity and my own subjective experiences of Harriet enacting my ‘missing qualities’. The spontaneous and improvisatory nature of the process reduces the need to meet expectations. For example, I am not expecting Harriet to yearn for connection with ‘missing qualities’, this is an outcome we only discover retrospectively.

make, ego yearns to 'know and control' whilst psyche desires to 'relate and understand' (Beebe, 1992, cited in Miller, *ibid*). Psyche is like the mycorrhizal network that yearns to connect the whole forest so it can thrive.

This movement from a yearning for knowledge and control, to a yearning for connection marks the story arc of our research relationship and our duoethnography maps this shift from control to relatedness. By the end of the research journey, we come to 'know' the perspective of psyche, as if we are trees discovering our interconnectedness. My ecological imagining of a tree's desire to connect with the subterranean depths to communicate with other trees in the forest, is analogous to our desire to connect and be known by the other. Equally, like the mycorrhizal network sending up nutrients to trees via the root system, our unconscious seeks to connect and build a relationship with the ego. Hence Harriet's surprise when she discovers those 'lost' aspects, like playfulness, spontaneity and creativity coming up (like nutrients) from the depths of her unconscious.

I notice my experience of relatedness with Harriet creates a yearning for more connections with the other (inner and outer). The stronger the interplay between the inner and outer other in our process of co-individuation, the greater a desire to connect with the whole forest. The more Harriet and I co-create our transformative learning space through our relational encounter, the more I experience an immersion into something greater than the space between us and the field surrounding us (Dialogue 9). I equate this experience to Jung's notion of the *unus mundus*⁸⁷. There are fleeting moments when it is as if the 'outer wrapping' (Dialogue 9) that encases

⁸⁷ Jung's utilises the Latin expression of the *unus mundus* or one world, to describe 'one reality of the physical and psychic realms'— a psycho-physical reality (Von Franz, 1980, p. 98)

my inner substance dissolves and I enter this 'psycho-physical reality' (Von-Franz, 1980, p. 98). My subjective experience feels immeasurably deep and expansive.

I (Dialogue 9) observe during the reflective exhibition that I see 'two things at once. On the one hand everything is separate and on the other hand connected'. This shifting movement of perception seems to stem out of a vacillation between my ego's yearning for control and psyche's yearning for relatedness. There is a link I suggest, therefore, between my desire for control and experiencing separateness. This separateness is reminiscent of Freud's 'thick skin' (Freud and Jung, 1906-13) (see Chapter Three) or the 'neutral mask' I refer to in *guardian at the threshold* (Dialogue 1a, figure. 5). It is only when I lose control when 'walked' by Pepe the dog in *dancing with energies* (Dialogue 7b, figure. 18) that I 'loosen up', creating the conditions for experiencing the world differently – as interconnected rather than separate (Dialogue 9).

Reading Jung's account of his individuation process in the *Red Book* (2009b), I am struck by how his experience is similarly imbued with yearning, succinctly summed up when he writes 'I yearn, teach me' (p. 157). Jung emphasises the importance of acknowledging our yearning or desire:

It is no small matter to acknowledge one's yearning. For this many need to make a particular effort at honesty. All too many don't want to know where their yearning is, because it would seem impossible or too distressing. And yet yearning is the way of life. If you do not acknowledge your yearning, then you do not follow yourself, but go on foreign ways that others have indicated to you.

(Jung, *ibid*, pp. 187-188)

This 'particular effort at honesty' adds another dimension to the process of self-education-in-relationship. Along with accepting complexes, self-education-in-relationship involves acknowledging our yearning. However, acknowledging yearning is painful, a kind of wounding. When I reflect on our experience of co-individuation, I comment:

Now I am aware of what I yearn for, I find it painful. I am aware of the newer, more vulnerable parts of me that I don't express. I become aware of 'polishing' my conscious ego self, which in turn activates this yearning to express other denied aspects of me. Awareness is painful.

Acknowledging yearning involves overcoming a fear of expressing these 'newer' delicate aspects of self in our practice as transformative educators⁸⁸.

These newer more vulnerable parts of the self that yearn to be expressed in the world I imagine as being like a 'baby sister':

I am like the 'baby' sister who wants a voice in a group which my 'big sister' self leads. The 'big sister' me is calm, confident and in control, but less vulnerable, less open to being impacted. Big sister is more 'polished'.

Sibling/peer countertransference/transference dynamics

This 'baby sister' symbol leads me to reconsider countertransference/transference dynamics. I notice the thematic relational motifs in our findings point to 'lateral relationships' (Mitchell, 2003). According to Juliet Mitchell (*ibid*, pp. 2) lateral relationships 'take place on a horizontal axis starting with siblings' as a blueprint for future social relationships with peers, friends, and work colleagues, as opposed to the vertical model of parent/child characterising more traditional psychoanalytic models. For example, Harriet compares her interaction with the 'leader' in *nowhere to hide* (Dialogue 2b, figure. 8) as akin to a sibling relationship. She comments:

I act as if the leader is my sibling, and I am a small child who is not being listened to because my elder sibling knows best. At one level I know the leader isn't my sibling, but the reaction is almost instantaneous.

As the past comes alive in the present, Harriet's countertransference reaction is as if she is 'shrinking', becoming a small child looking up to her elder sibling. Casey

⁸⁸ As discussed previously, acknowledging our yearning involves a degree of discernment and safe spaces to express 'newer' delicate aspects of self. For example, creating spaces to engage in a process of self-education-in-relationship with fellow peers might allow for safe (and brave) expression of more vulnerable aspects of the self in preparation for these aspects emerging within the educator/learner relationship.

Moser, Rebecca Jones, Donna Zaorski, Hamid Mirsalimi and Andrew Luchner (2005, p. 267) explore the impact of sibling relationships on psychological development and argue sibling dynamics are largely ignored in psychotherapy literature. For example, Henry Abramovitch (2014, loc. 316) proposes siblings are neglected in Jungian psychology because of ‘the Great Mother and particularly the mother-infant interaction’. The almost exclusive emphasis on the ‘vertical paradigm’ (Mitchell, 2003, p. 3) as a lens to view relational dynamics, influences scholarship beyond the clinical space. This omission challenges me to expand the intersubjective dynamics of the process of co-individuation to include a lateral paradigm.

Co-individuation and sibling dynamics

In Chapter Three, I examine the educator/learner relationship through a psychodynamic lens, and the parent/child dynamic (Salzberger-Wittenberg et al, 1983) is the primary lens for viewing relational dynamics between adult educator and learner. Whilst fellow learners might be cast as like ‘siblings’ with each other (Salzberger-Wittenberg et al, *ibid*, p. 13), the educator is more likely to be framed as like the ‘mother or father’ in the learning group. Jungian perspectives of the educator’s emotional dynamics with the learner are cast archetypally as the Great Mother or Father (Dirkx, 1987; Boyd, 1991; Mayes, 2007) or as authority figures like the Prophet or Wise Elder (Mayes, 2007). What is missing from the literature is casting the adult educator/learner relationship as potentially akin to a sibling relationship when the nature of the relationship is less hierarchical, and more egalitarian and collaborative⁸⁹.

⁸⁹ However, when introducing the idea of sibling transference within the educator/learner relationship I offer a note of caution. Specifically in higher education whereby the educator is likely to be older than the student compared to the educator teaching within a business organisation. For example, I have run workshops with leaders who have been older and more senior than myself. The learning relationship in higher education however is more likely to be more asymmetrical and authoritarian due to age differences. The educator’s ‘pedagogical authority’ (Srinivasan, 2021, p. 129) in higher

Abramovitch (ibid) contends the study of siblings in psychotherapy and analysis is a 'new psychoanalytic frontier' (loc. 2134) and Moser et al (2005, p. 268) ascertains that increasingly psychodynamic scholarship is turning its attention to sibling dynamics catalysed by the move towards more relational approaches in contemporary psychotherapeutic approaches. As the role of the psychotherapist becomes more collaborative, the proposition is this shift towards mutuality might provoke 'peer-sibling transferences' (ibid). This is an important proposition for understanding the collaborative nature of transformative learning relationships and the contribution of the relationship to facilitating mutual transformation. Born out by our findings, I concur that a more egalitarian as opposed to authoritarian role of the educator might provoke peer-sibling transferences. What emerges from utilising our collaborative research relationship as a practice ground for working relationally, is the need to understand the nature of sibling dynamics potentially provoked within the relationship and how these dynamics either facilitate or hinder mutual transformation. Returning to our alchemical amplification, Hillman (2010) points to the other side of yellowing as 'heralding a new yellow ground of seeing' (p. 207). Sibling dynamics is

education along with 'intense emotions' evoked by 'an asymmetrical relation of need and trust' (ibid, p. 142) can provoke strong transferences in the student. Amia Srinivasan (ibid) raises pertinent ethical questions about the older male educator and young female student relationship, referencing examples of abuses of power by the male educator that she describes as an 'erotic investment in gendered domination' (ibid, p. 144). Srinivasan (ibid) focus is on the older male educator/younger female student dynamic; however, she notes there are (less frequent cases) of sexual harassment and discrimination involving different gendered configurations. Her commentary centres upon American universities but is relevant for any educator/learner relationship that contains an 'epistemic asymmetry' (ibid, p. 131). Furthermore, my premise is that a shift in power dynamics to something more egalitarian does not remove the potential for transference but changes the nature of it. This cautionary note highlights the need for the 'self-education of the educator' and to critically examine how a pedagogical desire or yearning to learn by the student might be manipulated into an erotic encounter by the educator. For this reason, the move towards a more collaborative educator/learner relationship in turn might serve to help overcome this kind of abuse of power in higher education institutions.

an alternative 'yellow ground of seeing' the collaborative process of co-individuation⁹⁰.

The collaborative relationship and positive sibling transference

Harriet refers to me as the 'protective friend' in *nowhere to hide* (Dialogue 2b, figure. 8). My 'befriending' or 'benevolent gaze' is like replacing the 'elder sibling' who 'knows best' within a positive peer relationship. The process of self-education-in-relationship, as the findings suggest, replaces feelings of 'abandonment' with bonds of attachment – separation with connection. In this way co-individuation is like befriending each other's unconscious. I amplify this framing of the collaborative relationship as a kind of 'secure attachment' (Bowlby, 1969) relationship to the classic tale of abandonment, the fairy tale of Hansel and Gretel (Grimm, Grimm and Rackham, 1909). Harriet and I are like two siblings abandoned and cast out into the woods by our complex episodes.

Abramovitch presents this fairy tale as symbolising the positive role of siblings as attachment figures. He writes:

The persistently, positive role of siblings as attachment figures [...] is supported by research that shows how siblings function to protect each other [...] Think how Hansel and Gretel provide each other a profound sense of security when they are lost in the forest and how they work together to kill the 'witch' and find their way home.

(Abramovitch, 2014, loc. 257)

Like Hansel and Gretel, Harriet and I provide each other with a 'sense of security' when lost in complex episodes and we 'work together' to facilitate our relational process of co-individuation. We replace the 'critical gaze' of the abandoning other, with the 'befriending' gaze of a positive sibling transference. The ingredients of collaboration, as illustrated in the fairy tale of Hansel and Gretel are, for example, mutual acceptance, interdependency and the 'capacity to work together' (Hindle,

⁹⁰ This is not to say that within a collaborative relationship, the only kind of transference relationship is like a sibling. Instead, my proposition widens the frame for viewing the educator/learner relationship to encompass lateral as well as vertical paradigms.

2020, p. 1). This fairy tale offers a lens⁹¹ for framing the facilitative aspects of our collaborative relationship, and our research findings reveal this kind of sibling type of relationship generates rich soil for co-individuation.

The negative aspect of competition that might block mutual transformation, is the 'rivalry, hatred and murderous rage arising from a struggle for dominance and hierarchy' (Abramovitch, *ibid.* loc. 470). Abramovitch (*ibid.*) turns to the biblical tale of Cain and Abel to exemplify the negative sibling transference dynamics of 'hierarchy conflict' (loc. 1623). The Abel complex is one of envy and rivalry, and the Cain complex is one of 'feeling favoured but always at someone else's expense' (loc. 2048). This Cain and Abel complex relates to Mitchell's (2003, p. 10) description of dynamics of annihilation and displacement between elder and younger sibling. The elder sibling feels displaced by the younger sibling whilst the younger sibling fears being annihilated by the elder (Mitchell, *ibid.*).

Harriet and I are both younger siblings in our family constellations⁹². If we reread our stories through this vertical paradigm, we see examples of sibling dynamics at play. For example, in *guardian at the threshold* (Dialogue 1a, figure. 5), I describe my encounter with the learner as one of being a 'reluctant adversary', declaring I don't want to play this 'game' of kill or be killed'. I am like the younger sibling who fears being annihilated by the learner. Harriet's sibling dynamics emerge for example in her response to feedback. She (Dialogue 3b) comments:

⁹¹ This fairy tale is not the only 'template' for framing a facilitative collaborative relationship. There are many fairy tales and myths about siblings. For this research I refer to Hansel and Gretel as capturing the nature of the sibling transference dynamics between Harriet and me. However, Downing's (1988) exploration of Psyche and her sisters is helpful in shedding light on the relationship between sisters.

⁹² It is interesting to note that my supervisor is also a younger sibling. This discovery is made towards the end of the research process when discussing the findings. On the other hand, Jung and Freud are elder siblings and Abramovitch (2014, loc. 271) argues this has led to 'birth order' biases in psychoanalytic theory that leads to overlooking sibling dynamics. Recognising sibling countertransference/transference dynamics potentially at play in the educator/learner relationship does not discount the vertical parent/child dynamic but rather expands the lens for viewing relational dynamics.

[A] member of the group says 'you rocked that!'. I freeze in reaction to this affirming feedback. I go from feeling on top of the world to pricking my own balloon.

She becomes like 'Cain' who fears being favoured, unable to receive the 'gift'

(Abramovitch, 2014, loc. 2053) of positive feedback.

Co-individuation as integrating an 'off-limits' quality

Abramovitch (ibid, loc. 606)) proposes identity might be carved out within an 'either/or' division of 'psychological space' between siblings. He offers the term 'shadow sibling' to describe the sibling who divides the world into territories, forbidding 'the other to enter their psychological territory' (ibid). For example, when Harriet (Dialogue 3b) receives feedback that she 'rocks' for being inspiring and role modelling vulnerability, she potentially experiences being 'off limits' and as a result hears the critical inner voice, I suggest, of the 'shadow sibling'. She steps on the minefield in the territory of the 'shadow sibling' and a complex episode becomes potentially constellated around sibling dynamics. Her balloon is pricked with a bang.

I draw parallels with Abramovich's proposition to view the work of co-individuation as integrating 'off limits' qualities akin to Corbett's (discussed earlier in this chapter) idea of finding missing qualities. The role of the 'befriending' other, through the method of collaborative imaginative engagement, is potentially to find, express and enact these 'off limits' qualities. Furthermore, I extend beyond Abramovich's notion of 'off limits' qualities to the undervalued 'younger sibling' qualities yearning to be made conscious and expressed. For example, when I express the quality of 'playfulness' for Harriet, this is not so much an off limits 'shadow' sibling quality, but rather it is like a younger sibling's quality yearning to be expressed but fearful of annihilation. This threat of annihilation I liken to Harriet's (Dialogue 2b) threat of being gobbled up:

At one level I know the leader isn't my sibling, but the reaction is almost instantaneous [...] In my fantasy, I am Red Riding Hood and there are sharp teeth behind the faces. If I pull back the hood, I meet the wolf.

Based on these reflections, I draw a conclusion that my part in our co-individuation process is not about becoming more of a 'big sister', who is 'even more in control, confident and stronger'. Rather, a process of co-individuation might involve seeking out qualities we silence and push to the margins – vocalising and expressing 'younger inner sibling' aspects not being encountered consciously. These younger sibling qualities are newer aspects of self. I am reminded of the baby dreams discussed in Section One of this chapter, emphasising the role of the collaborative other as being 'protective', rather than 'annihilating' to these emergent seedling qualities.

Sibling dynamics in the research relationship

Mitchell (2003, p. 209) argues the omission of sibling dynamics in psychodynamic theory leads to these dynamics being an 'unfamiliar part of our countertransference'. Sibling dynamics, at the outset of this research, are an 'unfamiliar part' of my countertransference and only become apparent when reflecting on findings. On reflection, when Harriet and I attend to the dynamics of our research relationship we omit to engage with potential sibling dynamics of envy, rivalry, displacement, and annihilation. This was a missed opportunity in this research. Roberta Schechter (1999, cited in Moser et al, 2005, p. 268) proposes analysts find addressing intense sibling transference more threatening than parental dynamics. Whilst attending to sibling dynamics might feel 'threatening', I suggest awareness of these dynamics is relevant for understanding a co-individuation process.

Co-individuation as a liberation

Harriet and I describe the experience of assimilating inner 'others' into consciousness and giving voice to unknown aspects of self as 'liberating'. I

comment:

Louise: I notice we both share a yearning for liberation. A liberation from the trappings of our role. We yearn to become bigger and more expansive in our role as educators.

Our process of co-individuation involves liberating these 'unknown' aspects of self that Harriet describes as finding and expressing 'the whole me'. I comment to

Harriet:

I re-vision the transformative learning encounter as the educator meeting the unexpressed, marginalised, and unknown parts of the learner and breathing life into those parts. For example, I meet and express your unconscious spontaneity which you consciously don't know exists as a part of you.

Our research relationship is a practice ground for mapping what a co-individuation might look like within the context of the learning encounter. Our findings teach Harriet and I, in line with Jung's (1929, para 170) proposition, that learning how to change ourselves is crucial for enhancing our capability for transformative work. We learn how to become more expansive in our role as transformative educators by tapping into yearnings or 'desires that have been silenced' (Watkins and Shulman, 2008, p. 35). The image of the 'naughty girl' evocatively symbolises these 'desires' we silence and metaphorically put on the 'naughty step'.

My yearning for liberation is entwined with Harriet's liberation – we liberate each other. If we apply this to our professional practice, facilitating a process of co-individuation within adult learning contexts might be positioned as a mutual liberation. The contribution of co-individuation to Jungian perspectives of transformative learning theory brings together Jungian notions of the expansion of consciousness with Mezirow's founding emancipatory vision inspired by the work of Freire (see Chapter Two). Conceptualisation of co-individuation as a 'co-liberation'

enables me to return to the roots of Mezirow's (1975) original research into women's re-entry programmes. The women's liberation movement and the work of liberal feminists (Baumgartner, 2012, p. 100) along with Freire's emancipatory pedagogy (1970) sit at the base of Mezirow's theoretical underpinnings (see Chapter Two). The theme of liberation is like the 'intricately branching veil of fungal mycelium' (Simmard, 2021, p. 13) weaving our conceptualisation of co-individuation into the root matter of Mezirow's research.

In the third and final contribution, I present collaborative imaginative engagement as a collaborative arts-based method for facilitating the process of co-individuation. Mary Watkins and Helene Shulman (ibid, p. 3) identify the awakening of the imagination as 'one of the central psychological tasks of our era'. However, our findings reveal an imagination alive and growing like a forest. Therefore, I reframe their assertion, that our central psychological task of our era is to awaken *to* the imagination and this awakening is a liberation that expands our relationship with self, other and the world.

Contribution three: Collaborative Imaginative Engagement

Jung's active imagination is a method for accessing and creating a dialogue with the unconscious and, in doing so, unconscious contents are assimilated into consciousness, thus furthering the ongoing process of individuation. Collaborative imaginative engagement expands Jung's intrapsychic method to include an interactive process between self and outer other/s. At the heart of collaborative imaginative engagement is the encounter between self and other (inner and outer). We are never in isolation during this process, we are always in relationship. My immersive, embodied, and collaborative method is designed to facilitate a process of

co-individuation or mutual transformation and it is through this method that Harriet and I awaken to the underground forest of our imagination.

The marriage of the interpersonal and the imaginal

Samuels's (1985b) reimagining of countertransference within a shared mundus imaginalis (see Chapter Four), challenges practitioners to overcome the 'habitual division between the interpersonal (that is relationship) and the intrapsychic (that is image)' (p. 67). The method of collaborative imaginative engagement presents a way to bridge these two realms. For example, Harriet enters the imaginal realm of my image whilst I ask her questions to lead her engagement with images. We are, therefore, simultaneously in a shared and co-created imaginal realm *and* in an interpersonal relationship. This 'marriage of *imaginatio* and interaction' (Goodheart, 1984, p. 101) does not negate but rather adds to Jung's method of active imagination. Moreover, collaborative imaginative engagement expands the 'introverted endeavour' (Brown, 2018, p. 189)⁹³ of active imagination to include an extraverted conception enabling 'an intrapsychic experience to be interpersonal[is]ed, or an interpersonal experience to be brought into the realm of the intrapsychic' (ibid, p. 191).

Meaningful connections

A key discovery in our research are shared experiences we term 'meaningful connections'. These are strange coincidences occurring during our collaborative imaginative engagements and these coincidences carry personal meaning for us and sometimes serve to mobilise the psyche (Schaverien, 2007), thus furthering our co-

⁹³ Robin Brown (2018, p. 188) refers to Jung's delineation between the self and the world with the notion of extraversion and introversion that 'suggest that we each have a predisposition towards interpreting life either in terms of our experience of ourselves or of the world around us'. Brown (ibid, p. 189) argues there is an 'introverted bias' in Jung's work and aims to offer a more extraverted counterpoint to address this one-sidedness. My research sits between realms rather than replacing an introverted approach with an extraverted bias.

individuation. In this section I revisit a few examples of these 'meaningful connections' to understand the psychological processes involved and to disentangle what might be projective and non-projective processes, conscious and unconscious. Furthermore, I look at the role of the image in mediating these processes.

In *grabbed by the neck* (Dialogue 4a, figure. 11) I write my countertransference story and comment on my process:

I am unable to stay with these physical responses and imagine my hands throwing off the hand grabbing my neck. I experience an urge to bite my hand to stifle irritation. As I write this story, I flick my hand as if ridding myself of whatever irritant is grabbing me, like a cow batting away flies with its tail.

I make an image embodying these feelings of tension and irritation towards the learner akin to what Schaverien (1999a, 1999b, 2005) terms a *scapegoat transference*. Schaverien argues not only might we split off and make a projection onto or into a person as a projective identification (see Chapter Three and Four) we can also make a projection into an image. Scapegoat transference (normally constellated within the art therapy relationship) is a process whereby the artist/client gets rid of the destructive elements of self into the image and in doing so potentially these destructive impulses are made conscious through 'creative enactment' (ibid, 1999b, p. 481). When I create *grabbed by the neck* and conduct my individual imaginative engagement (prior to meeting Harriet), I transform these feelings of irritation towards the learner into a 'creative enactment' in the image. The process of making and working with the image as an enactment potentially contains and prevents me from acting out⁹⁴ my irritation towards the learner. Schaverien (2005, p. 46) refers to this process of making conscious, owning and re-integrating these

⁹⁴ Schaverien (1999b, p.129) differentiates between acting out and enactment by the artist/analysand. Acting out within the therapeutic relationship can involve divesting 'oneself of unwanted affect through processes of projection'. However, unlike enactment, this process is not brought to consciousness and therefore cannot be owned or reintegrated.

destructive impulses as an act of 'befriending' the image, resonating with my description of co-individuation as 'befriending' each other's unconscious.

When I meet with Harriet for our inquiry session, it is as if *grabbed by the neck* sits between my relationship with the learner (primary relationship) and our research relationship (adjacent relationship). In this light the image plays a mediating role in what might be a potential parallel process (see Chapter Four) whereby one relationship is 'reflected' in another adjacent relationship (Mattison, 1992, p. 11). Mattison (ibid, p. 24) emphasises the notion of influence underpinning parallel process whereby a person in an adjacent relationship might gain insight into another relationship through being open to influence (as discussed in Chapter Four). When Harriet enters *grabbed by the neck* 'blind' and I facilitate her collaborative imaginative engagement, we are both, within this adjacent relationship, influenced by the image that acts like a window into my relationship with the learner (primary relationship). However, in a reversal of the dynamics of parallel process, I don't 'show' or enact my countertransference reaction of irritation to Harriet but rather Harriet performs a creative enactment when she says:

A presence creeps behind me
I want to bat it away
Like flicking a cow's tail
I look over my shoulder
I see a cat and a mouse

I observe Harriet make the same physical gestures of flicking the hand, say the same words 'like flicking a cow's tail' and feel the same tension in her shoulder. How does my image of countertransference communicate this to Harriet so that she enacts or in Mattison's words 'mimics' (ibid) my experience? One possibility is Harriet enacts split off elements embodied in the image as a form of aesthetic countertransference (Schaverien, 1999a, see Chapter Four). When Schaverien seeks to explain how this kind of 'image' is communicated to the unconscious of

another, she turns to Samuels's (1985b) notion of a shared mundus imaginalis to describe this kind of mutual bond to the image. We might describe Harriet's enactment as a form of countertransference that Schaverien locates as emerging from the shared mundus imaginalis (see Chapter Four). My question is whether this is a projective or non-projective process.

Projective identification and the shared mundus imaginalis

Samuels (ibid, p. 64) argues the shared mundus imaginalis hypothesis 'can be used to flesh out the concept of projective identification'. Rather than projective identification happening in a vacuum, the shared mundus imaginalis is 'the 'rhizome' which nurtures projective identification' and provides 'the 'ether' which facilitates its transmission' (ibid). Samuels (ibid) proposes this process of projective identification is bi-directional – an unconscious-to-unconscious communication. This expands projective identification from Klein's (1946) original conceptualisation of 'destructive impulses' towards a form of mutual unconscious communication.

Samuels' description of the shared mundus imaginalis as the 'rhizome' nurturing projective identification connects with my metaphor of the mycelium network of a forest representing the unconscious-to-unconscious communication between myself and Harriet, indicating the potential role projective identification might play in our process of co-individuation. The parallels between my experience of the learner and Harriet's subsequent enactment might be explained by projective processes facilitated by the shared mundus imaginalis between Harriet and me. However, I wonder if there is another explanation.

When Harriet experiences a creeping presence that she is compelled to bat away, her associations in *grabbed by the neck* correspond with the learning relationship not our research relationship. This experience is not fully explained by

the creative and psychological projective processes of scapegoat transference, parallel process enactments, aesthetic countertransference, and projective identification. The nub challenging projective processes as the only explanation is Harriet enacts the learning relationship taking place across a different time and place. The mutual bond in this moment of enactment, as she flicks away the irritant, is with 'Louise the educator' and the 'window' is into Louise's relationship with the learner – a relationship Harriet knows nothing about.

Synchronicity

I employ the notion of synchronicity to better understand this intriguing parallelism. Jung refers to the phenomena of synchronicity, in simplest terms, as a 'meaningful coincidence' (1952a, para. 827) or as an acausal connecting principle (ibid). Causality is where there is a connection between cause and effect whilst acausal events are 'connected non-causally' (Jung, ibid, para. 820). Jung's (1951b, para. 982) often cited clinical example of synchronicity is when an analysand tells Jung about a dream of being given a 'golden scarab', when a beetle, looking remarkably like a scarab, flies in through the window. This is a simultaneous manifestation of a psychic event in the external world. The second clinical example is when Jung (1961, cited in Main, 2004, p. 82) awakens feeling a 'dull pain' in his head the moment his analysand shoots himself. This example reveals the coincidence of a psychic state corresponding with an event happening 'outside the observer's field of perception' (Main, ibid, p. 13). The final example is during Jung's seminars on dream analysis and Jung's amplification of an analysand's dream to bullfighting and the bull god Mithras (Jung, 1984, pp. 24-5)⁹⁵. Jung recounts a

⁹⁵ See Main (2004, pp. 79 – 84) for an account of Jung's observations of synchronicities in analytic practice.

'whole nexus of bull coincidences manifested via four different people' (Main, 2004, p. 83) including receiving a letter with a person's symbolic interpretation of a bullfight, written prior to Jung's amplification.

The connection between my 'there and then' experience of making *grabbed by the neck* and Harriet's subsequent enactment across another time and space, carries similarities with Jung's experiences of synchronicity. Furthermore, during our inquiry session, my inner recollection of 'flicking' away irritation is simultaneously mirrored during Harriet's 'here and now' enactment comparable to Hans Dieckmann's (1976) research results⁹⁶ on synchronicity.

In another example, Harriet experiences and enacts the learner's boredom in her collaborative imaginative engagement in *I am a bug in the system* (Dialogue 6a, figure. 15), suggesting once again synchronicity as an alternative framework for understanding. This example suggests the learner's psychic boredom corresponds with the 'future' psychic state of Harriet (Main, 2004, pp. 13-14). We discuss Harriet's boredom (Dialogue 6, reflections):

Louise: Your 'alien' feeling of boredom in your collaborative imaginative engagement with *I am a bug in the system* mirrors the learner's boredom. It is like you enact the learner's experience, especially her change in state from boredom to being so curious.

Harriet: Yes, it is like I meet the learner by stepping into your unconscious via the mediation of the image. It is strange because I am never bored, it is an alien feeling. Then it changes and I feel a compulsion to move that feels liberating! The 'bored' learner feels very present in this image, I feel her presence here with us.

Like a 'rupture' in time, Harriet finds the learner who experiences 'boredom', an event happening in the past, and makes her 'present' in a 'here and now' enactment via the mediation of the image. Harriet describes this feeling of 'boredom' as 'alien', it is like a strange external feeling inhabiting her. Moreover, when Harriet claims she

⁹⁶ Diekmann (1976) and colleagues research on the countertransference/transference dynamics during the analytic session note simultaneous connections between the analyst's fantasy images and emotions and that of the analysand's, prescribing these connections as synchronistic.

finds it hard to leave the image – marking a shift in state from boredom to curiosity this parallels the learner’s change in state when I make a metaphorical intervention and the ‘door flies open’ (Dialogue 6a).

I suggest these specific examples might be non-projective phenomena (Main, *ibid*) and the process of collaborative imaginative engagement seems to facilitate the educator/learner encounter finding expression within the interpersonal field Harriet and I inhabit. However, this does not mean projective processes are not involved. I suspect it is precisely the intense emotional bond of projective processes between Harriet and I – our countertransference/transference dynamic in the research relationship that is conducive for potential synchronicities. As Jung notes the countertransference/transference relationship can lead to parapsychological or synchronistic phenomena (1961, cited in Main, 2004, p. 81).

Relational synchronicity

Harriet’s ‘enactment’ of my ‘irritation’ and the learner’s ‘boredom’ relate to Robin Brown’s (2018) conception of relational synchronicity and imaginal action. He describes ‘enactments’ within the interpersonal field as a kind of extraverted active imagination or imaginal action. Brown’s idea is that domains of personal experience are ‘mobilised in the wider world’ through enactments ‘without recourse’ (*ibid*, p. 188) to projection and this ‘wider world’ is the interconnected world view of the *unus mundus* (*ibid*, p. 189). Like Schaverien, he turns to Samuels’s shared mundus imaginalis to position the ‘imaginal functions’ as the linking factor between analyst and analysand through projective identification. However, Brown extends Samuels’ work to the notion of the intrapsychic emerging non-projectively and directly within the interpersonal field as synchronicities (*ibid*, p. 192). This is not projection according to Brown (*ibid*), but rather some coincidental experiences that might be

described as the ‘intrapsychic disclosing itself in a radically unmediated sense, not simply within the interpersonal field, but as the interpersonal field [...] a shared manifestation of psyche’. For example, when Crow in *grabbed by the neck* (Dialogue 4a, figure. 11) reappears in Harriet’s individual imaginative engagement with her image *all that is missing is red* (Dialogue 4b, figure 12), this is like a ‘shared manifestation of psyche’ as my Crow of the night flies into her ‘daylight’.

Brown’s conception of relational synchronicity deepens the mycelium network of projective processes into the synchronicities of the *unus mundus*. Our metaphors for transformative learning relationships as ‘pot making’ (Dialogue 8) and ‘field’ or transformative learning space (Dialogue 9) capture the interplay between the projective identification of unconscious-to-unconscious communication – like two chemicals being mixed in an alchemical pot and the potentially non-projective processes of the ‘field’ or ‘space’. When Brown makes the point that an intrapsychic image discloses itself ‘as the interpersonal field’, this echoes our notion of the transformative learning space. It is as if our ‘pot’ metaphor in Dialogue Eight, capturing the relational notion of the enclosed alembic of unconscious-to-unconscious projective processes extends to an ecological view of the ‘field’ in Dialogue Nine. The transformative learning space as the ‘interpersonal field’ means the relationship no longer needs to be predicated upon unconscious projection whereby there is a split between our inner and outer worlds. Rather, as Rowland (Rowland and Weishaus, 2021) describes, synchronicity opens ‘the archetypal psyche to a cosmos that also becomes psychological’ (p. 30). This experience of psyche opening to the cosmos Harriet and I sum up in Dialogue 9:

Louise: On the one hand everything is separate and on the other hand connected. It is like my outer wrapping is dissolving. In this space...**Harriet:** We are one.

The Jungian 'relational turn' of transformative learning relationships gets a further spin by expanding beyond projective processes to synchronicity and the pattern making capabilities of the archetypal psyche that is not enclosed but 'prevalent in the fabric of the cosmos' (Rowland and Weishaus, *ibid*, p. 11). This shift from projective processes inherent in 'pot making' to the synchronistic potential of a transformative learning space, acknowledges possible 'independent pattern-making in all reality'. This becomes an ecological perception of interconnectedness summed up when I declare 'I see a whole ecosystem' (Dialogue 9). In Chapter Three, I refer to Papadopoulos (2006, p. 32) epistemology of archetypal teleology and the 'organising effect of archetypes' on meaning-making, which is evidenced by the emergence of archetypal symbols like the black bird and Crow.

The synchronistic symbol

Synchronicities reveal an unconscious point of view, according to Roderick Main (2004, p. 21), offering a compensatory perspective to consciousness. Main explains that:

The content of synchronicities typically is symbolic and arises when there is a psychological impasse brought on by the confrontation of irreconcilable opposites. Synchronicity can therefore be viewed as a form of transcendent function.

(Main, *ibid*, p. 22)

The bird, as a synchronistic symbol for Harriet and myself, provokes me to consider the psychological impasse precipitating this specific manifestation of the transcendent function. I seek the meaning of the symbol to elicit its archetypal content. The bird in *grabbed by the neck* (Dialogue 4a, figure. 11) appears as a 'blackbird' from my childhood, transforming into Crow when I fly on his back as if signalling the movement from the personal to archetypal. Crow, a common 'trickster transformer' (Ramsey, 1978) motif in myths and tales around the world, is a symbol of movement between worlds (Martin, 2010, p. 238). Crow (or Raven) is an

alchemical symbol of the *nigredo* and associated with Hermes ‘who flies without wings in the blackness of the night and the brightness of the day’ (Jung, 1955, para. 727). This symbol of Crow potentiality augurs emerging themes as Harriet and I move from the *nigredo* ‘darkness of suffering’ to the ‘germs of light and recovery’ (Kerenyi cited in Edinger, 1994, p. 165). Harriet comments she experiences a ‘lightness of being’ during her collaborative imaginative engagement with *grabbed by the neck* and this ‘lightness feels new and unknown’ (Dialogue 4a, reflections). Crows are a symbol of transcendence, and their role is to disrupt the status quo and coax us out of our narrow, conventional shells (Martin, *ibid*, p. 248) – from the comfort of the known to the ‘new and unknown’. The crow symbol might reveal our yearning for liberation from the trappings of our role, or as Harriet comments ‘doing our own thing’ (Dialogue 5, reflections).

When caught in the defensive grip of our complexes during our difficult encounters with the learner, Harriet and I refer to metaphors of restriction, constriction, and immobility to describe our experience: we are stifled, stuck, knotted, frozen, weighed down, and blocked. Harriet concludes when discussing the findings:

Our imaginative engagements liberate the frozen stuck, petrified moments. Our images give life back to our stories.

The crow symbol seems to offer a perspective from the unconscious to illuminate how we might resolve an impasse of a difficult learning encounter through revealing the ‘new and unknown’ qualities for which we yearn. For example, flying with Crow, I discover my aliveness and curiosity lost in my irritation towards the learner. I notice how the emergence of these archetypal symbols can heighten affect that feels ‘imaginatively real’ (Samuels, 1985a), for example on the back of Crow ‘I feel terrified, exhilarated, astonished and full of wonder’ (Dialogue 4a, figure. 11). The immersive and participatory nature of our method of making and working

with images seems to activate these strong somatic responses indicating it is both an unconscious and conscious process.

Immersion and participation

This 'affect' response is potentially heightened by the immersive nature of making and entering an image, conjuring Hockley's (2014) notion of the cinematic experience (see Chapter 4). He (ibid) describes how, within the cinematic experience, the audience participates with, rather than views, the film. This participation can activate intense somatic responses, indicating the grip of a complex along with associated archetypal material. Hockley (ibid, p. 134) explains when we have strong responses, we 'lose the plot'⁹⁷ whereby our unconscious temporarily invades consciousness to become a 'whole body experience'. The meaning arises from our relationship with the film, from the in-between intersubjective space between viewer and film, that he refers to as the 'third image', akin to Donald Winnicott's (1953) 'transitional space' (Hockley, ibid, p. 32). During a collaborative imaginative engagement, Harriet and I move across the borders between inner psychological imagery and the external image, in a similar vein to Hockley's cinematic 'third image'. Akin to Hockley's cinematic experience, we 'lose the plot' of the original encounter with the learner to find new meaning arising from our relationship with the image. However, this losing the plot does not bypass consciousness, but rather we need 'a special kind of ego' that is 'highly permeable

⁹⁷ For example, I experience 'losing the plot' when I go to watch 'Parallel Mothers' (Pedro Almodóvar) at the cinema. The backstory of the film addresses the unhealed wounds of Spain's fascist past, carrying an emotional resonance for me as a child of immigrant Spanish grandparents who left northern Spain to escape the Civil War. At the end of the film, an unmarked mass grave is opened and the bones of the murdered male ancestors of this village are exhumed. Watching this scene, I experience a volcanic surge of emotion and I can't control my physical response. The film ends with the women of the village witnessing the bones of their ancestors, holding photographs of the faces of young men slaughtered after being forced to dig their own grave. In that moment, it is as if I am one of those women seeing the bones of my ancestors, I am in the film, immersed in the scene.

and flexible [...] having as its central mediating function the operation of the sluice gates between image and understanding' (Samuels, 1985b, p. 59). This permeability stems from our symbolic attitude.

Psychological suppleness

The symbols of the 'crossroads' and 'gates' are apt for the various intersections and crossings points when conducting collaborative imaginative engagements – the person-to-person relationship and the imaginal, conscious and unconscious, projective and non-projective processes, psyche and matter. Mary Antonia Wood (2022, p. 143) acknowledges the 'bridge' as a 'clarifying' symbol for Jungian notions of creativity. She comments, however, that:

The crossroads is inherently more complex than the place of creative tension between two polarities or the bridge between two shores. The crossroads, with its potential for multiplicity and inclusiveness, is an essential symbol for the contemporary creator.

(Antonia Wood, *ibid*)

Hermes is the god of 'boundaries or crossroads' (Miller, 2004, p. 109) with his ability to forge connections between realms. Antonia Wood (2022) presents the Hermetic symbol of the crossroads as 'places of movement, exchange, revelation, manifestation, and transformation' (p. 142). In Dialogue Six (reflections), I comment to Harriet how our collaborative method of working with images is 'transformative' – facilitating a co-individuation:

Louise: It is like the whole interactive field between you and I, conscious, and unconscious is activated – like a pinball machine, when the ball hits the right spot, the whole board lights up.

When the pinball machine's 'whole board lights up', I meet Hermes who, like the Crow trickster/transformer archetype, symbolises change. It is as if when we engage with an image, we meet each other at the crossroads and deal with the complexity of moving between different realms. We frequently note experiencing disequilibrium when moving between collaborative imaginative engagements and reflective dialogues – imaginal and interpersonal, immersion and separation. This back and

forth move between realms is like Winnicott's to-ing and fro-ing across transitional spaces – the 'me and not-me, real and not-real, here and not-here, now and not now' (Siegalman, 1990, p. 155). Ellen Siegalman (ibid, p. 158) describes this movement between interpersonal and intrapsychic as a flexible oscillation. This flexible oscillation develops a psychological suppleness liberating the person from stuckness, constriction and rigidity (ibid).

Siegalman describes flexible oscillation as like a dance, and this liberation from stuckness into movement is reflected in the frequent motifs of dance and movement in our research. For example, in Dialogue 8, we transform our diagram of a transformative learning relationship into images. Harriet's 'before and after' images represent the shift from *out of reach* (figure. 20) to *dancing with life* (figure. 22). She describes how *dancing with life*:

Symbolises the transformative learning relationship as a metaphor of two people dancing, weaving in and out of each other, separate and together. *Dancing with life* captures finding the beating heart in a relationship. It is like finding movement again, away from stuckness.

A transformative learning relationship is like 'two people dancing', in contrast to the stuckness of *out of reach* – the latter Harriet describes as like an 'electrical storm that is not clearing and nothing is shifting'. This psychological suppleness contributes to our experience of mutual psychological liberation; like dancers we stretch, move, and leap into an expanded version of ourselves. This feeling is summed up when I comment 'together we become more, we expand'.

Relational suppleness

Equally, the collaborative nature of our engagements develops a kind of relational suppleness akin to dramatherapist Landy's dramatic notion of *aesthetic distance* (Landy, 1986, cited in Jones, 2005, p. 255). As we move from immersing in and separating from images, it is like we enact the movement between merger and

separation within the person-to-person relationship. Phil Jones describes Robert Landy's theory of aesthetic distance that involves:

The idea that overdistanced people keep rigid boundaries between self and other; the underdistanced person identifies too readily with others, losing a sense of clear boundary between self and other. The notion of distancing can involve aiming for a balance between the two: a balance between self and other where the boundaries are flexible and change is possible.

(Jones, 2005, p. 254)

Throughout the process of making and working with images of countertransference – writing our stories, making images, imaginative engagements (individual and collaborative), reflective dialogues, co-creating images and making a reflective exhibition – we shift in and out of being the affective actor and cognitive observer (Jones, *ibid*, p. 255). Our relational suppleness develops from creating flexible boundaries between self and other that Harriet describes as 'weaving in and out of each other, separate and together' (Dialogue 8, figure. 22).

In moments of aesthetic distance, we achieve a more balanced relationship, and this 'balance' resonates with Benjamin's (2018) transformative learning of The Third that arises out of rupture and repair (discussed earlier in this chapter). In the role of affective actor, we experiment with acts of recognition – of knowing the other and being known (Benjamin, *ibid*). Harriet comments how our research relationship changes across the research journey as I let go of my 'rigid boundaries' as a researcher and Harriet learns to be more open, direct and honest with me. Together we learn to play at the boundary between self and other. As Benjamin (*ibid*, p. 144) points out, 'play implies a freedom of movement' – moving beyond a struggle for control towards the to-ing and fro-ing, back and forth of mutuality and reciprocity.

Invading the pitch

The crossroads is the threshold we cross into the image of the other – it is a hermetic act of transgression⁹⁸. *Invading the pitch* (Dialogue 7a, figure. 13) portrays this transgression I describe as like invading the pitch of a sports game. This act of transgression crosses the border of self into the realm of the other; I become like Augusto Boal's *spectator* (1979)⁹⁹. The theatre, like the sports stadium, delineates the boundary between the stage (where the drama takes place) and the stalls (where the audience spectates). As a spectator I am constrained by my expected role (to spectate), by location (to sit in the stalls) and by behaviour (to be silent). Boal's 'spectator' throws out the rule book, crossing over from stalls to stage, from witness to protagonist, from passivity to action, from silence to voice. Boal (2000, p. xx) asserts to trespass, act and speak within the fiction of theatre is to become empowered. On entering Harriet's images, I surrender the role of spectator to become a protagonist, shifting from cognitive observer to affective actor. It is neither an internal nor private affair; rather, I enact and give voice to the drama with Harriet playing the role of facilitator.

Harriet and I (Dialogue 4, reflections) discuss our experiences of liberation coming from 'playing' in each other's images:

Louise: Without preconceived ideas of your image or what might happen in this image, I let go of being in control of my experience. When I go into your image, I discover and experiment with new ways of being. Letting go of expectations, when entering the new unknown image, is liberating.

⁹⁸ See Chapter Seven for a discussion on Hermes and the Trickster.

⁹⁹ In Boal's (1979) *Theatre of the Oppressed*, the members of the audience are invited to take the place of the actor. Boal writes, 'I, Augusto Boal, want the Spectator to take on the role of Actor and invade the Character and the stage. I want him to occupy his own Space and offer solutions' (Preface, 1979/2000, xxi). The core principle for his work is that by 'transforming the images' (ibid, xx) of the drama, the Spectator transforms himself. This crossing over from audience to stage is an act of 'trespass', and to trespass is to experience liberation (ibid, xxii).

The image becomes the site of rehearsal and experimentation for learning new ways of being. Boal's (1979, p. 120) premise is that 'rehearsal' activates 'the practice of the act in reality'. For example, my experimental experiences in images stimulate new ways of being with the learner. The difficult learning encounter in *opening the floodgates* (Dialogue 7a, figure.17) is resolved when I arrange a follow up conversation with the learner, resulting in a dramatic shift in the emotional tone of our relationship from defensiveness to mutual understanding.

When Harriet takes the stage during her collaborative imaginative engagement with *invading the pitch* (Dialogue 5a, figure. 13), it is like I am cast to the stalls after being the actor in Act 1. In my role as spectator in Act 2, I am forced to let go of expectations and preconceived ideas, as Harriet transforms my depiction of 'Zeus' into a giant caterpillar. I become a spectator who follows Harriet 'doing her own thing' on the stage of my image. It is humbling to witness the grandiosity of Zeus transformed into a caterpillar – a symbol of impending transformation. It is as if Hermes, the mercurial transformer, is meddling with habitual beliefs and expectations so I may re-experience my stories with fresh eyes.

The otherness of the image

A crucial lesson from the process of collaborative imaginative engagement is meeting the 'otherness of the other via the otherness of the image'. Like my imaginative experience at the Venice carnival in Harriet's *all that is missing is red* (Dialogue 4b, figure. 12), we learn to 'step into the dance' and connect with the otherness of 'strangers' with curiosity rather than defensiveness.

Papadopoulos (2022) makes a distinction between the familiar and distant other, that serves to differentiate the experience of entering our own images versus the image of the other. He (Papadopoulos, *ibid*, p. 121) describes the 'distant other',

as someone we are different from and have nothing in common with, while the 'familiar other' is someone we are closer to and with whom we share similarities. When I imaginatively engage with my images, I potentially meet the more 'familiar' aspects of self, maybe still unknown (unconscious) but closer to home, to ego consciousness. It is like visiting Australia for the first time; the place is initially unknown, but the language is familiar. As creator of my image, I am familiar with my visual language, however, in Harriet's image, I enter the 'distant other' akin to my experience of attempting to buy a ticket in Tokyo's busiest train station. I am unmoored by my lack of understanding the language. However, this unmooring carries an aliveness – I am alert with open eyes of a disorientated foreigner. The strangeness and 'foreignness' of the other's image invites curiosity. When we enter the other's image, like we are visiting a foreign unknown country, paradoxically we learn to be good hosts for our own images.

Jung's (1966) evocative metaphor of the image as 'coming guest'¹⁰⁰ serves to underline the welcome we must offer our images – to be good hosts (Antonia Wood, 2022, p. 151). Harriet and I note the capacity to welcome the otherness of the external other can be measured by our degree of openness to the image. Harriet comments that 'change begins with the image. Image making creates a state of openness and receptivity'. As we learn to be the 'good host' to images as our coming guests, this is reflected in a shift in our research relationship. For example, Harriet and I sum up our experience of collaborative imaginative engagement as follows:

Harriet: Our collaborative imaginative engagement changes our relationship with each other. Even our language changes as we finish each other's sentences, build on each other's ideas, and share thoughts that resonate with each other.

¹⁰⁰ Jung (1966, pp. 151-152) in writing to his friend Herbert Read explained that a 'coming guest' was 'the future and the picture of a new world, which we do not understand'.

Louise: Yes, there were moments when you voice what I am thinking, like reading my mind! It is like we are in each other's unconscious.

Harriet: The more we engage in the unconscious, the deeper we go, the more our interpersonal relationship changes.

We notice the deeper we go when engaging with each other's images, the 'deeper' our research relationship becomes. Our experience in each other's images teaches us how to establish mutuality in our research relationship. It is like we become porous to each other, manifesting as experiencing similar thoughts and feelings at the same time. Watkins and Shulman (2008) comment that a shift towards mutuality and reciprocity requires an openness to difference and the 'psychic agility to de-center and to try on the perspective and feelings of the other' (p. 177). Through the otherness of the image, we learn to become open to difference and take on the other's perspective. The image teaches us how to befriend and welcome the otherness of the other. Our imaginative engagements become a dialogic dance between being a friendly host and curious explorer. Papadopoulos (2022, p. 111) points out that the otherness of the other, the 'not me', can conjure associations of antagonism, conflict, and opposition, and facing differences can take us away from acts of welcome and exploration to becoming closed and in fixed positions. However, Harriet and I learn to be open rather than defensive in the face of difference via the mediation of the image.

Making strange

Foster (2022, p. 1) identifies taking on different perspectives leading to new perspectives is a key strength of collaborative arts-based research methods. This perspective transformation (Mezirow, 1975, 1978) is catalysed by the arts sparking a 'startling defamiliarization with the ordinary' (Greene, 2000, cited in Foster, *ibid*). The making and working with images remove the veil of familiarity that might block acceptance of diverse experiences (Foster, *ibid*). In our research, making images

and working imaginatively with our complex episodes with learners disrupts the familiar and makes the experience 'strange'. Harriet and I often comment on how the research method is 'weird' and 'odd'. For example, Harriet comments on the 'strangeness' of how a flat, tense, grey learning encounter in *all that is missing is red* (Dialogue 4, figure. 12) transforms into 'guard dogs waiting to be unleashed' as a fantasy image and 'boulders of colours' where the air becomes 'dark and heavy' in the painted picture. Harriet's experience moves further away from the familiar when I collaboratively imaginatively engage with *all that is missing is red* and step into a night at the Venice carnival:

Tonight, anything can happen
 Something special
 Masked and hidden
 I step into the dance

My collaborative imaginative engagement transforms Harriet's story from dark and heavy to special, colourful, and connected. The uncanny strangeness is heightened when I 'embody' and 'experience' everything Harriet yearns to create in the original learning encounter. Harriet experiences this shift in perspective as 'revelatory and expansive' contributing to a feeling of mutuality.

Embracing our interconnectivity

David Tacey (2011), when exploring the challenge of teaching Jung in the university, asks the question 'how can I, as a university teacher, help my students approach the unconscious in a creative way?' (p. 15). The method of collaborative imaginative engagement can support adult learners in creatively approaching the unconscious not as a solitary endeavour but as a highly participatory and immersive activity.

As Harriet and I weave stories together (Dialogue 9) into a story of 'the life of two educators on the inside', we describe our story as only a partial fragment of a

bigger story. It is like we have a 'book with pages missing'. We call the missing pages the 'backstory', the archetypal backdrop that acts like 'the invisible root system' that ties our story to the collective web of interconnected stories (Dialogue 9). Through making and working with images of our countertransference we travel down into the root system of the collective unconscious and in doing so, we embrace our interconnectivity.

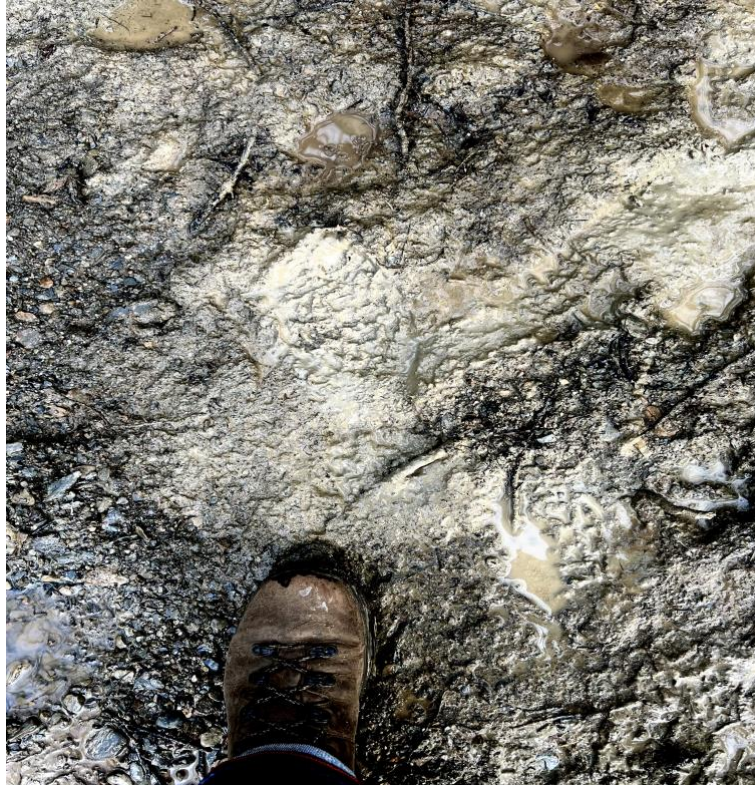
Our experiences of synchronicity and mutuality are paradigm breaking experiences dissolving the 'tight container' of the psyche to discover subjectivity as 'bottomless' (Bailey, 2005, cited in Rowland, *ibid*, p. 29). This research breaks through the paradigm of the subject/object split and moves towards a paradigm of interconnectedness. This paradigm of interconnectedness is at the heart of my emergent relational, imaginative, and collaborative vision for transformative education.

Chapter Seven

Conclusion

End of the pilgrimage

Figure. 30



The path is made by footsteps.

Approaching the end of this thesis feels like a pilgrimage – an external journey that is equally an inner one, and this interplay between inner and outer is a distinguishing feature of my doctoral journey. As I near completion, I am reminded of reaching the last stage of the Camino de Santiago¹⁰¹ – there was preparation for returning to day-to-day life, backward reflection on the journey and anticipation of arrival. Similarly, on this doctoral pilgrimage, I am in the process of integrating my

¹⁰¹ I have walked several pilgrim routes over the last decade. The Camino de Santiago route, also known as the Way of St James, is a 6-week route I took across Spain with a friend to Santiago de Compostela.

findings into my day-to-day practice as an adult educator whilst looking backwards over this four-year endeavour and feeling the anticipation of completion. It is a 'betwixt and between' experience of past, present, and future intermingling.

Watkins and Shulman (2008, p. 134) refer to the act of pilgrimage as akin to a 'rupture' – a break from normal routine and day-to-day preoccupations, moving into liminal spaces of the unknown, provoking feelings of disorientation. In Chapter Six, I describe my method of making and working with images of countertransference as 'making strange', removing a veil of familiarity that often blocks engagement with the unconscious. The doctoral pilgrimage has taken me to the liminal space of the other, the 'unconscious edge' (Watkins and Shulman, *ibid*), where often I have been pressed to improvise as if travelling without a map. What materialises from improvising my way through liminal spaces is a kind of 'manual for practice' – a guide that serves me in three ways. In my role as educator, this is a guide on how to work relationally when facilitating transformative learning. Next, it supports me with a method for reflective practice either as part of my individual 'self-education' or collaboratively as a 'self-education-in-relationship'. Finally, this manual, grounded in my devised methodology, maps a path for me to contribute a collaborative approach to Jungian arts-based research methods.

In this concluding stage of my doctoral pilgrimage, I firstly consider my contribution to the field of transformative education. Secondly, I reflect on key insights and principles that inform how I conceptualise and facilitate personal transformations within my practice. Thirdly, I take a second glance that relates to Romanyshyn's proposition of:

Stepping backwards to regard, recover, redeem, and renew what has been left behind, and in this orientation it opens a space for a new beginning.

(Romanyshyn, 2007, p. 77)

Finally, I look towards the 'new beginning' with a sword of vocation sharpened and Athena (see Chapter Six) by my side. This final section considers further directions for research and practice.

Contribution to the field of transformative education

A Jungian 'relational turn' for transformative learning theory

Over thirty years ago, Boyd and Meyers (1988) offered a seminal Jungian contribution to Mezirow's (1975) dominant rational perspective of transformative learning (see Chapter Two). Boyd (1991) elevated the primacy of unconscious processes in the adult learner's experience of transformative learning and Dirkx has followed on from Boyd over the last three decades with an extensive body of work. However, Jungian perspectives of transformative learning theory have not expanded beyond the work of Dirkx in recent years. This thesis picks up the baton from Boyd and Dirkx to continue championing the contribution of Jungian psychology to our understanding of transformation. My research revitalises Jungian perspectives in this field of adult education theory with an intersubjective standpoint that addresses the prevalent one-sided focus on the learner experience, reconceptualising the educator/adult learner relationship as potentially contributing to a transformative outcome.

Whilst Dirkx has done much to bring the emotional experience of learners to the forefront in Jungian perspectives of transformative learning, he fails to acknowledge the shared interactive field between educator and learner. My research's focus on mutual transformation proffers a 'relational turn' within transformative learning theory. Furthermore, this is a Jungian 'relational turn' that is multi-level and multi-directional as conceptualised in my model of the transformative learning relationship (see Chapter six). My novel method of making and working

with images of countertransference gives voice to the adult educator's emotional experience that paves the way for mutuality in the learning relationship. Finally, this state of mutuality between self and other, educator and learner, can lead to a co-individuation whereby we make the unconscious conscious together.

This long overdue 'relational turn' not only brings the educator firmly inside the alchemical pot with the learner, but also challenges conventional theoretical notions within Jungian perspectives of transformative learning theory (see Chapter Two). My lived experience of personal transformation does not align with Boyd's usage of Neumann's theory to contend that 'archetypes manifest in consciousness development' sequentially and in a specific order (1991, p. 60). My research shows there is no one-size-fits-all template for individuation, substantiating Jung's (2009a) assertion that '[my] path is not your path' (p. 231). This is exemplified in our research relationship - my way is different to Harriet's. Our co-individuation might be a collaborative affair, but it is also a unique experience for each of us that does not fit into neat categories and cannot be classified. In the same light, educator and learner might be in the alchemical pot together, but each follows their unique way to wholeness.

Later in this chapter I share my individuation story to disprove the Hero's journey that continues to prevail in transformative learning theory as a one of the primary templates for development. My own experience of personal transformation in this doctoral journey shows that 'the way' is not a path laid down for me to follow, from the Uroborus to the Hero, but rather the path is made by my individual footsteps. As you read my narrative of individuation in the 'second glance' section, you will notice how my way is not linear but carries more flux and movement, closer to Jung's (ibid, p. 317) spiralling serpentine way. And, whilst my story is unique to

me it entangles and connects with other stories. The metaphor threading through this thesis from *Treewoman* (figure. 3) to *We are becoming like Mother Trees* (figure. 29), is of a forest. Like a tree growing in a forest, my story reaches down into the archetypal mycelium network of interconnected stories (see Chapter Six).

Collaborative transformative education

As I weave together the three contributions (see Chapter Six) emerging from this research project – transformative learning relationships, co-individuation, and collaborative imaginative engagements – I am reminded of Jung’s contention that:

Great innovations never come from above; they come invariably from below, just as trees never grow from the sky downward, but upward from the earth.

(Jung cited in Campbell, 1971, p. 471)

The innovation growing upwards from below is a model of collaborative transformative education for myself and other Jungian oriented educators (figure. 30).

Figure. 31



Collaborative transformative education

A transformative learning relationship shapes into a relational pedagogy, co-individuation becomes a learning outcome and collaborative imaginative engagement a method for collaborative arts-based learning. The beginning of this research journey began with investigating the emotional experience of the educator's relationship with the adult learner which now expands into a vision for a collaborative transformative education underpinned by intersubjective and ecological principles. It is as if I began by investigating a tree that at the journey's end broadens into a forest. The emphasis on a collaborative approach acknowledges the 'other' as a core condition for transformation and, from a Jungian perspective, this presence of the other is inner as well as outer.

Randee Lipson Lawrence (2022, p. 646) argues contemporary emancipatory principles of adult education lean away from learners as 'consumers' of education towards learners as producers or creators. My vision resonates with Lawrence's whereby learners are 'given freedom to co-create their educational experiences using imaginative perspectives' (ibid, p. 647). However, my vision also differs by situating the dynamics of the relationship between adult learner and educator alongside imaginative pedagogical practices.

In sum, the two core principles underpinning my new pedagogical approach to transformative education are the imagination *and* the relationship. These two principles are not separated but entangled and entwined. The red thread woven into my vision is relationality and the tapestry of transformative learning blends consciousness with the unconscious.

In the next section, I outline five key lessons and insights that serve to enhance my practice, shaping my vision for a collaborative transformative education grounded in my 'lived' experience during this research project.

Key lessons and insights

1. Be humble and acknowledge vulnerability

This 'pilgrimage' began with a question seeking an answer. Initially, I wanted to understand why scholars/practitioners within transformative learning theory were not writing about their subjective involvement with the learner and their lived experience of countertransference. I discovered that whilst key scholars like Boyd and Dirkx have written extensively about the adult learner's experience of transformative learning as being emotionally laden, the educator's subjectivity remains 'bracketed' (see Chapter Two). Why is this the case? Reflecting on my research I surmise as adult educators we may choose to stay wrapped in our cloaks of authority to avoid vulnerability, but in doing so we miss out on utilising our countertransference, therefore depriving the relationship of its potential for mutual transformation. I draw this conclusion based on the privileged position of experiencing transformative learning within this research across three different relationships and from three different positions – as a learner, adult educator, and researcher. This research has provoked me to shed my protective cloak and acknowledge my vulnerability. My aspiration is that fellow transformative educators are equally challenged by this research to take a humbler position within the learning relationship.

From my perspective as an adult learner within a PhD supervisor/learner relationship, I experienced first-hand the transformative impact of the educator shifting from an authoritative stance to a more intersubjective one of 'thoughtful disclosure and collaborative dialogue'. My relationship with my supervisor became transformative when he was more open and vulnerable, especially when repairing a rupture between us. Likewise, Harriet affirmed that the research relationship

became a 'pivotal' learning experience for her when we engaged in sharing 'mutual vulnerability' (see Chapter Six).

The educator/adult learner relationship (and equally the research relationship) is one of asymmetric power dynamics. From my perspective as a PhD student, I was acutely aware of this asymmetry within the supervisory relationship. I sometimes felt powerless and exposed in my desire to get things right for my supervisor. However, this research highlights how these dynamics can conversely become a blind spot for the educator whereby we overlook or deny our privileged position of power and disavow our vulnerability.

This research ignites the spark for me to seek out a compelling reason for me and other adult educators to cast off our comfortable cloaks of authority and approach our role with greater humility. The reason to take this humbler position as the educator, I conclude, is the promise of a mutually gratifying transformative learning relationship – I change you and you change me.

2. A transformative learning relationship can be mutually gratifying

Karen Maroda (2022) underlines how the intersubjective move away from positioning the analyst as all-knowing, all giving expert creates space for the analyst to acknowledge their needs and desire for transformation. Maroda (ibid, p. 53) describes mutual transformation as a gratifying experience for both analyst and analysand. Stephen Mitchell comments on this emotional gratification, saying:

[N]ot only is psychoanalysis a powerful, transformative experience for the patient, it also provides an extraordinary experience for the analyst. It is only in recent years, with the increasing openness in writing about countertransference, that it has been possible to acknowledge how absorbing, personally touching, and potentially transformative the practice of psychoanalysis can often be for the analyst.

(Mitchell, 1997, p. 35)

In this research, Harriet and I discover not only do we hope to create transformative experiences for the learner, but we seek to be transformed. Mitchell

makes a relevant point for concluding this thesis – developing an ‘openness in writing about countertransference’ enables us to acknowledge our transformation needs in a similar vein to the relationally oriented analyst. Therefore, when Harriet and I openly reveal our countertransference experiences, we not only mutually share our vulnerability, but we also discover our ‘yearning’ for transformation.

3. Mutual transformation is like befriending each other’s unconscious

It is when Harriet and I are open to being impacted and affected by the other, that we experience what mutuality feels like in the ‘inside’. Our research relationship became a practice ground for exercising mutuality which Harriet and I describe as akin to ‘befriending’ each other’s unconscious.

My ‘Letters to Harriet’ (see Chapter Five) show what it feels like when Harriet finds, immerses into, ‘befriends’, and enacts my unknown, unseen unconscious aspects seeking consciousness. Equally, these letters share my experience of ‘befriending’ Harriet’s unconscious. This metaphor of ‘befriending’ is comparable to Benjamin’s (2018) notion of recognition – knowing and being known. Louis Sander (2008) describes this experience of knowing and being known as ‘one individual comes to savour the wholeness of another’ (cited in Benjamin, 2018, p. 77). Harriet and I were able to find and ‘savour’ the wholeness of each other by engaging directly and indirectly with each other’s unconscious.

Harriet explains that ‘wholeness’ is different to authenticity when she says:

Being ‘whole me’ feels deeper than being authentic. We found for each other parts of ourselves we had not yet met.

There are ‘parts of ourselves’, or ‘missing qualities’ that yearn to be found, unconscious aspects seeking expression in consciousness.

4. The transformative educator utilises countertransference

In Dialogue 8 (Chapter Five), I connect the notion of the ‘whole person’ with the ‘whole relationship’ when I say:

Our research relationship is a transformative learning relationship – we are holding and making a pot together. We make the pot together, using it to cook the learning. *Making the pot* symbolises the method of collaborative imaginative engagements as a form of pot making. The ‘pot’ is our vessel for transformation. We need the whole relationship, conscious and unconscious, self and other [...] to make a pot. Without the unconscious there is no black earth to grow in, no fire to ignite transformation, and no water to heat the learning.

If we map our learning onto our practice as adult educators, we make the relationship ‘whole’ by committing to utilising our countertransference, being prepared to self-disclose and going first. The educator makes the first thumb mark in the clay of the relationship. For example, In Chapter Six I discuss the transition point in our research relationship towards a ‘whole’ relationship when I ‘go first’ and name a rupture.

Earlier in this chapter, I described this thesis as like a manual for practice for working relationally in a way that contributes to a transformative learning outcome. Therefore, what might I do differently within future relational encounters drawing upon this thesis as my manual for practice? And how might I approach difficult encounters with the adult learner in a way that potentially facilitates a mutual transformation? At the heart of my practitioner/research approach is an interplay between reflexive examination of past experiences that in turn informs my day-to-day facilitation practice. Therefore, I take a ‘backward glance’ to one of my vignettes – *the guardian at the threshold* (see Dialogue One, Chapter Five) to inform my future practice. I revisit this story to consider how I might have negotiated this difficult moment differently by utilising my countertransference and what might have been an alternative response to my original disassociation as I hid behind a mask of neutrality frozen at the gateway of my complexes.

When the learner said to me 'I am not learning anything from you today' an alternative response to disassociation might be noticing my countertransference responses and paying attention to the fantasy image of *High Noon* with me as the reluctant adversary. Immersed in rather than detached from my emotional experience, I could acknowledge feeling impacted and affected by the learner and consider my choice of response. Do I self-disclose what I am feeling, sensing, and imagining? Or not? Will it hinder or help the learning for the group? This is a yellowing moment of encounter whereby I would feel rather than deny the pain of rupture. I would recognise we are in a state of decomposition as our relationship breaks down and that this 'yellowing' signals a relationship in transition, trusting that falling 'apart and breaking down' indicates the relationship has the potential for repair and transformation. Rather than emotional withdrawal, I would get closer into the 'hidden warmth' of the relationship. By getting closer in, I might create a 'passageway' into the 'richer and more complex, psychic terrain beneath' (Miller, 2004, p. 131) the surface encounter.

If I expanded my vision from the learner to the group, I might recognise we are all caught in these emotional 'tugs of involvement' and implicated by the symbol of *High Noon*. *High Noon* is a symbol, a 'third thing' arising from my rupture with the learner, that in turn might transform the space into a transformative learning space (see Chapter Five and Six), so we are all 'inside it and moved by it' (Schwartz-Salant, 1998, pp. 5-6).

5. Reflective practice as self-education-in-relationship

My research shows that if educators commit to reflexively 'examining' their countertransferences through retrospective work – self-education-in-relationship – this in turn builds a foundation for working relationally within the 'here and now'

engagement with the adult learner. Self-education-in-relationship emerges as a process of dialogic arts-based reflective practice for the educator; the retrospective work of returning to difficult moments or complex episodes to transform countertransferences into 'compost'. Composting' countertransference is a potent new symbol for working with unconscious dynamics marking a shift in stance from 'is this your stuff or my stuff?' to an intersubjective one of co-creation. This reflexive approach nurtures a state of non-defensiveness that takes us away from disappearing into intellectual dissociation when rattled in difficult moments of encounter.

I recall how Ettlting (2012) refers to the educator's engagement in their transformation process as an 'ethical obligation' (p. 543) (see Chapter two). This thesis rouses the transformative educator to take seriously the call for embarking on a process of personal transformation as a key aspect of reflective practice. Jung (1929) insists that the analyst 'must change himself if he is to become capable of changing his patient' (para. 170). Harriet and I emerge from this research with a conviction that we cannot expect the adult learner to enter what can be a painful change process if we have not travelled this path ourselves. As transformative educators, the concept of individuation must be 'reddened' into a full-blooded lived experience otherwise the term calcifies into an abstraction.

A crucial contribution to the reflexive process Harriet and I have embarked upon together is capturing our experience in stories, images, and imaginative engagements. It is this process of capture that reveals and gives us a visible record of the footsteps. When we take that 'second glance' at the reflective exhibition (Chapter Five, Dialogue 9) we find what Harriet and I refer to as the 'backstory'.

Harriet and I describe the 'backstory':

Louise: The backstory is the unseen others, the invisible presences who show their 'faces' in our images. Their presence gives life to our story.

Harriet: And when I think about the 'unseen others' in our learning encounters, their presence generates a whole life force, and this life force has its own story, rhythm, and energy.

By capturing our experience, we can seek out the 'face' of the invisible others made visible in words, metaphors, and images, and who imbue the research with their 'own story, rhythm, and energy'. Romanyshyn (2007) argues how this backward glance deepens the work by 'attending to the images in the ideas, the fantasies in the facts, the dreams in the reasons, the myths in the meanings, the archetypes in the arguments and the complexes in the concepts' (p. 12). As I take my final 'second glance' when reading my thesis at the conclusion of this doctoral journey, I am struck by a revelation. I believed I was navigating my own path, when in fact I was being 'called forth' (Saul, 1991, p. 132) by an archetypal image. This archetypal image has been like a companion walking ahead on this individuation pilgrimage calling me on. This is the archetypal teleological pull captured and made visible in images.

In the next section, my first 'backwards' glance reveals the archetypal 'backstory' of my experience of personal transformation and the 'companion' that has called me forth. The next second glance I take, revisits what has been denied or overlooked that needs redeeming in this thesis before reaching my journey's end. This return to another vignette – *naughty girl* (Dialogue Two, Chapter Five) – aims to illustrate what it means for the educator to directly confront rather than avoid looking at power relations. The intention is that you the reader witness my 'deflation' as an expert and the birth of me as a vulnerable educator.

A second glance

Second glance (1) – Finding the archetypal ‘backstory’

As I reread my thesis, I find the ‘face’ of an invisible other who is a key protagonist in my tale of individuation entwined with our shared story of co-individuation. These are the ‘missing pages’ that make this story of this thesis ‘whole’. This final deepening finds the female Trickster as an image, fantasy, myth, archetype, and complex, woven into the heart of this thesis.

The Trickster

Lewis Hyde (2008) portrays the Trickster as found ‘on the road’ and passing through, ‘he is the spirit of the doorway leading out, and of the crossroads at the edge of town’ (p. 6). He is the God of the stone heap, the cairn where pilgrims lay their offering (ibid). When the Trickster passes through, he is the pore seeker¹⁰² crossing boundaries and tearing a hole for a way out of an otherwise restrictive situation. The Trickster is also found at the threshold or boundary, resisting attempts to be pulled off the threshold into ‘civilisation’ or ego control, or cast into ‘exile’ or to the margins (ibid, p. 220). In this thesis, we meet several Trickster figures, motifs, symbols, and events from Hermes the thief and enchanter, to Shaman shapeshifter, birds and Crow, numerous thresholds and boundaries being crossed, and the night at the Venice carnival when boundaries are blurred, and ‘models of decorum’ are transgressed.

My ‘backstory’ begins with the supervisor dream (see Chapter Six), the initial dream of my doctoral pilgrimage. As a PhD student, I stand at the threshold ‘seeking

¹⁰² Hyde (2008, p. 46) describes the Trickster as a pore seeker who can seize an opportunity, find openings and small gaps, and ways across thresholds. He (ibid) references the Greek root of *poros* which is a ‘passageway for ships but also any passageway, including one through the skin, that is a pore’.

permission' to enter, whilst the Trickster, like Hermes the thief, is shameless, disrupting the game, stealing game pieces, and slipping away¹⁰³. Revisiting this dream, I stand in the threshold once again, however the meaning shifts from permission seeking to 'resisting attempts' for either exile or civilisation. This threshold moment foreshadows the threat of exile of my findings to the margins of the appendix (see Chapter Six) and my resistance to 'civilise' my work to meet restrictive academic conventions. Returning to the threshold in the dream reveals my hunger to find my own authority and agency that Ricki Stefanie Tannen (2007, p. 3) identifies with the female Trickster. 'Holding fast' to the Supervisor dream reveals the neurosis (permission-seeking) and the teleological direction of where the unconscious is heading – to be a female Trickster who 'can enter the game, change its rules, and win a piece of the action' (Hyde, *ibid*, p. 204).

Becoming a female Trickster

Tannen (2007, p. 3) presents the female Trickster as a postmodern reincarnation of the archetypal Trickster. Her (*ibid*, p. 7) female Trickster resonates with Jung's alchemical trickster – Mercurious (1957b, para 284)¹⁰⁴ in so far as they both reside over change and transformation. However, the female Trickster is different to the traditional archetype, by locating 'psychological authority, physical agency, and bodily autonomy' (Tannen, 2007, p. 8) within the female body. When I run 'winged and free' with the goddess in *invading the pitch* (Dialogue 5a, figure. 13), I am learning – through transgressing boundaries and crossing thresholds – to discover my personal authority, autonomy, and agency that Harriet sums up as 'doing our own thing' (Dialogue 5a). My 'backstory' portrays myself as undergoing a

¹⁰³ Newly born Hermes, driven by hunger, crosses the threshold of the cave to steal God Apollo's cows. He does this by enchanting Apollo's guard dogs, so they sleep while Hermes steals the cows.

¹⁰⁴ Jung (1957b, para. 284) writes about Mercurious as a trickster who consists of all opposites and represents the individuation process and the collective unconscious.

rite of liberation that Jung (1964, p. 149) describes is an initiation of release from fixed and confining patterns of existence.

My rite of liberation

In Dialogue 1a I meet *the guardian at the threshold* (figure. 5) and experience a complex fear of crossing boundaries. However, while I sleep enchanted¹⁰⁵, Harriet crosses the threshold, leading the way like Hermes¹⁰⁶. In *naughty girl* (Dialogue 2a, figure. 7) I am shamed and exposed on the 'naughty step'. Hyde (2008, p. 155), in his discussion of the Trickster's relationship with shame, emphasises the link between 'shame and silence'. It is the 'inhibitory shame', Hyde (ibid, p. 159) writes, that is the 'fear of a woman who knows that in [...] giving voice where silence is supposed to reign, she may well be exiling herself'. The story of *naughty girl*, through the lens of the female Trickster, is a gendered story of shame, silence and finding voice. The invisible presence of the female Trickster calls me to cross the silencing boundary of shame.

In Dialogue 3a, *hidden* (figure. 9), I cross the threshold, making my trickster move as I 'cross over through a deafening sheet of water [...] exposed in my disorder'. In *grabbed by the neck* (Dialogue 4a, figure. 11) I directly meet the Trickster in the form of a black bird whose shape shifts into Crow. Jung (1964, p. 151) frames a bird as a symbol of transcendence representing release or liberation and at the 'most archaic level', we meet the Trickster as Shaman who can 'leave his body and fly about the universe as a bird'. My flight on the back of Crow takes me to the 'edge' where feeling 'terrified, exhilarated, astonished and full of wonder', I fly

¹⁰⁵ I am like one of the 'watchdogs' who are meant to be guarding Apollo's cattle, who are enchanted by Hermes into a stupor (Hyde, 2008, p. 208). Hermes as an enchanter 'moves us into the underworld of sleep, dream, story and myth' (ibid)

¹⁰⁶ Hermes is the 'messenger of the gods and a guide to Hades' (Hyde, 2008, p. 219).

through 'yellow'. Hillman (2010) states that birds play a part in the alchemical stage of *citrinitas* (see Chapter Six) and they serve to develop a 'yellowed intellect [...] complicated with emotions' (p. 208). My 'rite of liberation' when flying with Crow involves immersing in my emotions and experiencing a release from expectations, and this passage through yellow takes me to the Venice carnival in *all that is missing is red* (Dialogue 4b, figure. 12). It is as if I embody the Trickster archetype 'heady and giddy in gold velvet boots' and 'feeling free' in a night of 'shared enchantment'. The transgressive spirit of carnival carries me over to Dialogue 5a where I am *invading the pitch*, 'winged and flying' with the Gods.

I am a bug in the system (Dialogue 6a, figure. 15), I am back at the threshold with my foot in the door and I am the 'pore seeker' using metaphor as a way into the unconscious of the learner. I am the educator attempting to 'influence' the learner only to find myself 'influenced' in my imaginative engagement with *I am a bug in the system*. I am taken by the shapeshifting Trickster into 'the world beneath the world' who turns me 'upside down' and places me 'inside an egg encased by volcanic fire'. I am 'wood' feeling 'hard and solid' until I enter the alchemical process of *solutio* and become 'porous' by transforming into a fluid substance. When Jung (1929, para. 163) writes about reciprocal influence, he likens it to 'mixing two different chemical substances: if there is any combination at all, both are transformed' (see Chapter One). At this stage of my 'rite of liberation', we can directly link the Trickster as 'porous' and 'pore seeker' passing through 'nets of reciprocity' (Hyde, 2008, p. 133) with Jung's relational perspective of mutual transformation. In *I am a bug in the system*, I learn how to be receptive to influence or 'porous' when I am dissolved into the 'realm of feeling' (Edinger, 1994, p. 76) prior to the 'dramatic explosion' in *opening the floodgates* (Dialogue 7a, figure. 17). The Trickster in *opening the*

floodgates is found at the boundary, the ‘thick dense barrier’ between the ‘dramatic explosion of stars’ and the ‘settled calm sky’. I am ‘caught in the slipstream’:

Swept along
 Moving fast
 I can't think
 Passing through

This ‘passing through’ feels explosive, taking me to the ‘edge’ of my beliefs culminating in being ‘walked’ by Pepe in *dancing with energies* (Dialogue 7b, figure. 18) – I am ‘graceless, stumbling’ and ‘all over the place’.

My narrative of individuation is not the hero's journey

My passage through a female Trickster ‘rite of liberation’ does not follow a neat linear diachronous path of development but rather a messy, chaotic passing through different thresholds or ‘edge’ moments. This portrayal of my transformation from ‘permission-seeking’ to ‘shameless’ female leaves me exposed in my disorder, turned upside down and all over the place – the opposite of ‘decorum’. However, it is only when my ego consciousness does not have the ‘upper hand’ that I am able to ‘experience the world differently’, challenging Mezirow’s (see Chapter Two) concept of ‘perspective transformation’ as a conscious rational process and confirming Jungian perspectives that acknowledge the role of the ‘inner other’ in transformative learning. Furthermore, I equally experience the ‘world differently’ through my relational engagements with the ‘outer other’ (Harriet), and it is this dialogic intermingling of the inner with the outer other that transforms my perspective.

My archetypal ‘backstory’, consisting of ‘edge’ moments, breaks free from Boyd’s (1991) linear path of the hero’s journey. My female Trickster’s journey is about crossings and movement more than linear pathways. I move from earth to sky, from sky to stars, from stands to pitch, from doorway to the other side, from above to below. My agency is found in disorder and chaos, I am cast upside down

and shaken to the edge of my beliefs. The female Trickster's ability to cross thresholds (to be pore seekers) emerges from being 'porous' or vulnerable, and this is the crux of mutuality. The female Trickster's expression of authority and agency is different to the individualistic Hero archetype, as our ability to do our 'own thing' emerges from exercising 'conscious vulnerability' (Tannen, 2007, p. 15).

Engaging in shameless talk

My 'backstory' is also culturally located in gender; this is a female story of personal transformation. To become a 'shameless' female trickster is to overcome silence and find a voice. Belenky et al (1986), in their study of women's development, refer to 'silence' as one of the ways¹⁰⁷ that women come to know and see the world. The authors describe 'silent women' as dependent on external authority for direction as a way of 'keeping out of trouble' (ibid, p. 28). In the doorway of the supervisor's dream, when I am a permission-seeking PhD student, I am like a 'silent woman'. As I cross through multiple 'edge moments', I also cross the silencing boundaries of shame. The pathway of development for 'silent woman' is what Belenky et al refer to as a subjective way of knowing, becoming aware of inner resources and becoming their own authorities (ibid). Labouvie-Vief (1994) (see Chapter Two) argues that a woman's developmental journey involves 'deidealising' the rationality of *logos* and seeking empowerment that Belenky et al emphasise is found through voice. Whilst Labouvie-Vief (ibid) attempts to resolve a women's

¹⁰⁷ Women's ways of knowing are 1. Received ways of knowing: women prefer to listen and reproduce knowledge from 'all knowing external authorities' (Belenky et al, 1986, p. 15). 2. Subjective ways of knowing: women trust their inner voice and no longer submit to the voice of external authority; they become their 'own authorities' (ibid, p. 54). 3. Procedural ways of knowing: women value reason and more objective 'critical discourse' (ibid, p.105). 4. Connected ways of knowing: women look for similarities and are eager to learn from other perspectives, and learning is a collaborative process that leads to a co-creation of meaning. 5. Constructed ways of knowing: women reclaim their subjective knowledge whilst acknowledging lessons learnt from others: 'you let the inside out and the outside in' (ibid, p. 135).

struggle with empowerment by proposing a new model of development that is a 'sacred marriage' between *logos* and *mythos* (see Chapter Two), my story of personal transformation also connects with Mary Beard's (2018) usage of *muthos*¹⁰⁸. In Beard's (ibid) 'manifesto' on women and power, she describes how *muthos* – in Homeric Greek – 'signals authoritative public speech' (p. 6). She highlights that public speech or *muthos* was considered in this period to be a 'defining attribute of maleness' (ibid, p. 17). Harriet and I share similar experiences of personal transformation, which we describe as 'liberatory' that is not only giving 'the unconscious a voice', but also giving 'voice to what we silence'.

The Trickster, according to Hyde (2008, p. 165), frees the tongue from inhibitions, but only after confronting the apparition of inhibitory shame. Harriet and I give voice to our complex episodes, our 'darkest and deepest' moments of difficult encounters with the learner, and in doing so, confront the fear of 'exile' that comes from breaking the 'rules of silence'. Writing and speaking our stories of countertransference is empowering – we engage in 'shameless talk'.

Second glance (2) – revisiting naughty girl

In the next 'second glance' I take another step backwards to revisit what has been overlooked that needs redeeming in this thesis before reaching my journey's end. This final glance breaks free from the 'rules of silence' and crosses over a shame threshold that might prevent me as an educator examining my 'darkest and deepest' moments. This return to another vignette – *naughty girl* (Dialogue 2a) –

¹⁰⁸ Beard (2018) references Homer's *Odyssey* and the story of Telemachus the son of Odysseus and Penelope. When Penelope attempts to speak in a public setting, her son tells her to return to the household as 'speech will be the business of men' (ibid, p. 4). Beard (ibid) comments that when Telemachus 'says 'speech' is 'men's business', the word is *Muthos* – not in the sense that it has come down to us of "myth" (p. 6). Therefore, she makes a distinction between *mythos* and *muthos*.

illustrates what it means for the educator to directly confront rather than avoid looking at what provokes feelings of shame.

The moral Third

My 'second glance' towards *naughty girl* (Dialogue 2a, figure. 7) returns to find the 'missing pages' of this story. This return highlights a transition to the 'moral Third' (Benjamin, 2018) in this concluding stage of the thesis. Benjamin's (ibid) discussion on the moral Third highlights the need for the analyst (or educator) to 'show the voice or face of the witness who is moved rather than that of the unmoved bystander' (p. 61). My emotional response to accusations by the learner of 'institutional racism' was shame, 'provoking a desire to mask my emotions' (Dialogue 2a). I became the 'failed witness' who presented the 'face' of the 'unmoved bystander'. Even though our imaginative engagements (individual and collaborative) with *naughty girl* enabled me to remedy 'empathic' failure (moving from disassociation to embodiment) and feel compassion towards the learner, I am provoked at this final stage of the thesis to put things right (Benjamin, p. 218, p. 88). The 'missing pages' in this story are the themes of race, class, gender, and power: I am a white female, a middle-aged and middle-class educator, and she is a young, black woman.

I revisit the 'box', a symbol of shame and domination and reconfront this experience as a form of 'composting' and acknowledge the 'reality of some wrongness' (Benjamin, 2018, p. 225). In that moment of encounter with the learner, I felt the complex grip of feeling like a woman silenced and shamed, which blinded me (in my dissociation) to my privilege in terms of colour, role, and age. I felt the victim without questioning if I was a perpetrator or bystander.

Grappling with issues of race, gender, and class

bell hooks¹⁰⁹ (1994, p. 102) argues white women do not acknowledge that a black woman's 'hostility' is shaped by a 'negative history' of racial domination and equally white women fear being 'unmasked by black women' (p. 107), who see through a disguise to parts of ourselves we do not wish to see. In my case, this fear of being 'unmasked' by the critical gaze of the learner became a complex episode (see Chapter Six). hooks (ibid) points out that black women fear betrayal whilst white women fear exposure and calls for 'feminist psychoanalytic work that examines these feelings and relational dynamics they produce'. Furthermore, hooks (ibid) argues feminist psychoanalytic work must examine where class intersects with education and 'the degree to which white women (and all women) who assume powerful positions rely on conventional paradigms of domination' in the learning space (p. 105). hooks (ibid) comments that educators from middle-class backgrounds are 'disturbed' if heated exchanges take place in the learning space, equating 'loud talk or interruptions with rude or threatening behaviour' (p. 187). In *naughty girl*, the learner, by speaking out 'full of anger and frustration', disturbed conventional 'models of decorum' (hooks, ibid, p. 180). In Chapter Three, I discuss the educator's fear of loss of control and hostility, and my complex episodes (see Chapter Five) reveal my investment in 'maintaining order' (hooks, ibid, p. 187).

The symbol of the Box becomes a soapbox as the learner transgresses the 'invisible rule book' of disciplinary power (see Brookfield, 2001, Chapter Two) by taking a stand, overturning the order of things, breaking the rules, and interrupting. In that moment I align with institutional models of decorum, whereby the 'fear of

¹⁰⁹ bell hooks does not capitalise her name (first name and surname).

losing control shapes and informs the professional pedagogical process to the extent that it acts as a barrier preventing any constructive grappling with issues of class' (hooks, 1994, p. 188). In this retrospective second glance, the image of *naughty girl* unmasks how my fear of losing control, my desire to maintain 'decorum' and my yearning for a 'good ending', became a barrier to 'grappling' with issues of power, authority, race, gender, and class.

Being porous can be painful

At this final stage of doctoral pilgrimage, I wonder why I return to *naughty girl* to seek out the 'missing pages' of race, gender, and class. When I look again, *naughty girl* is about endings:

My wish for closure and celebration is thwarted when one of the learners speaks out full of anger and frustration [...] The good ending feels tainted.

I feel surprised at missing the connection, however Romanyshyn (2007) writes that 'at our best moments we are always surprised, and that fundamentally we are never the authors of meaning but its agents – agents of, or witnesses for, soul in its desires for revelation' (p. 40). I thwart my own 'good ending' in this thesis by placing myself back on the Box for 'scrutiny'. Instead of 'celebration and closure', I meet my 'wrongness' by upturning 'models of decorum' of how a thesis should end – I 'yellow' the ending.

To 'yellow' this thesis is to hinder perfection and in the combustibility of returning to my most difficult moment right before the end, I stay in the 'earthy feculence' (Jung, 1963b, para. 138) of the work. Hyde (2008, p. 165) argues those who 'work at the edge between what can and can't be said do not escape from shame but turn towards it' – like Hermes the 'Slayer of Argus' who does not avoid shame but 'faces it and fights it'. By revisiting *naughty girl*, I turn towards my shame and surrender my defensiveness. I feel vulnerable; to be porous can be painful.

Hillman (2010) points out the transition from white to yellow brings the pain of knowledge, 'the cutting swords, splitting arrows, cleaving serpents, and piercing rays of the *citrinitas*' (p. 208, original emphasis). This 'second glance' serves to illustrate that a move towards an intersubjective stance as a transformative educator can be a wounding experience as we confront power relations and scrutinise our difficult moments of relational encounter. This 'second glance' serves to portray what 'conscious vulnerability' (Tannen, 2007) looks like in practice and underlines that a crucial aspect of coming to self-realisation on my journey of individuation involves thwarting perfection and confronting painful 'home truths'. However, this painful scrutiny brings revelation and liberates my practice beyond conventional 'models of decorum' to create an opening for the 'silenced' other – inner and outer to speak. This is comparable with Tannen's (ibid) description of the female Trickster who encourages 'communication across difference and diversity' by sending and receiving messages across 'seeming uncrossable chasms' (p. 10).

Future directions and research

The habitual division

At this concluding stage of reddening my thesis, I look beyond the field of transformative learning theory to consider how my research might contribute to Jungian studies. The seemingly 'uncrossable chasm' I seek to fly between on the back of Trickster Crow is the 'habitual division' (Samuel's, 1985b, p. 67) between the two different models of transformation that dominate in Jungian studies – the intrapsychic and the interpersonal (see Chapter Four and Six). Saban (2019) argues this 'division' into a one person and two-person model of transformation can be

traced to Jung's childhood split into two personalities¹¹⁰. I add to Saban's discussion by suggesting the 'habitual division' can be traced to Jung's presentation of his development of active imagination method as exclusively an individual undertaking.

With sword of vocation in hand and Athena who calls me forth to her side, I walk back to my methodology (see Chapter Four) of collaborative imaginative engagement and question my positioning of this Jungian arts-based method as a collaborative revisioning of Jung's active imagination. In Chapter Four, I discuss how Jung's inner dialogues with fantasy figures evolve into his method of active imagination. I frame Jung's active imagination method for confronting the unconscious (as recorded in his *Black Books* and the *Red Book*) as an intrapsychic model of inner work or, in Saban's terminology, Jung's one person model of transformation. However, Nan Savage Healy's (2017) account of Jung and Toni Wolff's personal and professional collaboration paints a different picture of the genesis of active imagination which has implications for my methodology paving the way for future research. I hypothesise this 'habitual division' is created when Jung positions his confrontation with the unconscious as a solo endeavour taking the 'interpersonal' out of his journey of individuation and by not crediting Toni Wolff's contribution. I make a female Trickster move with the aim of removing the boundaries dividing the imaginal from the relational by giving recognition to Wolff.

Recognition for Toni Wolff

If I am to tackle the 'habitual division' between two models of transformation in Jungian studies, my starting point is rescuing Wolff's contribution by giving

¹¹⁰ Jung (1963a, p. 50) writes about his discovery in childhood that he was 'two different persons' – Personality No.1 and No. 2 and Saban (2019, p.25) argues that the tension between these two personalities 'constitute the primary motor within every dimension of his psychology'. Saban (ibid) connects Jung's Personality No.2 with Jung's one-person model of transformation (the inner world, inner work and active imagination) and connects Jung's Personality No. 1 with the two-person model (the outer world, the therapeutic relationship, mutuality, and mutual transformation).

'recognition' to her influence in the development of my methodology of collaborative imaginative engagement. When Jung recounts his descent into his unconscious, he presents a narrative of groping along a path inward and downwards 'alone' in his 'solitude' until he finds his inner fantasy image of 'soul', among many others figures (Jung, 2020, Vol. 2, p. 150). Jung offers active imagination as his method of dialoguing with the fantasy images he meets during his descent. However, Jung's presentation of this solo journey into the depths emerges as a journey taken with Wolff who, according to Savage Healy (ibid, p. 143), facilitated the inner descent. Wolff was Jung's 'chief collaborator' helping him 'give voice to his unconscious material using the technique of active imagination' (ibid, p. 135), a technique refined through their dialogic process.

I offer my method of collaborative imaginative engagement as a collaborative expansion of Jung's supposed intrapsychic method of active imagination; however, the two methods draw closer together with the discovery of Wolff's involvement. Whilst Harriet's contribution to methodology is acknowledged, I suggest Wolff's contribution in developing the method of active imagination is not given credit by Jung. Harriet is cloaked in anonymity to maintain confidentiality, but she has a voice, and the duoethnography portrays our co-creation of knowledge. Conversely Wolff is visible in her role as 'spiritual wife'¹¹¹ and as a 'colleague' who assists Jung's confrontation with the unconscious. Her theoretical contribution, however, remains a 'footnote' (Savage Healy, ibid, p.1) in Jung's conceptual system. Joan Chodorow (1997, p. 3) emphasises that 'the fundamental concepts of analytical psychology come from Jung's experiences of active imagination' but what is missing is framing

¹¹¹ Savage Healy (2017, p. 98) argues that Jung considered Wolff his 'second wife', and this is corroborated by others, for example James Kirsch and Joseph Henderson.

these experiences as a co-creation. Jung's son, Franz Jung, points to this collaboration when he describes his father and Wolff as 'co-therapists' conducting active imaginations together (Franz Jung cited in Savage Healy, 2017, p. 144). Finally, Laurens van der Post comments that Wolff's role in Jung's life has been overlooked and states:

I think it's one of the great scandals of the Jungian world that they've not even faced honestly up to what Toni Wolff's role was, and that they haven't given it decent, honest, and honourable recognition.

(van der Post cited in Healy Savage, 2017, p. 319)

Acknowledging Wolff's collaborative role in Jung's confrontation with the unconscious and development of active imagination impacts on how I position my work.

How can I claim to give 'voice' to the unconscious through the method of imaginative engagements (individual and collaborative) if I collude in 'silencing' the contribution of Wolff? I suggest that Wolff and Jung's collaboration as 'co-therapists' holds similarities to my method of collaborative imaginative engagement. Wolff and Jung 'go first' with a collaborative process but only half of the story is written, and Wolff's 'voice' in the development of theory disappears with Jung taking 'full credit for the development of analytical psychology' (Savage Healy, 2017, p. 280). Savage Healy (ibid, 323) describes Wolff as a voice 'muted'. Consequently, in the field of Jungian studies, we are left with Beard's (2018, p. 41) notion of 'male *Muthos* and female silence'.

Rowland's (2002, p. 158) feminist revision of Jungian studies argues that Jung's tendency towards oppositional structures and gender essentialism aligns 'masculinity with rationality, femininity with the irrational' in a way that shores up the role of the masculine theorist. Wolff is one of the 'invisible others' (see Chapter Five, Dialogue 9) presented in my research. However, recognition is only one element to

rewriting Wolff back into the origins underpinning this thesis. A future direction for my research might be to rewrite theory as a way of 're-enchanting' (see Chapter Six) Jungian studies. I hold the question, if Jung had acknowledged Wolff's contribution in developing a method for confronting the unconscious, would this 'habitual division' – expressed as two different models of transformation – exist? And would the notion of transformative reciprocity feature more heavily in our understanding of individuation and the method of active imagination? This fissure between the two models of transformation in Jungian theory potentially traced back to Jung's disavowal of Wolff, is worthy of further investigation. This is Athena's unexpected call to 'sharpen my sword' of vocation.

The individuation of analytical psychology

Swan Foster (2023, p. xi) comments 'analytical psychology has continuously been dynamic and evolving, expressing its own individuation process'. Saban (2019, p. 232) points out analytical psychology individuates when it overcomes its one-sidedness of positioning individuation as solely an intrapsychic endeavour. One of the ways Jungian studies can express its own individuation process is when we recognise active imagination as originating as a collaborative method for facilitating a co-individuation between Wolff and Jung, sitting alongside Jung's individual solo engagements with his unconscious. Like Baucis and Philemon bound together eternally as a tree, Wolff is more than 'only' the 'other half' (Jung, 2009b, p. 410) but forever entwined in Jungian theory. By silencing the collaborative nature of this fundamental gestation of analytical psychology, we are left with a 'paler version' of theory.

In this conclusion the female Trickster helps me break free of the constraints in Jungian studies that casts Wolff to the margins. I can learn from the disruptive

imagination of the female Trickster how to write new narratives for analytical psychology. As a future direction, 'feminist fantasy literature'¹¹² (Rowland, 2002) might be a playful trickster way to rewrite Jungian history, re-imagining analytical psychology without the 'habitual division' between image and the interpersonal¹¹³.

Looking to the future

I arrive at the end of this doctoral pilgrimage and remember arriving in Santiago de Compostela, feeling the dullness of anti-climax. It was only when we continued to Finisterre¹¹⁴ that I experienced the fullness of ending. Looking out to sea on the rocks of Finisterre surrounded by left behind tokens of shoes and socks I meet the final threshold at the edge of land and sea. By choosing to collaborate during this research inquiry, like Hansel and Gretel, we work it out together, but at this last stage as author of the work, I am alone. I am reminded of seeing the Northern Lights in *the boldness lies within* (Dialogue 5b, figure. 14), recalling my wistfulness for a friend to share the experience and my desire to wear the wonder like a scarf. I feel this wistfulness now, wanting to hold the experience of the doctoral journey in mind with the different symbolic talismans found along the way: the scarf of the Northern Lights (Dialogue 5b, figure. 14), the seed from the flower (Dialogue 6b, figure. 16), the amber jewel (Dialogue 7a, figure. 17) and the conker

¹¹² Rowland (2002, p. 151) describes feminist fantasy literature as a genre that is 'deliberately and deeply speculative and fictional'. This genre imagines stories of women 'beyond the social constraints' of existing societies, and therefore not bound by literary realism, to offer 'different narratives of society and gender'.

¹¹³ When I submitted my initial proposal to the University of Essex, I experienced another 'initial dream' preceding the 'supervisor' dream. I dreamt I rescued a dying serpent that seems to foreshadow giving 'voice' to Wolff's contribution at the conclusion of this thesis. In the dream I am a woman with a group of men. I see a serpent in the desert gasping for breath, left to die 'like trash'. She is gasping, unable to breathe outside of water. I am caught between my desire to belong to the group or doing what is 'right'. When I look into the dark black eyes of the dying serpent, I experience recognition (knowing and being known) and a plea to be saved. I am frightened of transgressing by saving her and fear being exiled from the group. However, I pick her up while the men jeer 'leave her to die!' I return her to the river; her natural habitat and she breathes again. When the serpent swims away she looks back at me with luminous dark black eyes that look remarkably like Wolff's.

¹¹⁴ Finisterre or *Finis-Terrae* translates as the 'end of the world' or 'lands' end' and is a three day walk from Santiago de Compostela, and for some pilgrims, me included, it is the true end of The Camino.

(Dialogue 7b, figure 18). The scarf I wear captures the wonder of making and working with images, the seeds I plant recalls the notion of individuation as like growing in the whole ecosystem of a forest, the amber I hold in my hand conjures up the 'third thing' arising from the alchemical process of mutual transformation and the conker urges me to let go and trust in not knowing. The symbols of the pot (Dialogue 8), the transforming space (Dialogue 9) and the female Trickster all merge into an organising principle of relationality and the notion of our interconnectivity and interdependence.

Looking to the future, I carry a sword of vocation in my hand, an image that surprises me. I never expected the themes of silence – silenced, silencing, and silent woman – to figure strongly at the journey's end. My focus at the beginning was on our role as educators rather than gender, and only in my backward glance do I recognise our duoethnography as a 'female' story – of two female educators and practitioner/researchers, on the inside. As the female Trickster works across difference and diversity, I would like to develop this genre of Jungian arts-based duoethnography without the constraints of anonymity. I am curious to seek out someone who might offer diverse perspectives on some of the themes emerging from *naughty girl* – race, class, and gender in transformative education. I would like to develop my model of collaborative transformative education by situating the transformative learning relationship, the method of collaborative imaginative engagement and the learning outcome of co-individuation within a group learning context. In this thesis, I focus on personal complexes, in particular the relational aspect of complexes or complex episodes. As I develop this model within my group learning contexts, I am curious to explore the impact of the cultural complex on a group process of co-individuation.

Final words

My final word is emphasising the importance of recognition (Benjamin, 2018). When I describe co-individuation as 'befriending' each other's unconscious – it is like we say to the unconscious of the other - I know you, I affect you, I impact you, and you know me, you affect me, and you impact me. I have learnt that 'voice' is a key aspect of recognition in this thesis. Giving voice to aspects of ourselves we have silenced liberates us to bring our whole selves into relationship with the other. This recognition of the whole person – conscious and unconscious – is like the expansiveness of a full moon. During this doctoral pilgrimage, I dream of seeing three full Moons of increasing size, like the three stages of pregnancy, in the night sky. I recognise the rhythmical pattern of the Moon in this thesis, the ebb and flow of movement and a story without resolution, only a cycle of birth, death, and rebirth as this story composts into the earthy feculence of the forest.

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Appendix A

Information Pack for participant

The focus of the research is on transformative learning relationships and the 'self-education of the educator' through the making and working with images of countertransference. The research question for this study is:

What can we learn from our collaborative process of making and working with images of countertransference to expand our psychological understanding of the relationship between educator and adult learner, and to explore the mutually transformative potential of this relationship?

Potential questions to explore:

1. What makes the relationship between educator and learner mutually transformative?
2. What can the collaborative process of making and working with images of countertransference teach us about a transformative learning relationship between educator and learner?
3. What can our research relationship teach us about a transformative learning relationship between educator and learner?

Purpose of the research and methodology

The aim of the research project is to explore the 'self-education' of the transformative learning educator with Jung's concept of individuation in mind. My hypothesis is that inquiring into the transformative learning educator's experiences of the countertransference/transference relationship, as it emerges within a transformative learning relationship, is a fertile ground upon which a psychological understanding of transformative learning and education may emerge.

This is a collaborative, arts-based inquiry and involves us making and working with images of the countertransference responses that may arise when we – as transformative educators – are leading learning groups in the context of our professional practice. The project will involve the participation of two educators, including myself as the researcher and sole author of the thesis.

The research plan

The collaborative arts-based inquiry will involve an initial informal meeting, a one-day collaborative prototyping session, followed by eight inquiry cycles across eight-months and concludes with a one-day collaborative data-interpretation and review session. The initial informal meeting on Zoom, taking place in July 2020, involves giving an overview of the research and begins the process of forming our working alliance. The one-day prototyping session will involve introducing, testing, and refining the research methodology and will take place in October 2020. The plan is then to meet once a month for eight half-day inquiry sessions, starting in November 2020 and ending June 2021. The final one-day data interpretation and review session will conclude the inquiry in July 2021.

Covid 19 Virus implications

The aim of the research project is to meet face-to-face, however, in the light of the Coronavirus pandemic, I have made some adjustments to the initial project plan:

1. The initial informal meeting in July 2020 will be conducted online using Zoom.
2. The prototyping session may be run online depending on government guidelines on social distancing and negotiated with research participants.
3. The face-to-face sessions may be run in a suitable venue where 2 m social distancing is possible, and we can negotiate a venue that avoids unnecessary travel

by public transport.

4. If we are once again required to self-isolate and social distance, and therefore unable to meet face to face, then we will conduct these sessions online.

Research Activities

Partial collaborative inquiry

As a partial collaborative inquiry, this involves:

1. The researcher defines the research topic, question and methodology and communicates this methodology explicitly to the research participant.
2. (During the prototyping stage) the participant contributes feedback and suggestions for refining the research method with the researcher.
3. Both researcher and participant contribute and collect individual data.
4. Both researcher and participant contribute data for review of findings in the reflective exhibition and subsequent follow up discussion to discuss findings.
5. The researcher is responsible, as the author of the thesis, for interpreting and formulating the findings as the duoethnography, and provides a discussion of findings, and writes the final thesis as sole author.

Data Collection

Over this period, we will collect the following data:

1. Narrative vignettes (or countertransference stories) of case material and our countertransference responses (See Appendix E).
2. Images of our countertransference and individual imaginative engagements with those images. These images and individual imaginative engagements with those images will be recorded directly in an arts journal or photographs will be taken and put in the journal (See Appendix E).

4. Video/audio recordings of our collaborative imaginative engagements and reflective discussions when we meet for our collaborative inquiry sessions (See Appendix F).
5. Video/audio recordings of our reflective exhibition and reflective discussions to highlight key themes and initial findings.
6. Reflective learning journal that captures our insights gathered during our reflective dialogue in the collaborative inquiry sessions.

The informal meeting

This three-hour exploratory session aims to ensure that you can, as research participant:

- become familiar with the research aims
- explore the research question
- engage with key concepts and definitions (see section on definitions and terminology)
- ask questions to ensure expectations are fully understood
- begin the process of developing our working alliance.

The working alliance¹¹⁵ involves discussing three elements: task, goals, and bond. The ‘task’ is what we agree needs to be done in order to reach the ‘goals’ of the research inquiry, and the ‘bond’ is concerned with establishing a transparent, open and collaborative relationship. This will include agreeing ground rules for decision-making, confidentiality, and anonymity. This is also an opportunity to consider how we explore together the power dynamics within our emerging collaborative research relationship.

¹¹⁵ Bordin, E. S. (1979) ‘The generalizability of the psychoanalytic concept of the working alliance’, *Psychotherapy: Theory, Research & Practice*, 16(3), pp. 252-260. <https://doi.org/10.1037/h0085885>

The prototyping session

This one-day session will introduce, test, and refine the research methodology (See Appendix D). This session will involve a detailed introduction to this collaborative arts-based methodology and specifically the Jungian method of active imagination. This will be a practical session where we share a narrative vignette and image, make an image and imaginatively engage with and respond to the images, thereby working collaboratively to refine a methodological approach for this arts-based inquiry. We will also explore the role of the arts journal and reflective learning journal along with practising ways of reflecting upon data to gather emerging themes. Art materials and the art journal are provided, and you are requested to bring along your own copy of your reflective journal. In this session we will test and refine our methodology by:

- Completing the preparation work: narrative vignette and image (see prototyping preparation session in Appendix D)
- Explaining the methodology including the Jungian method of active imagination
- Making and imaginatively engaging with our images
- Responding to each other's images
- Experimenting with ways to creatively reflect upon and interpret data
- Capturing our reflections in our individual reflective learning journals
- Capturing our creative output and discussions using photography
- Agreeing the final refinement of the methodology

As this is a partial form of collaborative inquiry, you as a participant are involved and included in some of the decision making and prototyping process to refine this research method. This includes me as researcher being explicit with you about the

'process of gestation' (Belenky et al, 1997, p. 215) and thinking behind the overall research methodology. This information pack is a way to share the gestation and development of the methodology and is presented as an emergent document.

Research Inquiry Sessions

Following on from the prototyping session, we will meet to engage in:

- Sharing our narrative vignettes of case material, our countertransference images and imaginative engagements. The process of imaginative engagement draws upon the classical Jungian method of active imagination. The prototyping session in October, I will introduce the Jungian method of active imagination which we will refine together for the purpose of this research inquiry.
- Responding to each other's data through a shared imaginative engagement. This involves conducting an imaginative engagement with the other's image.
- Reflecting upon and interpreting data inherent in the journal entries, the images, and our imaginal responses. We will draw upon and share our themes as they emerge from our narrative vignettes, art journal entries, reflective journal entries and through dialogue within our inquiry sessions.

The inquiry sessions will last for three hours and will involve meeting face-to-face at a mutually agreed venue or on Zoom.

Throughout each of the eight inquiry cycles we will be engaged in:

- Creating narrative vignettes (countertransference stories)
- Keeping an art journal to capture images of our countertransference responses and our individual imaginative engagements with those images
- Keeping a reflective journal for recording and capturing insights and reflections (between sessions and during the inquiry sessions)

Specifically, our narrative vignettes can either be based on interpersonal exchanges (face to face or virtually) with an individual learner or learning group. Midpoint during the research inquiry process one of the inquiry sessions will use the same imaginative engagement method to explore the researcher/participant relationship. The aim of this session is to consider any parallel process between the primary relationship under investigation (educator/learner) and the researcher/participant relationship, and to reflect on the dynamics of our research relationship.

Reflective exhibition

At the end of the eight-month cycle of inquiry across eight inquiry sessions, we will curate and create a reflective exhibition of the data (narrative vignettes, images, imaginative engagements, photos, and reflective learning journal entries). This exhibition is attended only by the two of us. This reflective exhibition will help us discover what we have learnt in relation to the research question. During this one-day session we will 'witness' our images and other data, to begin the process of identifying emerging themes and insights based on the research question.

Use of data

The inquiry sessions will be digitally captured using video (Zoom recordings) if meeting virtually or with audio and photography if meeting face-to-face. Selected anonymised quotes from Zoom and audio recordings will be included in the research and in the final thesis but not the recording itself. Any video, photography or audio capture will be excluded from the research and only anonymised data used. The data will not include any recognisable aspect of the person. The purpose of the use of photography is to provide a visual data capture of the making and working with images and a selection will be included as

anonymised data in the research. The photographs will not include any visible aspect of you, the participant.

The data within your reflective learning journal will maintain the anonymity of any of your client work and will focus on your subjective processes rather than discussing the specifics of your client work. Any mention of your place of work, other people and client groups will be anonymised. The primary data for this inquiry is your subjective experiences and images rather than your client/group work.

Key to our working agreement is ensuring we respect the confidentiality of people who we might write about in our reflective learning journals and discuss in our face-to-face sessions. Whilst you will keep this journal as your personal property, this inquiry will involve partial sharing of the data (your reflections and interpretation of data) for inclusion in the research. The data you agree to contribute to the research will be your narrative vignettes, data from your art journal to include your images of countertransference and examples of your imaginal engagements (individual and collaborative). This journal will also be kept as your personal property.

The aim of the study will be to present the research in appropriate contexts, academic and professional, through publications, conferences, and teaching practice.

Anonymity of participant

All information and data shared will be treated with confidentiality. Unless agreed otherwise, references in publications, talks to individuals or organisations will be anonymised and any features that might make identification possible will be removed. If so requested, the researcher will refrain from using any data that the participants consider to be sensitive, if there may be a danger of identifying participants, individual and organisational clients.

All personally identifying information collected about you will be destroyed once it is no longer needed for the study. Any personal information that could identify you will be removed or changed before files are shared with other researchers or results are made public. The anonymised data generated will be kept and may be shared with other researchers and reviewed as reference for future research.

Storage of data

The data generated will be kept securely in paper, and/ or in electronic form.

Copyright of final thesis

The materials of the final thesis are the copyright of the author; they are not to be reproduced in whole or in part without the author's permission.

If any content is quoted or reproduced, they must be attributed to the author. The participant will receive a PDF electronic version of the final thesis.

Collaborative relationship

This collaborative inquiry involves negotiating a relationship of mutual learning. The aim is to maximise the learning and minimise the risks through transparent discussion concerning privacy, wellbeing, anonymity, power and confidentiality. Transparent discussion between us minimises the potential risks of feeling psychologically unsafe when sharing personal narratives and working with potentially difficult emotions. You are free to withdraw from the project at any time and your data will be deleted from my records.

The benefits

This project contributes to your own development as a transformative educator/facilitator in developing skills of working with the unconscious and group dynamics. You will also develop your skills in using image-based methods to make

visible and engage with unconscious processes. Finally, this research provides the opportunity to engage in your own personal transformation journey – your ‘self-education’ and self-development – as part of your reflective practice.

The risks

Making images of countertransference will involve a direct engagement in your emotional responses that can get stirred up within your encounter with the adult learner. These emotions can be unsettling and disturbing. You may uncover material which is difficult and challenging. This inquiry requires us both to be vulnerable and to be prepared to share feelings that, in our guise as ‘experts’, we might normally choose to keep hidden. It is important for you to consider if you feel comfortable with engaging in experiences that might uncover difficult feelings and challenging material.

Time commitment

There is a time commitment involved and you are expected to be available to:

- attend the informal meeting, the prototyping session, all of the eight inquiry sessions, the interpretation of findings session (reflective exhibition) and a follow up discussion of findings.
- complete your preparation work prior to each inquiry session (narrative vignette (countertransference story), make an image and conduct an individual imaginative engagement.
- capture, share and discuss chosen entries in your reflective learning journal and art journal.
- contribute to co-creating the reflective exhibition and subsequent follow up discussion to explore emerging themes and initial interpretation of findings.

Definitions and terminology

Transference

The countertransference/transference dynamic sits at the heart of psychodynamic psychotherapy. Transference, within the therapeutic relationship, is when affect, initially experienced in the past, is brought to life in the present. Freud (1935, p. 391) regarded transference phenomena as deriving from past infantile relationships with parents. In this way, the client's infantile way of relating to a parent becomes alive within the therapeutic relationship.

Countertransference

Countertransference is the analyst's 'subjective involvement in the psychotherapeutic process' (Sedgwick, 1994, p.1). Freud believed that countertransference hindered the analyst's capacity to be objective and therefore effective. According to Freud, the analyst's subjective material needed to be held in check behind a blank screen or mirror (Freud, 1912). This negative view has changed considerably, and countertransference is seen by many psychological schools and theorists as facilitating, rather than impeding, the therapeutic process.

Different theorists and psychological schools use a variety of terms to describe countertransference. *Neurotic (or proactive) countertransference* is often used to describe the unresolved conflicts and transferences that a therapist might bring into and impede the therapeutic relationship. The other aspect of countertransference, sometimes known as a *reactive (or useful) countertransference*, is the analyst's subjective response to the client's unconscious projections, communication, feelings, and behaviours.

Jung believed that, unlike Freud, it was impossible to be shielded from the transference responses of the client by hiding behind a screen of objectivity. Whilst

Jung didn't use the term *countertransference* throughout his work, he offered a definite point of view about the importance of the subjective involvement of the analyst and the analyst's ability to be influenced and impacted by the client. When Jung writes about the relational dynamics between analyst and analysand, a model of mutual transformation and reciprocal influence is presented. Jung considers it 'futile' to avoid being influenced by the analysand and more importantly that by hiding behind a shield of neutrality, the analyst 'denies himself the use of a highly important organ of information [...] the countertransference evoked by transference' (CW 16, para. 163).

This research makes use of the educator's countertransference to discover what 'information' can be gleaned about educator/learner relationships and whether this relational model of mutual transformation and reciprocal influence offers a relevant contribution to the field of transformative learning theory. A relational perspective of transformative learning challenges the notion that psychological transformation takes place solely intrapsychically within the learner and acknowledges the transformative potential of the relational dynamics between educator and learner. This relational perspective maps psychodynamic theory onto this field of adult learning and places the countertransference/transference relationship between educator and learner at the heart of transformative learning.

The self-education of the educator

When Jung (1931) calls for the 'self-education of the educator' he emphasises how the subjective involvement of the analyst (and by extension, the educator) can either facilitate or hinder the transformation of the analysand (or learner).

This inquiry focuses on the 'self-education of the educator' and this includes the educator's subjective experience of being in an intersubjective relationship with

the learner. This inquiry into the relationship between educator and learner, is a 'fantasy' to the extent that this 'self-education' takes place without the learner being physically present in the inquiry. The focus on the educator's subjectivity aims to redress the imbalance in transformative learning theory that prioritises the learner experience and underplays the transformative potential of the educator/learner relationship. By redressing the imbalance, this inquiry aims to conceptualise the potentiality of a mutual transformation between educator and learner.

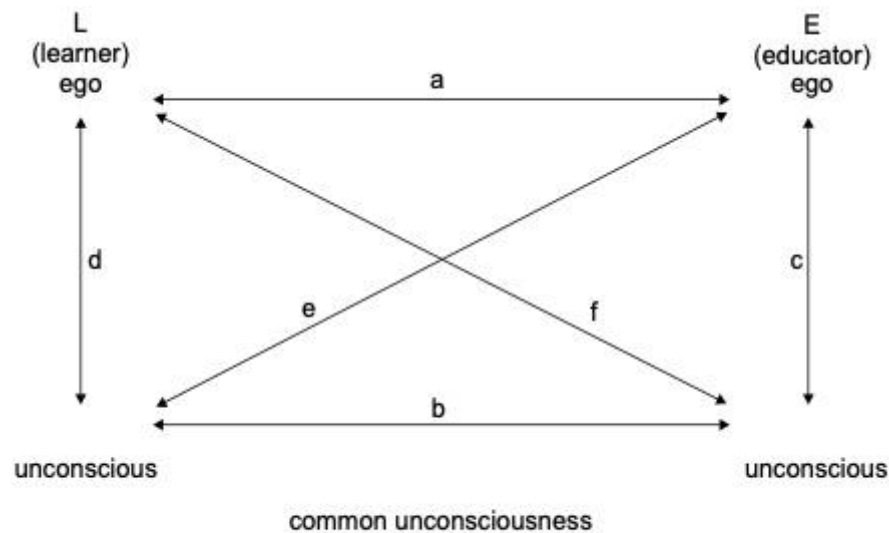
I am proposing that this research attends to the educator's 'self - education' by making use of our countertransference to inquire into the intersubjective interplay emerging within educator/learner relationship. This intersubjective interplay also encompasses the adjacent relationships that may provide insight via parallel process¹¹⁶. For example, the dynamics of our research relationship might offer a window into the learning relationship, and equally my relationship, as a PhD student, with my supervisor might shed light on the triadic system of Supervisor – Researcher – Research Participant.

The transformative learning relationship

Jung's (1946) alchemical explanation of the countertransference/transference relationship presents a framework that allows for investigating this mutual interplay between the intrapsychic and the intersubjective dynamics of transformation. I have further adapted this model to have a relational lens through which to review Jungian and relational perspectives of transformative learning.

¹¹⁶ Parallel process is a kind of 'reflection process' whereby the relationship between analyst and analysand is 'reflected' in the relationship between analyst and supervisor (Searles, 1955). This happens when 'we cannot find adequate words to portray the phenomenon' (Mattison, 1992, p. 43) so the analyst 'unconsciously mimics' (ibid, p. 45) or enacts the dynamics of the adjacent or parallel relationship with the supervisor.

This diagram helps us engage with how we might map the relational connections within the analyst/analysand relationship onto the relationship between educator/learner. I have termed this relationship between educator/learner a *transformative learning relationship*.



Arrow D points to the intrapsychic process of the learner that involves a dialogue between the ego and the unconscious, and likewise, arrow C points to the intrapsychic process of the educator. Arrow A refers to the more manifest and conscious engagement between educator and learner, while arrows E and F refer to the projective processes whereby the other (educator to learner, and learner to educator), acts as a 'stand-in' for unconscious contents until such time as the learner or educator can take it back (Saban, 2019, p. 181). When we look at arrow B, we can locate this relationship of 'mutual unconsciousness': a model of direct unconscious to unconscious communication that is 'relational, mutual and intersubjective' (ibid, p. 182).

This model of a *transformative learning relationship* acts like a map that guides us in our exploration of the educator/learner relationship and helps define our

questions for this exploration. This empirical inquiry aims to help us develop and contribute an intersubjective and Jungian understanding of transformative learning and education.

Informed consent

Once you have read through this information pack and attended an informal three-hour meeting, please complete the Informed Consent document if you agree to take part in this study (see Appendix B).

Appendix B

Informed Consent Form for participants

Ethics Review Application and Management System: ERAMS

Provisional Project title:

Countertransference in Transformative Learning: the 'self-education of the educator' through making and working with images of subjective processes.¹¹⁷

Research Team:

Researcher: Louise Austin

Supervisor: Kevin Lu

1. **I confirm that I** have read and understand the Information Pack dated 1/7/2020 for the above study. I have had an opportunity to consider the information, ask questions and have had these questions answered satisfactorily.
2. I understand that my participation is voluntary and that I am free to withdraw from the project at any time without giving any reason and without penalty. I understand that any data collected up to the point of my withdrawal will be destroyed.
3. I understand that, due to the nature of the interventions used in this research, that I will be accessing and inquiring into subjective processes which may trigger strong emotional states.
4. I understand that the identifiable data provided will be securely stored and accessible only to the researcher directly involved in the project, and that confidentiality will be maintained.
5. I understand that my fully anonymised data will be used for publications, conferences, and teaching practice.
6. I understand that the data collected about me may be used to support other research in the future and that all data used will be anonymised.

¹¹⁷ Note this was the initial working title when applying for Ethics Approval

7. I understand that participating in this research involves a time commitment and requires my commitment to attend all face-to-face meetings, keep a creative journal and write a narrative.

8. I agree to take part in the above study.

Louise Austin

Supervised by:

Dr Kevin Lu

Please initial box

Participant Name

Date

Participant Signature

Researcher Name

Date

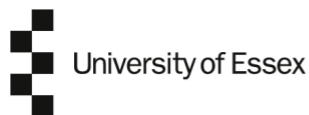
Researcher Signature

Louise Austin

1/7/2020

Appendix C

Ethics committee decision¹¹⁸



20/02/2020

Ms Louise Austin

Psychosocial and Psychoanalytic Studies

University of Essex

Dear Louise,

Ethics Committee Decision

I am writing to advise you that your research proposal entitled "Countertransference in Transformative Learning: The 'self-education of the educator' through making and working with images of subjective processes." has been reviewed by the Social Sciences Ethics Sub Committee.

The Committee is content to give a favourable ethical opinion of the research. I am pleased, therefore, to tell you that your application has been granted ethical approval by the Committee.

Please do not hesitate to contact me if you require any further information or have any queries.

Yours sincerely,

Raluca Soreanu

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 @Uni_of_Essex

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¹¹⁸ This was the provisional thesis title and subsequently evolved into the current title.

Appendix D

Preparation for the prototyping session

Please choose a case vignette to illustrate your countertransference responses. This vignette from your professional practice, can be based on an interaction between you, as the educator, and either an individual learner within a group setting or with a learning group. This vignette might be a recent interaction or from your professional practice in the past. You can choose any vignette, but it might be helpful to choose an example where you are curious to uncover the more unconscious and unknown aspects of the relational dynamics occurring between you and the learner/learners.

The research is making use of your countertransference to explore the educator/learner relationship. The method involves three aspects:

Step one – Completing **narrative vignettes (countertransference story)**

Step two – Making **images** to manifest aspects of the educator/learner relationship and your subjective involvement in this relationship

Step three – Conducting **imaginative engagements** with the image

Please complete **steps one and two** to prepare and bring along your image/s and narrative vignette to the prototyping session. Make sure that your chosen vignette is with an adult learning group or learner (virtual or face to face). It might be helpful to consider vignettes that include aspects of the following transformative learning outcomes:

- Personal transformation and awareness
- Team/group transformation and relational empathy
- Systemic transformation and critical consciousness or social action

Agenda for prototyping day

10.00 – 10.45 Check-in and reflections on Information Session

10.45 – 11.00 Break

11.00 – 11.45 The Methodology

11.45 – 12.30 Sharing narratives and images

12.30 – 1.15 Lunch

1.15 – 2.15 Working with the images using imaginative engagement – (individual work)

2.15 – 2.30 Break

2.30 – 3.15 Working with the images using imaginative engagement – (collaborative work)

3.15 – 3.30 Break

3.30 – 4.30 Reflections on the research method and refining of method

4.30 – 5.00 Dates for next session, and plan for the reflective, interpretative and preparation work between inquiry sessions

Appendix E

Individual imaginative engagement

Part One: Writing the narrative vignette (countertransference story)

Write a vignette about a significant interaction (past or current) between you and a learner or group of learners. Describe the learning context and who was involved in the interaction. When thinking about the context, describe where the encounter is taking place, for example the learning environment and locate the encounter in a wider context (i.e., group context, the organisational context, the wider social context).

Describe what was happening in this interaction between you and the learner/s, in particular what was said (key phrases and words), body language and tone of voice. You might also consider the overall mood or atmosphere surrounding this encounter. Aim to share, as fully as possible, your experience of this relational encounter involving you and a learner or learners. Focus on your subjective experience of the interaction. Write in 1st person and present tense. Please avoid generalisations and be as specific as possible. However, please keep all identities anonymous.

1. Description of the context

A) Context

B) People

C) Learner Behaviour

2. Your countertransference

As you recollect the experience and read through your narrative vignette, think of a specific moment that captures your subjective involvement, your experience of being in relationship with this learner or these learners. Go with the first thoughts/images/feelings that emerge in your mind. Notice a temptation to edit or reject any thoughts/images/feelings. Notice your here and now feelings/physical sensations/behaviours whilst you are recollecting.

Don't worry about being 'factually' correct or objective. These questions and prompts are designed to help you engage with and subjectively re-experience the memory of this vignette. Write in the present tense (as if the encounter is happening in the 'here and now')

A) What are you feeling? What is/are your emotional state/s?

B) What are your physical sensations? What is happening in your body?

C) What images or fantasies are you imagining? Do you have an image that symbolises what the experience of the relational encounter is like?

Part Two: Making an Image of your countertransference

Please create an image to visually depict your chosen narrative vignette and to symbolise your countertransference experience within this relational encounter. You can use any art materials. Create images in a way that feels comfortable and exploratory for you. Be open and curious during the process of making the images. Remember, there is no right and wrong way to make these images. Once you have completed your image in your **Art Journal**. Please give the image a title or headline. Remember your 'image' could be an object or clay sculpt. If so, please take a photo and put in it your art journal.

Reflections on making your image of countertransference

Look at your image and reflect on the process of making the image and the final product. What metaphors are you noticing? Any themes or patterns? Any meaningful connections or differences?

1. Process

Describe the process of making, (to include choice of materials, use of space, body movements while making). Does the process of making the image symbolise in any way what the relationship is like between you and the learner/s and what it feels like to be in this relationship?

2. Product

Describe the final product (to include what you see, lines, shapes, textures etc). How does the image symbolise what the relationship is like between you and the learners and what it feels like to be in this relationship?

Part Three: Individual imaginative Engagement

Background

Jung's engagement with his unconscious involved experimenting with different ways to 'drop down' into the depths of his inner landscape (Chodorow, 1997). In this inner landscape, he met fantasy figures that seemed to personify his emotions. Jung 'came to see that his task was to find the images concealed in the emotions' (ibid, p. 2) using a number of expressive techniques like writing, drawing, and painting. These fantasies were written down in his *Black Book*, which would ultimately be adapted to create his *Red Book* (where text and image were combined). Jung's 'aesthetic elaboration' of his fantasies was developed into a method he defined as active imagination.

Overview of individual imaginative engagement

This research method of working with our images of countertransference through imaginative engagement is inspired by Jung's technique of active imagination. This involves emptying the mind and suspending our 'rational and critical faculties in order to give free rein to fantasy' (Chodorow, 1997, p.10). Our imaginative engagement involves firstly, a way of looking and paying attention to the image so that it comes alive. Secondly, we move into the image as if entering an imaginal realm. Finally, we engage in imaginal ways with aspects or figures in the image. These imaginative engagements can involve a dialogue, dancing or moving, or a poetic response – anyway that creates a relational and imaginal encounter with personified aspects or figures in this image.

The focus in this stage of working with the image of countertransference is allowing the unconscious to lead while the conscious ego follows. This stage takes place

between inquiry sessions and is a self-directed activity in preparation for the collaborative inquiry session.

The Imaginative Engagement Protocol

a) *Paying attention to the image*

What are you seeing?

What colours?

What lines?

What shapes?

What textures?

What sizes?

b) *Entering the imaginal realm*

Imagine you are stepping into the image, as if stepping in an imaginal realm. Once you are immersed IN the image, look and walk around.

Where are you in the image?

What are the sounds you are hearing?

What time of day is it?

What does the air feel like?

What is the mood like?

What does it feel like being in this imaginal realm?

What has just happened?

What is happening now?

What aspects of this imaginal realm are you drawn to?

Who do you want to meet in this imaginal realm?

c) *Imaginative engagement*

Choose an aspect or figure in this image that you are drawn to and consider how you might want to encounter and engage with this aspect or figure. Be curious and interested. Attune and listen with your body.

How might you engage with and respond to this aspect or figure? i.e., dialogue, song, dance, poetry, music, image making.

Record and capture your imaginative engagement in this document and/or art journal and if relevant on video or audio. Find a way to leave the imaginal realm, the image and spend a few minutes reflecting on your experience in your reflective journal.

Appendix F

Collaborative imaginative engagement

Collaborative imaginative engagement is the focus of our eight monthly inquiry sessions (face to face or on Zoom). Each session begins with a check-in and reflections on the previous session before moving onto our collaborative imaginative engagements with each other's images.

Stages of collaborative imaginative engagements

During this session we conduct the following steps:

Stage one

We show our images of countertransference to each other, but without sharing the 'backstory' (countertransference story) or title of the image. We take turns to facilitate the other in a collaborative imaginative engagement with our own image utilising the collaborative imaginative engagement protocol (see later in this document). Note that the collaborative imaginative engagement protocol questions are the same used for the individual imaginative engagements.

a) Paying attention to the image

What are you seeing?

What colours?

What lines?

What shapes?

What textures?

What sizes?

b) Entering the imaginal realm

Imagine you are stepping into the image, as if stepping on an imaginal realm. Once you are immersed IN the image, look and walk around.

Where are you in the image?

What are the sounds you are hearing?

What time of day is it?

What does the air feel like?

What is the mood like?

What does it feel like being in this imaginal realm?

What has just happened?

What is happening now?

What aspects of this imaginal realm are you drawn to?

Who do you want to meet in this imaginal realm?

c) Imaginative engagement

Choose an aspect or figure in this image that you are drawn to and consider how you might want to encounter and engage with this aspect or figure. Be curious and interested. Attune and listen with your body.

How might you engage with and respond to this aspect or figure?

Stage two

We write our reflections on **Stage one** in our reflective journal and make a note of any meaningful connections and differences between the individual and collaborative imaginative engagements with their images.

Stage three

We share our 'backstories' (countertransference story), title of the image, and individual imaginative engagements.

Stage four

We reflect upon, share, and discuss meaningful connections and differences between individual and collaborative imaginative engagements with our images. In stage four consciousness takes the lead and 'the ego enters actively into the experience' (Chodorow, 1997, p. 10).

We focus on drawing out insights in relation to the research question:

What can we learn from our collaborative process of making and working with images of countertransference to expand our psychological understanding of the relationship between educator and adult learner, and to explore the mutually transformative potential of this relationship?

We reflect on the data generated and seek out, through dialogue, insights in relation to the research question and the transformative learning relationship model (see overleaf).

Possible discussion questions

1. What was your experience like when conducting an individual imaginative engagement with your image?
2. What was the experience of engaging in a collaborative imaginative engagement your partner's image like?
3. What was your experience of facilitating your partner in a collaborative imaginative engagement with your image like?

A transformative learning relationship