

Chapter 4, we live and die in the stories of others

Section A

4.1 *Introduction, narrative as art*

Unexpectedly the concept of narrative as art was introduced to the research by dean of the Drama department (University of Pretoria), professor Hagemann's participation. He showed a special and significant interest in the concept of story which resonates with the core metaphor of narrative in narrative practise. My understanding therefore in the beginning of the research has changed with regard to what constitutes art. The arts over and above multimedia, dance, drama, fine arts and music also now entail the telling of stories. Kopett (2002:83) asserts that story telling is an age-old method of teaching. That, from the bonfire gatherings of cave dwellers through to modern times, in virtually all societies, stories has formed the foundation of historical and cultural awareness.

Consequently, this chapter owing its existence primarily to professor Hagemann's input is situated in the notion that narrative is also part of the arts. From this contention, it is believed that narrative practise could indeed learn a great deal about its own metaphor, story, from relating disciplines such as drama, cinematography, scriptwriters, storytellers and so forth.

One should realise however that arts therapies might not be for everybody. A conversation with the CAM community (2005/09/15) revealed that the arts could be experienced as very confrontational. Remember that this statement is based on *perceptions* of what arts therapies involve. The question was twofold relating to their choice for a type of arts therapy as 'client' if they have some personal problem. Secondly, they were asked which of the arts therapies they would use if they were the therapist and the 'client' does not reveal a dislike or linking for

one or the others. Elna said that she would involve herself with art therapy (painting, drawing etcetera). She notes that art is more understandable than for instance music, (for her singing as she is involved in the music ministry). She relates that sometimes she would handle her problems in an indirect manner through being creative, painting her décor for her preparatory school concert and so forth. I asked her how specifically this would be different when going to a therapist instead of just having therapeutic use for it at home. She states that the therapeutic environment would be (as described in my words) reflective, and contemplative. She explains this in phrases such as “daardeur kan jy jousef vind,” “dit voel nie of mens deesdae by jousef uitkom nie.” Furthermore, the therapeutic context would differ. Although it is art therapy, some sort of discussion is also assumed in the process. Talitha prefers the possibility of going to drama- or music therapy since she wants to be actively, physically partaking. This could happen directly working with a problem or indirectly by being, part of a process wherein somehow meaning is derived at that renders facing the problem up front tolerable. Berna felt up to the challenge of choosing an arts specific therapy that she would not normally choose in being a ‘client’. She eventually chooses dance therapy. I asked for what the involvement of the therapist should be for her. She states that the therapist should be actively involved in maybe teaching a loosely structured dance in which Berna could give input on the choreography. For her the dance journey would be a metaphor for the journey she undergoes with a problem. She feels that by being busy with the dance she is also busy working out the problem; a more direct link between dance and problem handling is here supposed. We also discussed the idea of dance therapy as couple’s therapy where the emphasis is on dancing with your partner, opening up communication, dancing through problems and reflecting on it. Moré said that she would go to a dance or music therapist. The words in music are especially significant to moré and help her make sense of her emotions. In dancing, she would like it if the therapist would give her a creative challenge. In being busy with the challenge, she will feel relaxed and forget about her problems. Marinus would choose music therapy for the expressive qualities

inherent in music. Elna relates to this by sharing how interested her preparatory pupils are in all the different kinds of play-music instruments at her school. She also attests to the calmness and sense of structure that classical music played in the background has on her pupils. In the following day's interview with Hanneltjie and Fransien, Hanneltjie said that she would go to an art therapist since she realises its possibility from her own work. When starting out in the art and crafts she did not think she would even be able to make candles. She would not go to a dance therapist although she notes that dance to her looks very liberating and that she can associate dance with different emotions. Fransien would go to either a painting therapist or a music therapist. Music comes naturally since I can attest that she plays well. She would want to partake in something like a drumming circle. She's not that much interested in listening to music as therapy. This active playing she associates with ordering or structuring one's life. It is a type of meditation but only in the opposite direction since it requires noise (sound) instead of silence.

If Talitha could be the therapist, she would choose being busy with drama therapy since she feels that from her experience it offers a secure space for people to express themselves. Marinus in turn as therapist chooses music or painting; music for the above mentioned reasons that people express feelings notably different through instruments and painting since he perceives it to be a medium through which emotions can readily be explored. Berna as therapist would prefer painting/ fine arts/ crafts. Why? "Dis nie beperkend nie.... Dis binne almal se vermoë.... Dis gemaklik en daar is 'n verskeidenheid dinge wat mens kan doen" she says. Hanneltjie would use crafts (art therapy) in therapy since she is already convinced of its power in a therapeutic environment. Fransien interestingly would not as therapist in the first instance involve herself with music therapy. She would choose the medium of drama therapy as this she says is very close to reality it is a more direct approach to dealing with problems while staying in a safe place (possibly that of another story, in another character).

As noted earlier the biggest consideration in choosing to go to an arts therapist concerns the feeling of being threatened. These concerns could be noted in their remarks when given the opportunity to construct questions for dance therapist Gladys Agulhas whom I went to see the following day (2005/09/16). They would want to know:

- i. Gaan jy my met iemand vreemd laat dans?/ *Am I going to dance with someone I don't know?*
- ii. Gaan daar kykers wees? / *Will there be an audience?*
- iii. Wat is die terapeut se rol, gaan sy kyk of deelneem (coach)/ *What is the therapist's role, participating or would she be looking on?*
- iv. Gaan sy jou leer hoe om iets te doen?/ *Is she going to teach me how to do something?*
- v. Wat verwag sy van jou en jy van haar?/ *What does she expect of me and what can I expect from her?*
- vi. Wat is die invloed wat mense op mekaar het? (is hulle nie terughoudend nie)/ *What is the influence that people have on each other; causing them to be very reserved?*
- vii. Hoe effektief is terapie in 'n groep. Is dit nie maar 1 tot 1 nie./ *Exactly how effective is therapy in a group, isn't it normally only one on one?*
- viii. Gaan ek blootgestel voel?/ *Am I going to feel exposed?*
- ix. Hoe gaan jy my as 'n stokmannetjie kry om te danse en hoe gaan dit vir my terapeuties kan wees?/ *How are you going to get me, a stick figure, to dance, and how is that going to be therapeutic to me?*
- x. Gaan die dansers afleidings maak op grond van hoe ek dans?/ *Are people going to analyse or deduct certain things from the way I dance?*
- xi. Gaan sy my los dat die experience self op 'n manier vir my terapeuties moet wees?/ *Is she going to leave me so that the dance should on its own be therapeutic to me in a sense?*
- xii. Gaan sy vir my riglyne gee waarvolgens ek kan dans?/ *Is she going to give me guidelines that I might use to dance?*

Due to this over emphasis on the verbal aspect of communication, the role of arts therapies are highlighted. Accordingly, Brooke (1996:3) states that therapists are inclined to use nonverbal approaches such as art, music, dance, and drama for psychological healing and growth. This relates to Langer whom has acknowledged already in 1953 (Brooke 1996:3) that there is an important part of reality that is quite inaccessible to the formative influence of language; that is the realm of the so-called 'inner experience,' the life of feeling and emotion. Brooke (1996:3) goes so far as to claim that the primary function of art is to objectify feeling so that we can contemplate and understand it.¹⁴⁰ However, most often it seems verbal reflection is an important part even in some *art as therapy* practises such as drama therapy. In this regard, Andersen-Warren and Grainger (2000:223) emphasize:

[T]he concluding part of a drama therapy experience can be a favourable time for drawing conclusions, not only about the session but also about life itself and our most sensitive feelings about being human: life from the inside, in fact. People engaged in carrying out research into drama therapy concentrate on this part because of the frankness and spontaneity of the testimony provided by those who have been personally involved in whatever has been going on in the main body of the session. These are the ideas and feelings that we carry away with us from the experience; these.

(Andersen-Warren & Grainger 2000:223)

Take note here that irrespective of whether narrative therapy leans to art as therapy as opposed to art in therapy one can see from the above explanation that meaning is still situated in an interpretive framework. From a narrative point of view, one might still go further and risk saying say that the *meaning making*

¹⁴⁰ I acknowledge that Brooke (1996) writes with great conviction about tests, scores, measurements in art therapy relating from to pathology through to developmental issues that for Narrative practitioners might be circumspect. Yet she does this by acknowledging the various debates regarding validity and reliability (1996:5-7). For this study this source is not an important reference although it is a clarification of the different currents that one might find in numerous professions.

only happened to a marginal degree in the drama itself. One does not however need to inquire about the worth of drama itself in providing a rich description of events from where meaning is derived at through interpretation. Take note that to the other side of the argument Fransien from the CAM community (2005/09/15) asked: Why can't it just be enough to go to an art therapist to draw as means of expression, should it always involve interpretation or analysis? I have to answers to this. The first is that it did not take long for Fransien to declare that some conversation might indeed be necessary otherwise; she could have drawn or painted at home. However I do agree with the internal logic from Fransien's first remark but it should also be said, secondly that even going to a therapist without the specific aim of interpreting requires and interpretation prior to the therapeutic endeavour. This prior interpretation might require thinking about what one might benefit from going to draw or paint in a therapeutic space.

4.2 Story in therapy versus Story as therapy

I choose the word therapy in the above binary although I might also have spoken about organisational facilitation. In this regard the emphasis would be on whether organisational development practitioners (OD's) should consider the use of story in organisational development (asking employees to right their own success stories for instance), or consider story as a metaphor for organisational development acknowledging therewith that the narrative metaphor is inextricably related to company identity and where they are headed.

This whole debate, earlier explored stemming originally from music therapy; music *in* therapy or music *as* therapy also relates to story as art: Should one speak of *story in therapy* or *story as therapy*. Mitchell (1992:51) is of opinion that it is important for drama therapists to identify a conceptual system that employs the inherent healing factors of theatre or drama as the primary therapeutic process in drama therapy. Too much emphasis in both theory and practice has been given to established schools of psychotherapy, and the 'drama' has been the appendage (Mitchell 1992:51). "So we find a psycho dramatically-orientated

drama therapist, a *gestalt* focused drama therapist or a psychodynamic drama therapist. This is all very well, and I'm not saying that there is no room for the eclectic practitioner, but I feel there is still so much to be discovered in the dramatic process itself" (Mitchell 1992:51).

Considering all that has been said in this research I cannot see that it can be one or the other. In the first instance, I position narrative practise in respect of therapy, meaning *story as therapy* (that therapy works with the storying identity human beings). I have been searching for a phrase or word that could say what is meant under story as therapy. I found my answer in professor Demasure's (2005/09/27) reference to Paul Ricoeur that speaks of *narrative identity*.

In referring to identity as the reader might remember from chapter one it is not meant that we think of identity as essence but to some extent fragmented. Ricoeur (Demasure 2005/09/27) helps in what is understood as narrative identity by distinguishing between *idem* and *ipse*. *Idem* connotes sameness, substance, and permanence. *Ipsse* is the place where the concept of narrative comes into play. *Ipsse* is what changes. Ricoeur (Demasure 2005/09/27) prefers *ipse*.

Narrative identity is the dialectical relation between these two; that, which changes or stays the same in ourselves. Therefore, the point that Demasure (2005/09/27) wishes to make is that *idem* is not only permanence and *ipse* not only fluid. These concepts may as such be confusing. The example Demasure (2005/09/27) offers is that of character: Some might say that the notion of character is rather permanent (a deterministic conception that could easily relate to modernistic understandings) while to others character is ever changing and never stable (relates to social constructionist understandings). According to Demasure (2005/09/27) Ricoeur would say – and let's make it more concrete – character ('He is an angry person,' or 'She is shy') is only to a degree stable because there is always an event where this character was shaped and informed.

The notion of narrative identity can be explored by the question: “Who are you?” Demasure (2005/09/27) notes that at her home which is not in South Africa, Julian Müller as an answer to the question would not mean much. One does not answer the question “Who?” by answering with a name. If she would say: “Well, Julian Müller is the person... (And then follows the story)” will be a better answer. Seen in this way a person lives in the story of another human being. So then we are born into (into: as in *movement*) the story of someone else and we die in the story of someone else.

There is significant use for the notion of character as it relates to drama. Some might view the notion of character as stable (*idem*) and this is a good thing if one considers it for use in therapy. I present narrative therapist and participant to this research’s views on drama where she draws from a workshop she had given. Notice how the perceptions of stable character provide the scaffolding for transformation. In the same manner, this is our catalyst to consider *story in therapy*.

Hi Elmo

Thanks for forwarding your most interesting reflections. For me drama works very well when working in groups. For example, at a recent woman’s workshop, (I think I might have told you about this) I provided “dress-up” material; hats and fabric and dresses, etc, and invited each participant to dress up as a woman from yesteryear. This resulted in great excitement, and to our amazement, the women transformed themselves into various characters: Mary, mother of Jesus, Helen Suzman, Anna the domestic worker, Joanne of Arc and a Moslem woman joined our group in “story time.” I asked each woman to tell/act out the story of the character she was representing. Thereafter, I asked the women what were the problems they commonly face in 2004: the “real” women presented the problems they face on a daily basis. We then asked the “story characters”

to support and advise the superwomen of today. It was amazing. There is no way to expect an outcome in this form of therapy; but trusting the process of story certainly helped!

The use of story and drama and dress up introduced a playful yet very sensitive way of naming and deconstructing the problems women face in today's times. We accessed women's wisdom over the ages by inviting story characters to act as support characters and advisers. The most wonderful thing was that nobody felt exposed as the story characters protected each woman present in real time. Another wonderful discovery was that women over the ages have had the same problems women face today: loss, pain, fear, feelings of worthlessness, abuse, etc.

(Dr. Jo Viljoen 07/06/2004)

Story *in* therapy gives the impression that stories such as found in movies, books and so forth are only *used as a vehicle* in therapy. This is most definitely not wrong and still it could be understood as to imply that the field of storying (narrative) its ideas and concepts could be used *in* therapy with which accepted narrative ideas are augmented. In the case of the latter one does not even have to use any story (book, film etcetera) but this brings us back to the notion of story *as* therapy.

Let me illustrate how I position myself in both understandings:

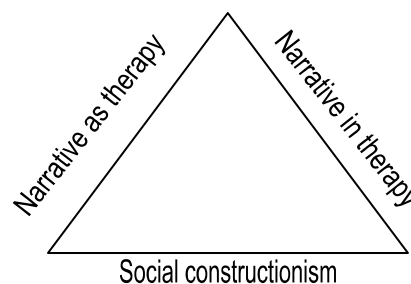


Figure 4-1 the relationship; narrative as therapy versus narrative in therapy

Social constructionism informs *narrative as therapy*. Concepts and understandings of *narrative as therapy* are augmented by the twofold view of *narrative in therapy*. Firstly, narrative in therapy specifically inquires about the characters and movements involved while secondly if one were to use story as tool this would also be situated in Narrative in therapy. In this way story as a tool is experienced as a symbol of that which is happening at another inquiry level? That which takes place on the *in* side, dance, drama, story *in* therapy, should be in line with what is happening on the, *as* therapy level.

4.3 Questioning the vitality of narrative practise

In informal conversation with Dr. Wilhelm van Deventer,¹⁴¹ it was considered how narrative practise has seemed to become saturated in the sense that nothing profoundly new is being introduced in formal writing. It still operates within the ideas of those primary fathers such as Michael White and David Epston. This is not to say that ideas relating to narrative practise have not gained in popularity. Questioning its vitality is not a testimony to its supposed stuckness if measured in popularity and growth in the translation of narrative to other fields of interests. However, regarding the principle ideas it seems no vitality is expressed. Should this be the case in narrative practise and should this be the case with all fields of practise?

Well...I don't really know the answer to the above question. What I do propose is that in respect of narrative practise and its basic contentions a climax or then if you will, a saturation point has not been reached in the profession. Now if you ask what I'm talking about as you probably do. It seems one finds a barren field with regard to interdisciplinary work relating to practises involving drama, cinematography, directing, videography, journalists, famed storytellers, or any endeavour relating to the theory and practise of story. What do all these have in common? They had all thought extensively about the idea of story, character, plot, tension etcetera. Story for instance is said to be the heart of theatre and

¹⁴¹ Assistant to Professor Müller' post-graduate students (MA & PhD groups).

theatre's power therefore lies in its ability to tell compelling, moving, exciting, entertaining, and cathartic stories (Kopett 2002:85). Daniel, one of the actors in the fieldwork for learning theatre said that:” Basically we [actors] are storytellers”

In our study, this gap in interdisciplinary work has been partly filled by linking up with professor Hagemann from the University of Pretoria's Drama department. Most probably, the same assertion could be made in respect of interdisciplinary work with all the accepted arts faculties, some institutions and organisations. In this study, I advocate interdisciplinary work with drama since the use of story in drama, acting, theatre work and the like has to do with the basic contention of narrative practise, the storying nature of what it means to be human.

In my beginning, ventures into narrative practise I often sought for some kind of structure that could help me get a grip on the narrative metaphor. This structure I thought should be decisive in revealing the steps I should take in my interaction with people that would be constitutive of a narrative inquiry is. Later, and now even more I realise that a structure might have misguided me. Ironically, in this chapter I do advocate some kind of structure except, it is a structure that...

- is by its inventor (Vogler) asked not to be followed blindly
- being presented from someone situated in a post-structuralist paradigm
- being presented with the aim of furthering interdisciplinary conversation

Although you might have paged earlier to where the Writer's Journey model could be found in this chapter I would like to present it according to a specific chapter argument. Consequently I would like to present you with notions that will reveal something of the way in which I see the model, working not in a modernistic view but reiterating something of the spirit of chapter one.

4.4 *Considering the use of arts in narrative practise*

Two basic assumptions with regard to how a model might fit narrative ideas is situated in the two facets that every story consists of; first that of character and that of story movement.

4.4.1 Character-centeredness

Story it can be said is almost the most basic human metaphor known to us. Alternatively, as Horton (1994:91) says: “Man is a storytelling animal. Why? Because stories, myths, narratives answer deep needs in us all. We cannot exist without narrative.” Horton (1994:91-100), moves beyond classical Hollywood story structure, thus, beyond a plot-centred and spectacle centred script or story, to a character-centred play (Horton 1994:94). In relating narrative practise to story from other disciplines, this character centeredness seems to be integral to its adoption or adaptation to narrative practise. If narrative practise is indeed about story, it is as much and more about character, real people. We rediscover through Horton’s eyes (1994:101) that character and story or narrative are intimately connected although we might be able to speak of it separately. One gets the distinct impression that for Horton narrative, story on the one hand is a vehicle for character progression and secondly at the same time story develops from character and not the other way round (Horton 1994:102). This once more places narrative practise parallel to the character-centred script as peoples lives are often not Hollywood films: plot-driven, cause and effect organised, centring on a central protagonist with a successful or happy resolution (Horton 1994:117).

4.4.1.1 Principle ideas in character centred scripts

I’m of opinion that any type of story theory is valuable to narrative practise yet; the character-centred script lies is closer in resembling the epistemology of narrative practise. In the first part of Horton’s introduction (1994:1-12) he alludes to the principle ideas in character-centred scripts, which the reader might find to echo narrative ideas.

- i. In the character-centred script, the characters and we are confronted with difficult and often contradictory moral choices (Horton 1994:7).
- ii. The Character-centred script often breaks some or many of the so-called rules of Hollywood scriptwriting (Horton 1994:8).
- iii. The Character-centred script is aware that the characters' lives are strongly affected by core characteristics and experiences that the audience as well as the characters themselves may or may not come to identify and understand (Horton 1994:9).
- iv. The Character-centred script suggests that beyond core characteristics and experiences, there is mystery and a realm of the unresolved – that area that we cannot fully or totally know, understand, embrace (Horton 1994:11).

Horton then alludes to the large gap between the typical plot-driven films and character-centred films. We find a clear double standard; while the prior is aimed at the Box Office, it is the latter that gets looked at for prizes at film awards each year. This is probably because they contain narratives about strongly etched characters. Stated also in chapter one: These character-centred stories concern people we care deeply about, they have emotional and moral resonance: we replay them again and again in the cinemas of our mind (Horton 1994:12).

Horton (1994:13) refers to obstacles in writing a character-centred script. Worth mentioning here are the obstacles, the film industry itself creates by screenwriters and producers who admire heavily plot-oriented formulas and scriptwriting books that champion plot over character (1994:13). He mentions the ever-popular book titled *Screenplay* by Syd Field (1982) and to our specific interest Christopher Vogler's *The Writer's Journey* (1999). These have had a profoundly negative influence Horton (1994:15) says on the quality of American screenwriting in the decade or so prior to the writing of his book. The point that Horton (1994:15) contends is simply that an emphasis on structure and plot

without a clear understanding of the nature and working of character often leads to a lifeless script that character and action are inextricably intertwined.

Naturally, reference to Vogler concerns us here as *The Writers Journey* had a profound contribution in thinking about story as art; *arts* of which are a great concern to this study. I do not know exactly how Vogler has developed in his own thinking. Vogler (1999) himself says that he has developed in terms of his own thinking. It should be noted that Horton refers to an earlier edition of Vogler's work than the reworked edition (1999) that I use here. This latter edition has been published five years after Horton's work on character-centred screenwriting has been introduced in the screenwriting arena.

I acknowledge the depth and differentiation with which Horton (1994) writes about character over against Vogler's (1999) suggestions. Based on Vogler's 1999 contribution however I do not entirely with Horton (1994:13) on his judgement of the element of character in *The Writers Journey*. Based on the proposed unity between story development and character and the value it has had to research participants *The Writers Journey* proved to be worthy of our time and thoughts.

I concur with Readman reminding us of what Vogler himself declares: The proposed elements such as the movements and characters are not necessarily literally realised in a screenplay. They can manifest in a variety of guises. So then the most common archetypes (Hero, Mentor, Threshold Guardian, Herald, Shape shifter, Shadow, Trickster) are not necessarily fixed characters, but serve as functions of the narrative which can be adopted by different characters at different times (Readman 2003:19). Vogler further asserts that *The Writers Journey* should not be followed slavishly as a formula, but that writers should

challenge its ideas, test them in practice and adapt them to local needs (Readman 2003:20).¹⁴²

4.4.1.2 Notions of character

The following remarks pertaining to character from Horton (1994:29) astonishingly resembles a narrative social constructionist perspective.

Character according to Horton should be seen as process a state of becoming and not of being or essence. Character should therefore be seen as polyphony (multiple voices interacting in different ways at different times). Character is seen as social discourse that belongs to and interacts with a culture and its many voices (Horton 1994:29).

4.4.2 Post-structuralist

Our entire study is situated in the type of spirit of the posts and it seems only natural that the use of the arts in narrative practise should be aligned with 'post' thinking. Suffice to make these additional local research remarks:

Professor Hagemann at one stage said that postmodernism challenges the Western story structure assumption, that of moving from a beginning to a middle to an end. Possibly misunderstanding, I only partly agreed saying that story cannot do without a beginning, middle and end. However I added, following Edward Bruner (1986a:17 cited Freedman & Combs 1996:33), that every ending is a beginning leading some place else and every beginning is an ending of something. In this regard, Bridges (1997:27) cites American dramatist Tom Stoppard that says every exit is an entry somewhere else. Paul Valery, French poet notes every beginning is a consequence, that every beginning ends something (Bridges 1997:19).

¹⁴² If Vogler really feels this way, he might be proud then to hear that this is what we have been doing in the research.

The consideration not only relates to the use of art in narrative practise but to narrative research in general as Müller, Van Deventer and Human (2001:86, 89) notes: The research process is not only a mere reflection on the stories on those that are involved in the research but is always a new writing. For this reason, the authors say that narrative research doesn't end with a conclusion, but with an open ending, which hopefully would stimulate a new story and new research. I agree with them in saying that to speak of a beginning and an end is in a sense ironic and an embarrassment. "Nothing is original and nothing has a beginning, only an origin or history. In the same way, there is no ending. Each text is the preface to the next" (Müller, Van Deventer & Human 2001:90).

Consequently I agree with Jean Luc Godard (uncited by Horton 1994:95), cited in Horton (1994:95) that a film should have a beginning, middle and end, but not necessarily in that order. Post-structuralism in this context may acknowledge that ideas in story theory could be useful but that it should not ultimately be guided by it. While the movements between some kind of beginning, middle and ending is helpful it is eventually the characters in relation to these or other more contextual movements that serve as a vehicle for the story to be carried forward.

4.5 *Enriching narrative practise*

We now turn to ways in which *narrative in therapy* could augment the practises of narrative as therapy as explained in the graphical representation.

4.5.1 Placement, Displacement & Replacement

Narrative theory as used in scriptwriting hints at a model for understanding why in some instances people come to therapists or why organisations use facilitators. This however asks for an exploration on story structure and specifically an elaboration on the above concepts in our heading.

In classical film/ scriptwriting theory the beginning, act one (1-30 script pages, half an hour of running time), is allocated to the 'set up', the middle, act two

(pages 31-90, running up to an hour and a half from running time), is allocated to a type of 'confrontation' and act three, (pages 91-120) revolves around the resolution. This of course is the modernist structure. Following Horton (1994:95), I should note that a character-centred script may or may not adhere closely to such a set paradigm.

Horton (1994:95) suggests that a script is a narrative composed of variations of placement, displacement, and replacement of narrative elements. Characters are set in motion and then something or some combination of events/ actions occurs to displace that equilibrium established in the beginning. Finally, a replacement creates a new equilibrium that may or may not resemble the opening condition. The difference to the classical structure is that "...these three forces are at work constantly within a moment inside a scene, within a whole scene, and within a sequence, and between sequences" (Horton 1994:95). Or put differently a narrative constantly presents characters, unweaves them, and presents us once again with a new combination that is both familiar but different. We can also say that as a storyteller you need to create a tension between what is familiar (repetition) and new (conflict/reversal/surprise) and to finally present some form of closure, even if your ending is an "open" one: life goes on. (Horton 1994:95).

Narrative theoretician Gerard Genette (1980:32, cited in Horton 1994:95) has identified a slightly different trilogy of elements that make up any narrative whether for film, drama, or the printed page. Accordingly, one can speak of narrative as being composed of order, duration, and frequency. Ordering has to do with placement as we have described above while frequency concerns replacement and repetition. Note Genette's more specific description of what happens in displacement in a broader sense than that mentioned above: Duration for Genette means that your narrative can be constructed in one of five manners on which I will consequently explain" (Horton 1994:95).

4.5.2 Notions of time in narrative

4.5.2.1 Compressed time

Compressed time is a summarized form of narrative in which much is covered in far less time than it would take to actually occur such as for example in a voice-over documentary. Compressed time could be done with a montage sequence (swiftly edited short shots strung together as in MTV music videos) set to music, for instance, to show the passage of time and events. This is done often in plot-centred scripts, as there is a lot of story to cover in 120 script pages. In the character-centred narrative, compressed time is often used to bridge parts of the character's life. (Horton 1994:96)

4.5.2.2 Ellipsis

In *Ellipsis*, we focus on what we leave out of a narrative. "Narration has to do with selection, and often what is left out can both heighten a sense of mystery and suspense, and also it can speed up your narrative" (Horton 1994:96).

4.5.2.3 Screen time/ Narrative time

"*Screen time* and *narrative time* are equal: what you see is exactly what you get in terms of duration" (Horton 1994:97). The emphasis is on realism, a sense of the way life unfolds for us. "[T]his is the dominant form of "duration" for character-centred films" (Horton 1994:97).

4.5.2.4 Stretched time

Stretched time involves stretching the "...actual time of the story beyond the bounds of the time it would take to unfold naturally" (Horton 1994:97). In a sense, therefore, reality is expanded, often by aid of slow motion editing or cross fades for actions that happen simultaneously.

4.5.2.5 Zero-moment

The *pause* or *zero-moment* indicates a time-out from the narrative in which 'nothing' happens. This is often done by means of *freeze frame*. It's important to

realize that such a freezing of narrative does not freeze our perceptions; in fact, just the opposite. The freeze frame is a focusing technique; it does what cannot happen naturally in real life – an arresting of movement in time and space – such an artistic technique opens a space for us to examine, ponder, savour all that the image evokes, both of the past (what we have just seen in the film) and the future (what lies ahead for these characters) (Horton 1994:98).

4.5.2.6 In relation to narrativity

In a sense one might refer to the circumstances or type of relationship prior to a therapist/ facilitation meeting as the *beginnings* (taking note of the flexibility of the word beginning) of the instigating action or serious of events. The reference to *confrontation* could easily be explained in numerous ways, as point of stuckness in an organisation, physical confrontation, death of a family member and so forth. This confrontation with a bleak future could be set in what Horton (1994:102) calls inner driven scripts (inner narratives such as dealing with certain feelings such), or exterior events (exterior narratives such as a car accident). *Resolution* could be understood as broadly as any movement that works in the direction of diffusing the initial tension with which people came to see us.

In co-constructing peoples desired realities, we might find movements of placement, displacement, and replacement. I would propose linking the idea of energy to these latter concepts with the focus of an alternative story. Anything or anybody that contributes to an alternative story could mean placement in the alternative reality. Anything, anybody that hinders this movement displaces this positive energy whereupon it is replaced again. One might also refer to the placement of a discourse in someone's life. Deconstructing the beliefs, attitudes, and so forth that adds to sustainability of the discourse could be referred to as displacement. Some energy works to replace the effects of the discourse in a person or organisation's life and is aptly called replacement.

Genette's idea of duration in the trilogy, order, duration, and frequency (1990:32, cited in Horton 1994:95) concerns us here. *Compressed time* may perhaps be a mother that does a voice-over (speak on behalf of) her four year old child on something significant that has happened in the child's life. It could also be somebody answering the question: "What experiences have you had in the past that encourage these feelings of despair?" Hereby an historical overview is given that, according to an interpretation an account for the feeling of despair in the present is provided. An *Ellipsis* could be focusing on what is not being said in a story. In a sense therefore an ellipsis is an indication of the *absent but implicit* (White 2000:35-58). If *screen-time* signifies time as it unfolds, we can never in facilitation or therapy go back to an event that happened unless we slowly retrace the narrative by means of theatre for instance. The benefit of this would be that in such a replay of screen time one can at any moment disengage from screen time to allow reflection. This brings us to *zero-moments* that does exactly this; help us reflect on what is happening. In several ways, this could be done through the arts; painting, songs, short dramatic sketches exploring possibilities at any given moment of a narrative and so forth. Lastly, *stretching time* could imply acting out similar scenes that occurred at the same time in succession to each other that could be accompanied each with reflection. Certainly different situations call for different interpretations on the concept of duration, for instance; a doctor or minister aiding at the scene of an accident is part of *screen-time* and so forth.

4.5.3 Acts sequences and scenes

4.5.3.1 Kernel's and Satellites (Horton 1994:109)

We now turn to the actual construction of any narrative. Traditionally we speak of screenplays as being divided into acts, sequences, and scenes. And these divisions will always have currency for screenwriters. But let us go further and make use of the concept of Kernel and Satellite events in narrative. Kernel moments initiate, increase, or conclude an uncertainty, so they are the major

events that advance a narrative. Satellite events, on the other hand, amplify or fill in the outline of a sequence by maintaining, retarding, or prolonging the kernel events they accompany or surround”). It should be kept in mind that all narratives are made up of kernel events (essential) and satellite moments, which are nonessential, but important for texture, amplification, and development (Horton 1994:117).

4.5.3.2 Entering into or a film/ or conversation

Horton reminds us in a section on “fade in: opening shots and scenes” regarding screenwriting and film that it is not imperative to enter a movie with a blast. However, he does feel that it is important to try to establish some dominant *image* or *mood* (Horton 1994:158). He mentions ten possible openings (Horton 1994:159-160) or variations thereof noting that our consideration should be to establish the conflict, characters, atmosphere, and a sense of the narrative world (Horton 1994:158).

- i. Protagonist up front. The advantage here is that one knows from the start who’s who (Horton 1994:159).
- ii. From macro to micro story. This approach means framing the inner story the script will focus on with the macro view. Here we get the context first and then the protagonist and his/her plight. But the macro view suggests the over all struggle of the characters. An advantage is that we get “the picture” before we meet our main characters; foreshadowing, in other words. For instance shots on the surroundings, the lives of its people, a specific house with people and someone specific on the balcony. (Horton 1994:159).
- iii. Voiceover first-person intro. Films beginning with the main character speaking to us in voiceover “...establish an immediate sense of closeness with us: what follows is extremely personal and we are in on it. If that’s the level you wish, this “literary” technique may work well for you. Note that voiceover is used sparingly and doesn’t have to dominate the rest of

- the film. In fact, the tradition is to open and close and use only a few other times....” (Horton 1994:159).
- iv. Direct camera address. “*Annie Hall* and *Time of the Gypsies* both effectively employ the device of shattering our invisible status as an audience by having a character open by staring at us (the camera) and speaking. Like the voiceover, this establishes an immediate bond with the audience, but even more so, because of the eye contact and the “violation” of the unspoken rule that, particularly in Hollywood films, characters don’t look at “us,” this technique “grabs” us. Note that the technique is almost never used in the rest of the film. It is primarily a way of getting started” (Horton 1994:159).
 - v. Montage opening. “The use of a number of brief shots/scenes to open a film works if the primary goal is to create an atmosphere/a mood/a brief feeling of time passing to create, like the macro to micro intro, a sense of context and, especially, an emotional context. This is true of *Raging Bull* in which the montage of ring images centring on the “raging bull” alone, prancing in slow motion in the ring, becomes a haunting background for the rest of the film” (Horton 1994:159).
 - vi. The crosscut opening. “*Butch Cassidy and the Sundance Kid* and *Thelma & Louise* both begin with a crosscutting between the two main characters to establish each before the main action gets started. In a sense, of course, you could consider this a variation of number I since you actually have two protagonists, even though the narrative in each case is weighted toward one more than the other” (Horton 1994:160).
 - vii. Immediate problem to be solved. The difference to one is that here we’d get the situation/ problem/ conflict first and then the character (Horton 1994:160).
 - viii. The frame opening. “More often than not, but not always, the frame device of opening and closing with a narrative structure outside the main narrative of the film means you are beginning in the present, flashing back to the past, and ending the film in the present, as in *Citizen Kane*, *Gandhi*,

- and Cinema Paradiso. The sense of closure of such a circular structure can be, noted earlier, very satisfying” (Horton 1994:160).
- ix. The exploding action opening. “A lot of Hollywood films like to start very fast and then slow down to long exposition sequence. Beverly Hills Cop works this way as do Raiders of the Lost Arc and Rocky” (Horton 1994:160).
 - x. The slow, dialogue-centred opening. This is much the same as in number two, except the distinction here is the focus on dialogue (Horton 1994:160).

4.5.3.3 Closing Shots (Horton 1994:111)

4.5.3.3.1 *The Embrace versus the Lone Individual*

Begin with either your characters or your narrative idea. Either way wherever you end up, that closing will become one of two images: that of several characters embracing each other or of our main character alone to one degree or another. But as you begin, don’t worry too much about the “exact” ending of your story. The traditional Hollywood wisdom, of course, is exactly the opposite. Know your ending before you begin. Yet such a rigidly structural approach often works against the richer pleasures that a carnivalesque openness, freedom, and true playfulness can bring.

But do consider the difference between these endings. Your character is “embraced” and thus left with a sharing of his or her life with others who support, approve, and share their lives, too. Or your character must face the world alone like Chaplin walking, his back to the camera, away from us down the highway. Horton (1994:108) affirms that in character-centred scripts the narrative voice may matter a lot. In terms of relating this to structure, he mentions that we should consider the following possibilities:

4.5.4 Type of narratives

4.5.4.1 The Circular Tale

These are tales (films etcetera) that end where they began except for a big difference: we have been through the story itself, thus this similar spot is not the same (Horton 1994:108). Jonas' *Who Will Be 25 in the Year 2000* opens and closes with one of the main characters buying a pack of cigarettes and both times he complains about the rise in price, yet the rise at the end is because we have been through time together! Circularity gives us a sense of both closures, things are the same, but also of contrast, they are not exactly the same (Horton 1994:108).

4.5.4.2 The Tale within a Tale: Frame narratives

According to Horton (1994:108), one of the oldest forms of storytelling is to create a *frame* narrative within which the main tale exists. *Cinema Paradiso* does this as the frame is the present and the tale is the youth of the main protagonist. Its circularity ties it into the abovementioned first type of narrative. The advantage is to create both distance/perspective and, as in *Cinema Paradiso*, even greater emotion as we feel the added thrust of nostalgia as well (Horton 1994:108).

4.5.4.3 Multiple point of view narrative

It is noted that what is arguably one of the greatest American films, and therefore is ironic, *Citizen Kane*, breaks all the narrative rules. Herein we find five plots instead of one linear plot. We have five major narrative points of view, each about Kane's life, each told in flashback, and all held together by the Reporter whose face we never see (Horton 1994:108).

4.5.4.4 Collage narrative

Horton (1994:108) maintains that Dusan Makavejev is the undisputed master of a cinema, of collage narrative. This approach is quite different from multiple point of view approaches like *Citizen Kane* where the film is held together by the fact

that all the narratives are about Kane and by people who knew him well. Conversely, in Makavejev's films the narratives are a mixture of documentary and fictive elements that appear at first, second or third glance to have no relation to each other. The editing between various narrative elements creates one Collage Narrative in the viewer's mind that can only make sense on an individual level (Horton 1994:108-109).

4.6 The Writers Journey - Christopher Vogler

Having hinted above at the incorporation of story as art in narrative practise, I turn our attention now to an explication of Vogler's twelve story movements. I do realise that Vogler is not the only person that has come up with story theory and how to harvest our human creative energies. I remember that one of the participants Jo Viljoen also mentioned Dorian Haarhoff (in South Africa) who conducts workshops on story writing. I was unable to come into contact with Dorian. However, much later (2005/09/16) when Hanneltjie joined in on the CAM community discussions I found she had attended one of Dorian's workshops. At the above-mentioned meeting, she lent me a book of Dorian: *The Writer's Voice*. According to Hanneltjie, this book helps a person put his inner voice as writer to paper. Hanneltjie lent me the book since it resonates with what I have written in reflecting letters about Christopher Vogler's *Writers Journey*. Yet, our research exploration has brought Vogler (1999) to light and consequently I offer a discussion and an evaluation on Vogler's motives and criticism.

In one of our CAM community discussions (2005/09/15) it was apparent that most having been presented with all the themes in the research for reflection, chose a favourite reflection material Vogler's model and De Bono's Six thinking hats. Relating to Vogler, Marinus for instance said that the reason that he chooses Vogler is that one can associate with it the best. As a result hereof he presents us with a multimedia presentation (Media 5.2.1 *A multimedia journey*). When looking back at difficult times in one's life Marinus says, one can see the various movements and characters that Vogler proposes. Moré attested, in the

group for the first time, to the worth of Vogler's model in her life. Talitha said that it is easy to identify with all of the characters in the model. Elna remarks that having to adopt a character she could easily play a character distinct from how she experiences herself; thus, it provides her with an alternative way of being. Talitha notes from her experience in drama that she often enacts different characters that give expression to emotions she would not otherwise reveal. Over a period of time, one plays all the characters. They are all part of who we are she says. I asked her about the idea of being Vogler's character the Hero/ine only. She says that one takes on the role of various different characters (not just the heroine) in other people's stories.

4.6.1 An evaluation of motive and criticism

Chatman puts it well when saying that a viable theory of character should preserve openness and treat characters as autonomous beings, not as mere plot functions (Chatman 1978:119, cited in Horton 1994:30). This is the minimum criteria as it also relates to narrative practise ideas: the person or company with whom we are working is self-directed and self-sufficient and not mere plot functions. It is argued here that although being strongly influenced by Jungian psychology, Vogler's characters could indeed be used not merely as functions.

In using, the Writer's Journey that mentions specific character types and story movement's one might easily confuse or use this in a structuralist way, but is this not true of every theory or art? One's own observations, thesis, artwork and so forth becomes public domain and somewhat detached of our own motives in the hands of someone else. Certainly there are not only several types of personalities or story movements since this would be a serious contradiction, a relapse, or back up the stream movement from the epistemological currents of narrative practise.

I would remind any reader that Vogler's epistemology (not to say that he has thoughts on this) is probably informed by epistemological currents informing depth psychology. This is evident in the following quote:

In this book, I described the set of concepts known as "The Hero's Journey," drawn from the depth psychology of Carl G. Jung and the mythic studies of Joseph Campbell. I tried to relate those ideas to contemporary storytelling, hoping to create a writer's guide to these valuable gifts from our innermost selves and our most distant past. I came looking for the design principles of storytelling, but on the road I found something more; a set of principles for living. I came to believe that the Hero's Journey is nothing less than a handbook for life, a complete instruction manual in the art of being human.

The Hero's Journey is not an invention, but an observation. It is recognition of a beautiful design, a set of principles that govern the conduct of life and the world of storytelling the way physics and chemistry govern the physical world. It's difficult to avoid the sensation that the Hero's Journey exists somewhere, somehow, as an eternal reality, a Platonic ideal form, a divine model. From this model, infinite and highly varied copies can be produced, each resonating with the essential spirit of the form.

(Vogler 1999: ix)

Consequently, I'm watchful about Vogler's original intention; his use of archetypes and so on. I therefore rather take his work as he himself puts it forward – which seems contradictory to the above statement – as a guide or a suggestion to the scriptwriter or storyteller (or narrative practitioner). This is naturally how it was used in this study. Participants could and did not have to use this metaphor. This 'observation' of his (of the twelve steps and characters types) is not the ultimate reality and I think he might partly agree with this. Even

so, the popularity of films written with his ideas still exudes resonancy with people's lives in some way. For this reason, I think one cannot in totality shun the notion of story movements. Even narrative practise is based on broad ideas on what a good story entail. So in augmentation to its apparent success in providing inspiration for many films stand the experiences of participants that found it useful. Moré has started to use this model in all her writing; that is in addition to using it in beadwork, which is to me, is very fascinating. In line with Vogler's intention, when I questioned moré on how she uses this model, she said that she draws inspiration from it. It stimulates further thinking into any story that she might write for therapeutic reasons.

What anyone might appreciate of Vogler is his own transparency about the criticism on his work. A significant amount of pages (1999: xii-xxiii) is put forth extensively on acknowledging the merit of interrogating voices. Here is an abridged account. Note that most of the answers to these have been edited in to the document. Consequently, I only present the concerns as it gives a good indication of the type of conversation that takes place with regard to Vogler in the film/ storying industry:

- i. A significant objection about the whole idea of *The Writer's Journey* is the suspicion of artists and critics that it is formulaic (1999: xii).
- ii. Artists around the world are on guard against cultural imperialism seen in the aggressive export of Hollywood storytelling techniques and the squeezing out of local accents. American values and the cultural assumptions of Western society threaten to smother the unique flavours of other cultures (Vogler 1999: xv).
- iii. Some cultures such as found in Germany and Australia seem herophobic in that they are uncomfortable with the term hero. Australia at one stage fought in the armies of Britain in under the slant of being heroic while in Germany the idea is strongly connected to Hitler's regime via the abuse of power (Vogler 1999: xvii-xviii).

- iv. The idea is to some related to propaganda whereby young males enlist in the army that sustains the discourse of male heroism and masculinity theories (Vogler 1999: xviii).

In a thorough reading of these concerns and Vogler's answers to them, one recognises that the nature of the Hero is ultimately informed and characterised from within its culture and the function within any given story. The Hero is informed and embodied by the local story. Vogler's notion of character is flexible (even fragmented) and could be seen as running parallel to Horton (1994). His suggestions of story movements should in similar argumentative fashion be seen as cycles and not steps, maybe even in Van Huyssteen's concepts, transversal perspectives.

Subsequently we turn to practical ideas related directly to story movements and primary characters. Before this exploration suffices to list the movements and primary characters in Vogler's ideas as he reworked it from the mythical studies of Joseph Campbell's *the Hero's Journey* (Campbell 1972). Professor Hagemann's contributions specifically on this (movements and characterisation) will also be accounted for here.

4.6.2 Twelve story movements

- i. Heroes are introduced in the *Ordinary World*, where they receive the *Call to Adventure*.
- ii. They are *Reluctant* at first or *Refuse the Call*, but
- iii. are encouraged by a *Mentor* to
- iv. cross the *First Threshold* and enter the *Special World*, where
- v. They encounter *Tests, Allies, and Enemies*.
- vi. They *Approach the Inmost Cave*, crossing a second threshold
- vii. Where they endure the *Ordeal*.
- viii. They take possession of their *Reward* and
- ix. Are pursued on *The Road Back* to the *Ordinary World*.

- x. They cross the third threshold experience a *Resurrection*, and are transformed by the experience.
- xi. They *return with the Elixir*, a boon or treasure to benefit the Ordinary World. (Vogler 1999:26).

Consequently, we illuminate what Vogler experiences as the most useful archetypes (Vogler 1999)

For the storyteller, certain character archetypes are indispensable tools of the trade. You can't tell stories without them. The archetypes that occur most frequently in stories, and that seem to be the most useful for the writer to understand, are:

- i. The Hero
- ii. Mentor
- iii. Threshold Guardian
- iv. Herald
- v. Shape shifter
- vi. Shadow
- vii. Trickster

There are, of course, many more archetypes; as many as there are human qualities to dramatize in stories. Fairy tales are crowded with archetypal figures: the Wolf, the Hunter, the Good Mother, the Wicked Stepmother, the Fairy Godmother, the Witch, the Prince or Princess, the Greedy Innkeeper, and so forth, who perform highly specialized functions.

Jung and others have identified many psychological archetypes, such as the Puer Aeternus or eternal boy, who can be found in myths as the ever-youthful Cupid, in stories as characters such as Peter Pan, and in life as men who never it seems want to grow up (Vogler 1999:32).

4.6.3 More on story types and characters – Professor Hagemann

Primary discussions between me and Professor Hagemann pertaining to story movements and characters consisted of Vogler's ideas. Yet I wish to also pay homage to Professor Hagemann's further comments, which underscore and elaborate our references to Vogler.

Professor Hagemann compiled an assortment of what he considers to be the basic story types, characters, and audience identification responses that he could identify. This is especially useful in respect of acting in front of motion camera. He had done so in reference to books of which one he mentions: *Teach yourself Screenwriting* from Ray Fensham. Surprisingly books on screenwriting as a topic proved to be one of the few easily accessible sources that teach on storytelling. Professor Hagemann differentiates between seven different story types (later we considered another, Cinderella), four primary characters and ten audience responses. We thought that one might be able to use this especially well in narrative practise and therapy in particular. With his permission, I shortly list them here alongside an indication of the content.

4.6.3.1 Seven basic stories

- i. *Candide* – The innocent abroad/ Naïve optimism triumphs/ the hero who cannot be put down.
- ii. *Faust* – Selling one's soul to the devil and paying the price/ the long-term debt/ the secret that catches up with one.
- iii. *Romeo & Juliet* – Boy meets or loses and finds or doesn't find girl.
- iv. *Achilles* – The hero with a fatal flaw.
- v. *Circe* – The chase, the innocent and the victim.
- vi. *Orpheus* – The gift take away/ The loss of something personal
- vii. *Tristan* – Triangles (external and otherwise)

See in this regard Readman (2003:33-40) for useful similarities and references. Naturally, as with characters, and from a social constructionist viewpoint, there are as many stories as there are people.

4.6.3.2 Four primary characters

- i. *Opposition character (Antagonist)*
 - a. Stands in the way of the hero/ine.
 - b. Pushes protagonist to the limits.
- ii. *Romance character*
 - a. Object of protagonist's romantic/ sexual desire.
 - b. Create obstacles.
 - c. Proved conflict in the relationship.
 - d. Conflict provides growth.
- iii. *Hero/ine*
 - a. Protagonist
 - b. Drives the plot
 - c. Has Goals
- iv. *Mirror characters*
 - a. Reflection or support
 - b. Add depth to character
 - c. Way of letting audience know what is going on in protagonist

Readman (2003:46) suggests that all characters in any dramatic form have three essential aspects: an outer presence, and inner presence and a context. Based on Readman's (2003:46) further elaboration we must consider, when we in engage in conversation:

- The *dominant impression* created by the character, dependent upon age, sex, mannerisms, physical appearance, clothes, grooming, movement, style of speech and so on.

- The *dominant attitude* of the character, dependent upon their intelligence, knowledge, personality, temperament, likes/dislikes, beliefs, fears, goals, self-image, etcetera.
- The *world of the character*, dependent upon relationships with friends, colleagues, lovers etc; their cultural background – class, education, where they were brought up, ethnicity; their general history – wartime or depression, for example; their personal history – significant events in the character's life, their personal 'back story'.

4.6.3.3 Audience Identification

Jeopardy – Audience worries about, fears for, feels anxiety for character

Curiosity – Character might be dislikeable but audience want to follow actions

Empathy – Sympathy, fear for and likeability – normal character

Familiarity – Familiar foibles in familiar settings

Omnipotence – Audience only sees drama through eyes of character

Sympathy – When protagonist is victim of mishap

Likeability – Nice, skilled, hard working, roguish

Inequality – Unjustly downtrodden or vulnerable

Admiration - Courage, determination, luck intelligence

Power – Power is intriguing

In narrative practise, there are something called outsider-witness¹⁴³ practises. These above mentioned audience identification suggestions of professor Hagemann relates to it. We have not explored the relation to these suggestions and possible outsider-witness practices but it good is a good way to engage in conversation about such an outsider-witness group around these concepts prior to sitting in, in a therapeutic session.

¹⁴³ In films one might still see these eerie characters (usually policemen and women) that look at the interrogation through tainted glass (one-way mirrors). In psychological thrillers, one also finds this concept where the client who is delusional or in a straight jacket etcetera is under constant surveillance through these mirrors. Knowledgeable co-psychiatrists might sit here to reflect on a session. Outsider-witness practices do away with the mirror and the knowledgeable person concepts. People that take part in such a way are outsiders (not part of the therapeutic relationship although they could be family or friends). These people are used in a very particular way to strengthen the alternative story or identity. They are witnesses to the construction of preferred realities. See White 2000:77-79 in this regard.

4.6.4 Character types and movements – modernistic??

The background to our discussion concerns the consideration whether these types of characters and movements are not a very modernistic notion. It certainly could be. My view in this regard is the same as professor Hagemann's correcting me earlier with regard to theatre: The fault is not necessarily Industrial theatre as such, but the way in which it is used; likewise with regard to Vogler's model or for that matter any theory about character. Do remember that nothing (art, models, music, and language etcetera) is inherently situated in this or that paradigm. I believe it is the way in which we think about its becoming or our interaction with it that reveals our understanding as an inclination towards postmodernism/ modernistic, post-structuralist/ structuralist and so on.

More specifically what informs our discussion here concerns the reconcilability between our epistemology and the notions of primal archetypes, collective consciousness; concepts which one encounters with Jungian psychology. Note above I use 'informs' since this Jungian psychological thinking provides the background to the subsequent paragraphs.

I explained to professor Hagemann that in my interest with models, types etcetera I would from a social constructionist, narrative paradigm steer clear of the notion of defined unchangeable characters. I related that people in therapy might not want to hear that their story is the same as that of the person next door because there are only certain characters. Narrative therapy would pay meticulous attention to the local recounting of an event. This idea is not situated in that we think that people struggling will not find other stories valuable. Surely, we can all attest to the value of other people's stories for whatever reason (encouragement, resemblance etcetera). I, for one would be careful not to give the struggling person a cliché answer, or to offer shallow comfort in character types. So then I find myself in a kind of ambivalence where the local description is crucial but the resemblance to other experiences also seem very important. In the exposition of the informing epistemology to this study, I acknowledged that

there is something general in the specific but not other way around. Thus, there are indeed extremely limited inferences that one can make about someone's life based on general statistical data.

Professor Hagemann illustrates his view on the notion of a collective genetic commonality theory by referring to a book he has read called *Out of Africa*. This book starts with a family migrating from Africa to India, some migrating back to Africa, Europe, and China. This could very well lead to a type of collective memory situated in sharing the same experiences and related stories of how migrating families survived. Professor Hagemann brings this in relation to worldwide studies conducted on genetic archetypes based on swamps that are taken from human mouths. One such hypothesis is that there were great leaps forward every time there was a cataclysmic event in the world like an ice age or a volcano. It's in these times when the world became difficult that human intelligence leaped forward because they've got to rethink 'how am I going to get through the winter' and so more. Thus, one finds the narrative of projection into tomorrow in this kind of story telling. By way of illustration professor, Hagemann expands by alluding to the basic physical specie similarities saying that we've all got two legs, arms and a head, that we're very similar throughout the world. The way we perceive the world is through the fact that our eyes are located here and not situated in some other part of our bodies. I concur that in this sense there surely is a great commonality in the way in which we have biologically, structurally and so forth walk and interact with the world is more common than different. Part of this commonality is situated in the experience of a group of people migrating where one person leaves to find out what the world delivers. He comes back and says: "I've found a way through the mountain" or whatever. This person is the storyteller, who wanders away and comes back again. I make sense of professor Hagemann's argument in that it is the storyteller that embodies the spread of commonality, especially then common stories. Professor Hagemann goes further by saying that if this is in all probability the way we've explored the world or moved in the world and if there is by some believed to be

such a thing as genetic memory; why not agree that there are common stories; we have all shared experiences, the same earth, same body structure, we've had to move away and come back and so forth.

Now, some might agree with the explanation while others may be sceptical; the theory does however reveal merit in saying something of the way in which we live in and through other's narratives. In this sense, it is useful in thinking about narratives according to certain popular movements or characters. It is to the commonality of stories that these movements or character types allude. It is therefore highly probable that most people will find some form of resonancy with these movements or character types especially when relating it to their own story or cultural understanding and so on. The narrative practitioner could use these movements and character types as a preliminary starting place or something to take into consideration when a moment of conversational stuckness presents itself.

Professor Hagemann and I mulled over how this sense of commonness in stories (movements and characters) could be used in therapy. We deem the way in which, and when community is presented of importance. This will entail a movement from the local story to the broader communal story. At this point, the role of other characters or community fits into Vogler's notion of *allies* in the movement *tests, allies, and enemies* (Vogler 1999). Informed by Dr. Higgins (2005/03/16), a fine way of introducing helping characters (allies) would be if the therapeutic participant *over hears* the community so to speak. Another possibility is found with the idea of what professor Hagemann refers to as an *expanding moment*. He shares a practical example by translating the concept to a phrase such as: "You are in the community of all those who fought a war." Meaning: You are in the community of all those who [whatever the story is about], who have had trouble with their mother, who's lives have been threatened by Suicide (personification), and so on. The notion of an expanding moment is to him made

possible since any story interconnects and resonates with a multiplicity of other stories.

He further remarks that an expanding moment is certainly not to say: “Look, well your unique. You alone and there’s nobody else to protect you,” but that although one may be unique you are still part of a community and then the idea would be to try and find that community. He explains this with yet another example by saying that when a student must act a particular role (say it’s a woman whose been abused) he would say: “You can’t act this role by yourself, standing behind you are centuries of woman who have been abused. They have chosen you to tell their story. You better do it properly [*encouragingly stated*].” This expanding moment makes us realise that there’s a huge responsibility to the community of all those imagined people and professor Hagemann asserts that this is very liberating and responsible-making.

Pausing for a moment (2005/05/19) and then coming back to the theme of therapy professor Hagemann remarks:

I think there s a need to be noticed... [Pauses], to be seen... [Pauses], to be heard and I think that’s important. Many people tell stories and they’re never heard. But once there story has been heard, to know that their stories are part of... [Interrupts himself]. You’ve got to hear there story and help that story to be constructed first, and then there’s the next moment I think when it’s to soar to think about your own story. ‘But let’s think of some other stories and contemplate them’ [first person telling] and then you start weaving other stories into the fabric of your own life.

(Professor Hagemann 2005/05/19)

He says this is also the reason we have metaphors, to be to look at *the* event, “and that’s where drama comes in. ‘You know what, it’s just like...[this or that story]’ and suddenly it becomes bearable” (professor Hagemann 2005/05/19)

4.7 *Relating Vogler to narrative practise*

4.7.1 Story movements in the Writers Journey

Although there has been alluded to some of the movements and characters this will be repeated here as part of a comprehensive elaboration on possibilities. The fields to which it will be applied consist of primarily therapy, but also organisations and ministry. With this round, hypothetical experiences will be put forth.

At heart, Vogler (1999:13) notes that despite its infinite variety, the hero's story is always a journey: A hero leaves her comfortable, ordinary surroundings to venture into a challenging, unfamiliar world. It doesn't have to be but it may be an outward journey to an actual place such as a labyrinth, forest or cave, a strange city or country, a new locale that becomes the arena for her conflict with antagonistic, challenging forces.

The resonancy that people have in stories are often due to the inward journeys that hero's undergo. There are as many stories as outer excursions that take the hero on an inward journey, one of the mind, the heart, the spirit. In any good story, the hero grows and changes, making a journey from one way of being to the next: from despair to hope, weakness to strength, folly to wisdom, love to hate, and back again. It's these emotional journeys that hook an audience and make a story worth watching (Vogler 1999:13).

The stages of the Hero's Journey can be traced in all kinds of stories, not just those that feature heroic physical action and adventure. The protagonist of every story is the hero of a journey, even if the path leads only into his own mind or into the realm of relationships. (Vogler 1999:13)

This can be true for a drama therapy session: One might also relate Vogler's model to a drama therapy session since it is also described as a journey; often

an inward transformative journey. Andersen-Warren and Grainger (2000:225) notes that a drama therapy session may last only an hour or two, but its structure is designed to embody a participant's hope of personal transformation by taking him or her on a journey into and out of a focused emotional experience so as to exert pressure on current ways of feeling, thinking and, consequently, behaving.

4.7.1.1 An Ordinary World

What is of importance is not what is constitutive of the word ordinary in general but an interpreted *description* or *reflection* on what for your client, conversational partner and so forth is ordinary. This description does not entail accuracy since there may even be multiple differing descriptions.

The description on ordinary is dependant on the position from where that narrator speaks. If it relates to a facilitative inquiry in an organisation that is concerned with a troublesome experience, the description of ordinary might reflect the life and operations of the organisation prior to the troublesome event occurred. This may or may not be a positive description.

A family might even speak from within the midst of the problem. The ordinary world is itself then a description of the problem: A family might for instance say that poor conflict management is ordinary in their relationship. One could then inquire into a time when that problem did not seem so pervasive, asking about the ordinary way of being with each other without the pervasiveness of the problem, or the ordinary world at a given moment in their relationship. Essentially used in this way it opens up different realities, reminding people of different ways of being.

Often the Ordinary World relates to the opening act of a play. Here one will probably get to meet the people involved and see the places involved where the story takes place. One might tentative inquiry into the relationships between significant stakeholders. We remind ourselves of Horton 1994:158 that says it is

not necessary to jump into a story with a blast but that it is rather important in establishing a dominant mood. Horton (1994:158) then continues by illuminating several ways in which a story could start. Establishing a mood first could mean that we do not in the first instance inquire into the problem (this could even be volatile) but that we seek after or instil a sense of being comfortable, a non-threatening environment and so forth.

4.7.1.2 A Call to adventure

Theoretically speaking something then happens that shakes the beliefs, disrupts cash flow and so on. This signifies an *abruption* of how the Ordinary World is experienced which again may be described as positive or negative.

This call might be the *gradual* realisation of the executive committee that the world and technology around their company has been changing too rapidly that now hold significant implications. This movement could also be situated in that *incident* and resulting verbal conflict when a husband from out of blue tells his wife that he wants a divorce. In the field of facilitation earlier alluded to, the facilitators of the CFN workshop assert that stuckness should be seen as the arena of God's activity. Stuckness should be considered as a point in the journey. Our call to adventure might be acknowledging the stuckness in certain areas of our organisations, families and so on. This is not necessarily negative as explained at the CFN course, the most peaceful place is a graveyard.

From a narrative point of view, it seems important to ask people how they know this is a *call to adventure* (or how they know things are *stuck*) and what they think this adventure entail. Do they see the adventure/ journey as the part where they as the couple come to see the therapist or broader than this. Participants should be asked to reflect further than *low level reflection* (Newby & Smit 2004) which would be like saying the leaf is green – this is also an example of White-hat thinking – and should be invited to more complex levels of interpretation.

4.7.1.3 Reluctance or Refusal of the Call

Understandably, one cannot assume that any one person will react the same towards a Call to adventure. A Company might want to take stock of how most people in the company feel about pending changes. One might enquire about the ways in which a child is said to express reluctance about the idea of moving to another city. In ministry it might be significant to create ways in which the leadership might gain insight into peoples emotions, pro's and con's on impending changes, new buildings, a band instead of an organ and so on.

This is also the phase when one could start looking for the *absent but implicit* (White 2000:35-58): We could ask about what the reluctance to 'the embrace of the journey' a tribute to is: Fierce conflict between a man and a woman could be a tribute to assertiveness. This is not to say that it's okay to express discontent through rage, but it serves to acknowledge that we want to reinforce positive self worth and identities.

4.7.1.4 Support of a mentor

Often many stories will have introduced a Merlin-like character who is the hero's *mentor*. The relationship between hero and mentor is one of the most common themes in mythology, and one of the richest in its symbolic value. It stands for the bond between parent and child, teacher and student, doctor and patient, god and man (Vogler 1999:17)

Although the function of a mentor is to prepare the hero to face the unknown consequently extending advice, guidance or magical equipment (Vogler 1999:18) the mentor can only go so far with the hero. Eventually the hero must face the unknown alone. "Sometimes the mentor is required to give the hero a swift kick in the pants to get the adventure going" (Vogler 1999:18).

Referring to a mentor could also imply a skills period or phase not necessarily coupled with a person. Thus, the idea of *mentor* is about anything that *moves* a person into the *direction of accepting the Call to adventure*.

This could be the phase of *envisioning*. One could inquire into how life could be different if this journey, therapy, new product promotion, and so forth were found to be significant.

Also questions about what needs to be taken on the journey is important in this phase, thus *preparation* for the journey. This could relate to the idea of skills and competencies in for instance children that will guide and strengthen them on the journey.

A mentor could also be *a person* (or persons), such as a special friend, a therapist, pastor etcetera. The presence of this person might be real or could be an imaginary presence. Having an interview with the director of a billion dollar company relating his experience on what his dreams was for the company back in the days when its turnover was insignificant could prove to be inspirational.

4.7.1.5 First Threshold to a Special World

The hero finally commits to the adventure whereupon s/he enters the Special World of the story for the first time by crossing the First Threshold. S/he agrees to face the consequences of dealing with the problem or challenge posed in the Call to Adventure. This is the moment when the story takes off and the adventure really gets going. The balloon goes up, the ship sails, the romance begins, the plane or the spaceship soars off, the wagon train gets rolling and so on (Vogler 1999:18).

Any action that takes place and directs to the journey hints at a threshold. Anything that sort of eases you into the journey is a first threshold. It could for instance be the threshold our own emotions provide that tries to keep us from the

journey. It could also have been something specific as going to a therapist, seeing a divorce lawyer, winning your first tennis tournament and so on.

4.7.1.6 Tests, Allies and Enemies

Often the hero and her/ his companions should react under stress. These stressful events are the result of introducing tests, allies, and enemies and provide the hero with opportunities to grow (Vogler 1999:18).

Espenak (1981:17) comments on the primitive dance in which one often finds identification with animals in war dances, or with the tribal gods as indicated by religious, ceremonial dances. This 'identification with' was the consequence of the need to eliminate fear and so on. The point being that our tests, allies and enemies does not need to be physical people or obstacles; they could be our emotions, our skills, and competencies.

This is also the phase in which the true villain appears. Up till now, the true villain might have evaded us. We start realising that the person is not the problem, that the problem is the problem; we start seeing the Problem (personified) and not the problem. Problem has certain strategies and it is useful for us to inquire about these on an interpretational level.

Relating to this, it stood out that Problem's strategy in Christo's life was that of isolating him as a person in an emotional way. I recall that on the day before South-African born actress Charlise Theron was announced Oscar winner for her role in the film *Monster* that I watched a program in which they talked about thriller movies. This program related to my understanding of Problem's operations in Christo's life.¹⁴⁴ Worth mentioning in respect of this study, the program referred to strategies involved in creating suspense in horror or thriller movies. It was stated in the program that one of the main devices in creating tension is by isolating characters, either circumstantially or as a direct consequence of the

¹⁴⁴ Details of these programs are unavailable but I present it as personal interpretation instead of an academic voice.

strategy of the villain in the story. This was a reminder to me of how villains as antagonists in stories do indeed isolate the hero, wanting her/ him to fail. The following day in respect of the Academy Awards a critic noted how actors are essentially storytellers which in turn corresponds with what one of Learning Theatre's actors, David told me during my fieldwork earlier mentioned. The commentator was alluding to the role that Charlise Theron performed in the critically acclaimed film *Monster*. This causes me to agree with remarks in this study such as those of Christo that drama renders a much more vivid account of a story. In this phase of Vogler's model one might really be able to expose the antagonist's strategies such as isolation.

We can also see the Special World wherein one encounters these allies and enemies from multiple points of view such as encountered and advocated in practices of phototherapy. One could for instance interview anorexia as opposed to the hero, and inquire about its enemies and what the type of things are that really make it hard to succeed for the hero on a journey.

4.7.1.7 Approach to the Inmost Cave: second threshold

The most dangerous spot in the special world is often the inmost cave. This could be deep underground, where the object of the quest is hidden and is in all likelihood the headquarters of the hero's greatest enemy. Entering this fearful place the hero will cross the second major threshold. Heroes often pause at the gate to prepare, plan, and outwit the villain's guards. This is the phase of *approach* (Vogler 1999:20).

4.7.1.8 The Ordeal

"Here the fortunes of the hero hit bottom in a direct confrontation with his greatest fear. He faces the possibility of death and is brought to the brink in a battle with a hostile force" (Vogler 1999:21). The *ordeal* is a "black moment" for the audience, as we are held in suspense and tension, not knowing if s/he will live or die. The hero, like Jonah of the biblical records, is in *the belly of the beast* (Vogler 1999:21).

Of course, this is a critical moment in any story, an ordeal in which the hero must die or appear to die so that she can be born again (Vogler 1999:22). The ordeal and often the apparent death (literally or figuratively) of the hero is a major source of the magic of the heroic myth. The experiences of the preceding stages have led us, the audience, to identify with the hero and her fate. What happens to the hero happens to us. We are encouraged to experience the brink-of-death moment with her. Our emotions are temporarily depressed so that they can be revived by the hero's return from death. The result of this revival is a feeling of elation and exhilaration (Vogler 1999:22). It is this experience inherent in mythic structures that renders it useful to therapeutic purposes.

This principle is however extended to various practices: "The designers of amusement park thrill rides know how to use this principle. Roller coasters make their passengers feel as if they're going to die, and there's a great thrill that comes from brushing up against death and surviving it (Vogler 1999:22). Isn't it true that you're never more alive than when you're looking death in the face? This to Vogler (1999:22) is also the key element in rites of passage or rituals of initiation into fraternities and secret societies. The initiate is forced to taste death in some terrible experience, and then is allowed to experience resurrection as he is reborn as a new member of the group (Vogler 1999:22).

The hero's ordeal does not have to be literal; the ordeal may grant a better understanding of the opposite sex, an ability to see beyond the shifting outer appearance, leading to a reconciliation etcetera. The hero may also become more attractive as a result of having survived the ordeal. S/he has earned the title of hero by having taken the supreme risk on behalf of the community (Vogler 1999:23).

4.7.1.9 Possession of the Reward

Now that the heroine has survived death, beaten the dragon, or slain the Minotaur, the heroine and audience have cause to celebrate. The heroine now takes

possession of the treasure she has come seeking, her *reward*. This might be a special weapon like a magic sword, or a token like the grail or some elixir, which can heal the wounded land. Sometimes the possession like a *sword* is knowledge and experience that leads to greater understanding and a reconciliation with hostile forces (Vogler 1999:22). The notion of reward does not however apply only to fairy tales or mythic adventures, at this point the hero may also settle a conflict with a parent (Vogler 1999:23).

4.7.1.10 The Road back (the chase)

Obtaining some kind of reward does not imply that the story is over; the hero's not out of the woods yet. It is at this moment when compared to screenwriting theory that we cross into act three; now that the hero begins to deal with the consequences of confronting the dark forces of the *ordeal*. If reconciliation was not managed or sincere the parent, the gods, or the hostile forces may come raging after her (Vogler 1999:23). In action, adventure films some of the best chase scenes spring up at this point, as the hero is pursued on the road back by the vengeful forces she has disturbed by *seizing the sword*, the *elixir*, or the treasure (Vogler 1999:24).

This stage is often marked by the decision to return to the *ordinary world*. The hero realizes that the Special World must eventually be left behind, and there are still dangers, temptations, and tests ahead (Vogler 1999:24).

4.7.1.11 Resurrection and Transformation: Third Threshold

Take into consideration that in mythical story structure the hero cannot just come running into the ordinary world as does the prodigal son. In ancient times, hunters and warriors had to be purified before returning to their communities. We find thus a much more Old-Testamentic ritualistic approach in that the hero has blood on her hands. The hero who has been to the realm of the dead must be reborn and cleansed in one last *ordeal* of death and *resurrection* before returning to the Ordinary World of the living.

This is often a second life-and-death moment, almost a replay of the death and rebirth of the Ordeal. Death and darkness get in one last desperate shot before being finally defeated. It's a kind of final exam for the hero, who must be tested once more to see if he has really learned the lessons of the *ordeal*. The hero is transformed by these moments of death-and-rebirth, as he is able to return to ordinary life reborn as a new being with new insight (Vogler 1999:24).

4.7.1.12 Return with the Elixir

The hero returns to the ordinary world, but the journey is meaningless unless she brings back some elixir, treasure, or lesson from the special world. The elixir is a magic potion with the power to heal. It may be a great treasure like the grail that magically heals the wounded land, or it simply might be knowledge or experience that could be useful to the community (Vogler 1999:25).

Apart from an object or knowledge, the elixir might also be an emotion such as love, a sense of freedom and so forth. In the end, the elixir could even just be returning home with a good story to tell (Vogler 1999:25).

4.7.2 Characters in the Writers Journey

Once in the special world – often a world of fairy tales and myths that relate to our fluid understanding of truth (chapter one) – you become aware of recurring character types and relationships. These characters might include any of the following: heroes, heralds who call them to adventure, wise old men and women who give them magical gifts, threshold guardians who seem to block their way, shape shifting fellow travellers who confuse and dazzle them, shadowy villains who try to destroy them, and tricksters who upset the status quo and provide comic relief.

In describing these common character types, symbols, and relationships, the Swiss psychologist Carl G. Jung employed the term archetypes with which this study is not comfortable. Hereby Jung means ancient patterns of personality that are the shared heritage of the human race. According to Jung, there may be a

collective unconscious, similar to the assumed personal unconscious. In this theory fairy, tales and myths are like the dreams of an entire culture, springing from the collective unconscious (Vogler 1999:29).

Vogler maintains that an understanding of these archetypes is an indispensable tool for understanding the purpose or function of characters in a story. If you grasp the function of the archetype, which a particular character is expressing, it is believed that this can help determine if the character is pulling her full weight in the story (Vogler 1999:29).

Vogler (1999:30) calls attention to Joseph Campbell (1972) seeing the archetypes as biological. Hence, the archetypes are viewed as expressions of the organs of the body, built into the wiring of every human being. Vogler (1999:30) mentions that it is the universality of these patterns that makes possible the shared experience of storytelling. Vogler (1999:30) believes that storytellers instinctively choose characters and relationships that resonate to the energy of the archetypes, to create dramatic experiences that are recognizable to everyone (Vogler 1999:30).

Vogler (1999:30) accounts for his own development about characters when saying that he thought of an archetype as a fixed role, which a character would play exclusively throughout a story. Once a character was identified as a mentor, he expected her to remain a mentor and only a mentor. Later he started to consider, as is advocated in Vogler 1999 that archetypes does not assume rigid character roles but serve as functions performed temporarily by characters to achieve certain effects in a story. This observation of his comes from the work of the Russian fairy tale expert Vladimir Propp - whose book, Morphology of the Folktale, analyzes motifs and recurrent patterns in hundreds of Russian tales (Vogler 1999:30).

Consequently, I offer a brief elucidation of the proposed characters:

4.7.2.1 The Hero

The Hero is conventionally the person about whom the story primarily revolves. It might also be more than one person, it might be a family it might be an organisation.

The term Hero could also be augmented by using concepts of protagonist, a person, or people taking the leading role, central character/s, and so forth. Dependent on each persons background the notion of Hero is tainted positively or negatively. Personally, I understand Hero to be in line with empowering ideas in narrative practise.

It is apparent in the way Vogler (1999) speak of this concept that it leaves room for different types of hero or heroine's. Hero's don't always come home victoriously, that is if they come home. Hero's could be loners they could be team leaders (or the team). In a team they could be masters of there separate arts.

4.7.2.2 Mentor

Customarily this role is fulfilled by a wise old man or woman that passes on certain gifts or presents, or guiding the hero in obtaining wisdom or in the acquisition of needed powers.

Moré has told me that in the research process she had sometimes thought of me as the mentor. Hereby one understands that I am part of her story and not the other way around. From my perspective, the scientific communities and conversational partners are the mentors to this research journey. Professor Hagemann and I had considered the idea of developing participant skills in therapy. For this reason one could also then speak of a mentoring phase in which the arts itself becomes the mentor to a person.

4.7.2.3 Threshold Guardian

At every threshold, there are threshold guardians. These might be people, circumstances, emotions or anything that obstructs the doorway so to speak.

These threshold guardians might even be welcomed if the hero does not really want to embark on the journey. Often a threshold guardian cannot be beaten by meeting it head on. Usually the hero would want to outwit the threshold guardian or gain its friendship even by approaching it correctly. By aligning oneself with the threshold guardian one might find that it comes to one's aid later in the story at a difficult test.

4.7.2.4 Herald

The Herald often signifies the person or circumstance that announces the Call to adventure. The Herald is the carrier of good or bad tidings. A phone call in the middle of the night from a hospital may introduce the death of some dear family member; a phone call from Audi car dealers may introduce that brand new luxury vehicle to your life style. The phone call is the voice of the Herald.

4.7.2.5 Shape shifter

Those people or things that seemed at first glance to be helpful but then turns out to be quite destructive, or counter productive to the aim of the Hero signifies the play of the Shape shifter. A shape shifter (person or trait) could also be viewed positively. Academic discussions are in my view shape shifting experiences. It is akin to the process of differentiation: On the one hand, I can assert to the worth of Vogler in the research when I listen to the stories of participants that used it. Conversely, I disagree with some basic principles in the history of the development up to The Writers Journey. This history is traced via Vladimir Propp to Joseph Campbell (where Jung is introduced) to Vogler. It is against the use of structural analysis of Propp and certain notions of the unconscious (Campbell and Vogler as taken from Jung) that I would argue.

4.7.2.5 Shadow

Characters that fulfil a shadow function are often not the main villain but never the less tries to destroy the hero (Vogler 1999:29). Christo at one time refers to a bag that one carries over one's shoulder. This bag contains all the problems that one has from time to time. Shadows might be those problems that a very pervasive problem teams up with trying to secure the annihilation of that which is good: A feeling of isolation might for instance be a shadow partner to depression.

Vogler (1999: xxi) notes that his understanding of the Shadow archetype continuous to evolve; especially so in relation to the individual as a repository for unexpressed feelings and desires. What he means by this is clarified by alluding to the following examples: The shadow is a force that accumulates when you fail to honour your gifts, follow the call of your muses, or live up to your principles and ideals. The shadow is therefore embodied by a sense of frustration amongst other things in not realising one's creativity (Vogler 1999: xxi).

4.7.2.6 Trickster

The Trickster is often the person on the journey that provides comic relief or upsets the status quo. Some of us can tell stories of fathers that irritated us with practical jokes or surprised us with weekend getaways. Sometimes such behaviour is set forth in bumping girls in to swimming pools or whatever it may be. The idea is that the trickster breaks the tension. Often the trickster might just cause life to be experienced as tolerable again (Vogler 1999: xxi).

4.8 *Vogler and the arts*

Dependent on the conversational partner's, organisation's etcetera inclination to the arts any of the ways in which the arts has been found to work could be introduced in this model. Moré for instance noted that it will be possible to dance the movements of Vogler although for this research she's gained a lot of therapeutic worth without incorporating it in dance as such.

Apart from fleshing out Vogler's model with the arts one could also make a differentiation between that does the art; the person in therapy, organisation or a professional artist. The following ideas of how Vogler's model could be used could further be developed: Referring to a skills period, for instance, one should consider whether the 'client' should learn the skills herself/ himself be exposed to the skills of a professional artist or does this acquisition of skills imply some form of theoretical understanding about the art (In paintings: line, structure, space, textural considerations etcetera). Here are a few suggestions on the link between Vogler and the arts in relation to the person who does the arts.

- i. Inspirational: One could merely draw inspiration from this model as more did in creating her beadwork. Herewith she presented the main characters and movements in her life.
- ii. Skills: The mentoring period could involve as professor Hagemann noted, the acquiring of new skills in the arts. The process of learning a new skill (drama, dance etcetera) could accompany the therapeutic process.
- iii. Framework: An exhibition of the organisational facilitative process could be made professionally and hung on the boardroom wall as a proclamation for what a company stands. This exhibition could say something of the story of the organisation employing the movements of Vogler.
- iv. Music: Musicians could write and perform music that portrays some of the movements.
- v. Acting/ drama: A short play could be written and performed based on the movements and characters.
- vi. Facilitation: One could easily link up this whole story movement with the facilitative practise of a story wall as described in chapter three. This consists of a big wall on which three or several stories are fleshed out chronologically with the help of participants' small written phrases that are glued to the wall. One could adapt this by drawing twelve islands on A3/2

papers, which are then glue, sprayed. Each island could represent a movement. Participants could again on small cards write the name of a story figure with whom they relate concerning the family journey and glue it to an island and so forth.

4.9 Drama therapy and story

The concept of story is for Andersen-Warren and Grainger (2000:168-188) akin to drama even if they use only a three movement structure and not that of an expanded model such as Vogler's.¹⁴⁵ They assert that on the of level of group work where individual stories make up a corporate story, drama and story are the same thing (Andersen-Warren & Grainger 2000:171).

For Andersen-Warren and Grainger (2000:170) the group is very important since story depends on other people's stories. Human relationships, genuine human relationships are forged through sharing. This relationship does not have to be, but it is probable that it would be strengthened by some kind of common ground. In a sense, a shared story is the basis of a shared relationship. Naturally, we do not have to have the same story since this would be impossible. We do not even have to share a story remotely similar to someone else's. The way that stories meet is through mutual recognition; the presence of things (hear again resonancy) in your story reminds me of things in mine (Andersen-Warren & Grainger 2000:170). Andersen-Warren and Grainger (2000:170) speak of *interior correspondences*, which are the elements in other people's stories, which we find valuable when we are engaged in working on our own personal narrative. They say that when consciously intermeshing individual narratives with the corporate narrative everybody's individual, personal histories will in some way reverberate in the corporate story. When this happens, they say "...we have begun to do drama therapy" (2000:171).

¹⁴⁵ The reader might however find that much of what is said could be found in Vogler's model for story. Especially in this, regard the use of the hero character.

In drama, story is important since story progresses; it communicates the idea of progression to us who listen to them. This is even more the case when we involve ourselves bodily by acting them out. As the story moves, we move with it. (Andersen-Warren & Grainger 2000:171)

In drama, therapy Andersen-Warren and Grainger (2000:171) says that the movement embodied in stories and dramas is quite straightforward. This requires an act of imagination since we essentially imagine ourselves (along with our companions) moving from one point in time to another. However imagining the story in the right way is central for the process to work: Story is based on the way people move, rather than the movement of things; or rather, it is constructed to take account of movement that involves states of mind.

Andersen-Warren and Grainger (2000:173) acknowledge the influence of different kinds of stories. It is here that it becomes apparent how thin the line is between using story in therapy and using story as therapy. I will have to acknowledge that in theory Andersen-Warren and Grainger (2000: chapter 7) comes very close to narrative practise and that they even extend this to participation and interaction through drama that narrative practise does not necessarily do. They say that although stories roughly keep the same basic shape, they certainly differ from one another in size. Some are very big, very important, indeed. The theme of some stories is nothing less than the transformation of the world and everything in it. Such mega-stories may be religious; they may also be political, cultural, or scientific. Whatever they are, they reflect the storyteller's commitment to a particular and well-defined philosophy of what life itself is actually about. They do not simply reflect this; they embody it, using our natural ability to identify our own experience with the living and dying of 'the people in the story' so that we share in their adventures and make them our own. These are stories that carry weight for us. By existing and requiring such a degree of commitment, they give significance to storytelling itself. Andersen-Warren and Grainger (2000:173).

The basic assumption of story is that it is about change. Something is different for the characters in some way at the conclusion of a story. This is as a consequence of the progression in a story as a result of the characters involved and not so much as a result of the predetermined story structure. Story as an art provides a sensible meaningful vehicle for life stories to move and eventually change. In drama therapy, this change is always emergent and takes place, either through a group invented story or a known story structure:

Most characteristic in drama therapy is that the story emerges from the group itself. This may or may not be a story that already exists (like Sleeping Beauty); or it may be one that the group has invented for itself. What is important to grasp is the resemblance between these stories in respect of basic shape. Broadly speaking both stories are about change and both embody a process of change. There is a similarity in the ordering of events. This ordering of events encourages positive change within human experience for the reason that both story and drama is themselves about change.

Whether its raw material is simply a record of ordinary events that someone has 'made into a story' or a profoundly tragic or comic fable belonging to the cultural heritage of men and women throughout the world, it will always constitute an image of transformation. The shape of what happens here remains the same. Whether the subject matter is ordinary or fantastic, trivial or profound, the experience is one of movement.

(Andersen-Warren & Grainger 2000:174)

Andersen-Warren and Grainger (2000:174) place emphasis on story being situated in action that one can recognise as complete in itself. A story is then made up of various things that belong to the story, which altogether add up to a real conclusion, a recognisable change in the state of affairs. What the conclusion or state of change is, is determined by the particular story being told

or acted. There are, however another side to this: Stories do fit into certain very definite categories, dealing first of all with plot (the things that happen) and second with setting (when and where they happen). Plot elements say Andersen-Warren and Grainger (2000:174) are crucial to the story in itself, crucial to the story as a story. However, no amount of dramatic impact or dramatic irony will help us relate to the story so that we can share its own particular world, if we have no way of finding out where that world is; that is, if we are unable to locate it with regard to our own experience (Andersen-Warren & Grainger 2000:174). The emerging qualities in the story embedded in the inevitable categories of plot and setting lead us to feel comforted and surprised at once with a story.

This ability of a story to comfort and surprise is found in the conventional structure of a story. Andersen-Warren and Grainger (2000:174-176) elaborate on this. One cannot help to notice something of Vogler's (1999) model in their explanation. They propose the following structure, which they also use in some therapeutic practices.

i. The introduction

(a) Landscape — Dwelling — Characters

ii. The action

(a) Difficulty — Friend or enemy (or both)

(b) Three problems (in ascending order of difficulty)

Problem I

Problem II

Problem III

(c) Three solutions (each accompanying one of the problems)

Solution I

Solution II

Solution III

iii. The conclusion

- (a) Being a single, final statement (the complement/answer to part A), part C has only one section

4.9.1 A case study on story and drama therapy

I will consequently present in outline a case study from Andersen-Warren and Grainger (2000:177-188) to serve as an illustration of how drama therapy uses story. I find this illustration especially important since the working method does not reveal Jungian explanations or authoritative interpretations.

4.9.1.1 General information

Karen 44 years of age is said to have a history of depressive episodes since the age of 34. Major manifestations of depressions include low mood, inability to concentrate, lack of self-esteem, anhedonia, and despair.

4.9.1.2 Creating the set

Initial sessions of work revealed an image of depression as a large tunnel, which goes on forever, with no light at the end. The first participatory approach was to *create the environment* or set through which this *image is extended*.

4.9.1.2.1 Extending images or pictures

Now the image is described as follows: It is a dark tunnel, covered in lichen and moss. Water drips from the walls making a dull, frightening sound. It is deep in the ground. The walls are of concrete.

Depending on the image, the picture is also extended along with the client to include some more hopeful elements. This results in the following extended description: Above the tunnel, which is very deep in the ground, is a green field. Children play there and in spring, a maypole is erected. People celebrate the coming of May. May brings flowers and brightness.

4.9.1.3 Projection of Image

The projection of the images takes the form of a picture created by Karen on an A4 sheet of paper. There is a long tunnel at the bottom of the page. It stretches from edge to edge, creating a continuous line. At the top of the page is a thin green line with two yellow flowers, which touch the top edge of the paper.

4.9.1.3.1 Extension of drawn image

Karen completes the image by drawing the roots from the flowers. These run from the stems halfway down the page. She adds some roots from the grass, which is represented by the green line. These are longer than the flower roots and nearly reach the tunnel. Using a light brown pencil, she makes lines to represent the earth. More pressure is applied near the tunnel and the lines are heavier and darker. Finally, she uses a blue crayon to represent the rainwater that nourishes the roots and maintains growth.

The purpose is to find representations of her inner strengths. These are represented by the roots and the water that promotes growth. The therapist prompts by focusing on spaces and asking open questions about the grass and flowers and how they survive. *No interpretations are made of the images she creates.*

4.9.1.4 Inhabiting the image

Karen is asked to list the objects represented in the picture. Her list is:

Roots, Flowers, Earth, Water, Thick walls, Spaces.

Under each word, she adds those that she connects with the top word.

Roots	Flowers	Earth	Water	Thick walls	Spaces
Firm	Blooming	Moist	Fluid	Solid	Empty
Sturdy	Fresh	Solid	Life-giving	Closed	Void
Supporting	Bright	Rich	Flowering	Old	Distant
Connected	Connected			Impenetrable	Resisting

Table 4-1 Exploring metaphors

4.9.1.4.1 A Script

These words are used in order to form the basis of a script. [*Personal augmentation*: A Script in other words consists of first person remarks and personifications of abstract concepts.] Karen puts her finger on one of the objects she has listed and speaks as the object. She speaks slowly, hesitantly and with eyes downcast. At one point, she stops and says she feels silly. Her attention is diverted back to the image and she is reassured that there are no right sentences to form and that this is just a different way of expressing her feelings.

Her script is:

Roots: We are strong and supportive. We grow slowly but surely. We connect the earth with the air and the rain. We grow at an even pace and support the living plant. We are hidden but vital. Without us, nothing can survive. Grass roots need to be longer than flower roots because grass is common, taken for granted and crushed underfoot. (Very long, pause.) We are important. We are hidden but strong and sturdy.

Flowers: We like the sun, we are open and bright. People like us. We indicate that it is summer and a time to be in the sun.

Earth: I am moist and nourishing. I am a rich mixture of elements. I hold the rain and allow the roots to flourish. I am solid and provide a strong foundation for all of the things above. (179)

Water: Sometimes people don't want me when I fall as rain, but I am essential to I I keep the roots, flowers, and earth together to help them to grow and produce life. I am soft and giving.

Thick walls: I protect. I keep people away. I am very, very strong and solid.

I have been here for many, many years and I cannot be penetrated or demolished. I protect. I will not allow those from either side of me to meet.

Spaces: We resist. We are empty. We do not want to be intruded upon. We resist any attempt to fill us. We are voids that like to remain distant from any interactions with others. We are alone and want to select how we are. We do not want to make contact with the living things around us until we are ready.

The purpose here is to allow each object in the environment to express a view and so contribute its perspective on its place within the completed picture — so as to extend the metaphor of tunnel and field.

4.9.1.4.2 *Creating characters*

Karen is asked to introduce characters. She chooses people, but the characters could be animals, supernatural beings, or objects. Through a process of negotiation she decides on two characters — the person in the tunnel and the person in the field. She writes a short character analysis on each person:

Maria (the person in the field)

I am 78 and I have spent my life in the country. I enjoy the fresh air and the freedom to walk across the fields and in the lanes and woods. I live in a small cottage on the outskirts of a small village. I am content and create my own routines for a satisfying life. I have always lived in the country. As a child, I was able to roam freely and the animals were my friends. I particularly loved the rabbits and the small animals that lived in the fields and near the streams. As I grew up, I realised that I did not want to move to a town or city. As a child, I played with some children from the village school but mainly enjoyed my own company, creating stories about the animals and the woods. When I was a teenager, I became even more independent and spent my time without the company of other people of my own age. My interest in country crafts developed and I started to become interested in pottery based on Celtic design. This

interest became my living later in life. I developed a very small business with my pottery and made a comfortable living. As I look back, I do feel that I made the right choices.

Delia (the person in the tunnel)

I am 22 (I think). It is difficult to recall a life before the time in the tunnel. I hate it here. I can only sit in an uncomfortable position. I ache and ache. My back and limbs are cramped and I cannot move. The noise of the water dripping drives me mad. The constant noise echoes through the tunnel and I wait for the next drop to fall. It is wet and dark. I feel frozen but I can't move. I don't know how I got here.

I know there life above me but I feel disconnected from it. I think but I capture the thoughts. I do not know day from night, I have no concept of time. I am here. I do not have any connection with past or future. I don't know where I came from or where I can go. I am stuck. I am not aware of anything except the darkness and the damp. I do not have the strength to scream or to call for help.

4.9.1.5 Therapist's thoughts and reflections

Karen has created two solitary characters with different outlooks and philosophies on life. There are several options that can be followed:

- i. To focus on Delia and to create her life before the tunnel.
- ii. Although she has stated she cannot recall this time it would be possible for Karen to take on the role of writer or narrator to recall the time the character cannot recall.
- iii. To develop the roles of the objects in the environment in order to solicit their views on the person in the tunnel. How can they help?
- iv. To focus on Maria as a potential helper/healer-through-experience.
- v. To develop the opportunities provided by Maria's childhood experiences of creating stories.

4.9.1.5.1 The participant's choice

Karen as storyteller

The option of Maria's childhood stories offers potential for assimilating many of the images created so far and provides distance for expanding the symbolic range. It was this method that the client chose.

Maria's stories:

i) The Rabbit Who Liked to Eat Carrots

Once upon a time, there was a young rabbit that had just left home. He said goodbye to his parents one sunny day at the end of spring. The flowers were bright and colourful. He was sad to leave his childhood home but also very excited about going into the world to have adventures. His mother had warned him about the dangers that foxes and other creatures of the night could present to him but he was sure he could look after himself. He was a confident rabbit with his mind set on finding lots of carrots to eat. The one thing he loved to do was to eat carrots. A short distance away, he came across a huge house with an equally huge garden. All this meant to him was a place where carrots could grow. He rushed into the garden and then rushed around looking for the carrot patch. As he rushed, he ignored everything else in the garden and forgot about danger. At last, he found the carrots. He stopped and looked in amazement. There were rows and rows of carrots. He sniffed in the wonderful aroma. He feasted his eyes on the sight of the green vegetation with the promise of the delicious orange food waiting to be munched. He started to dig for the carrots. As he uprooted the heavenly vegetables, he nibbled and chewed until he was full.

For weeks, indeed months, he stayed in the garden eating carrots and then sleeping. He did not create a rabbit hole but slept under the cover of a huge dock leaf. As time went by, he became fatter and fatter until he was hardly able to move. Still he ate carrots and he slept. One day it was quite cold and he wanted to build a place to live, but he did not want to dedicate much time to this as it would have interrupted his carrot eating. He made a half-hearted attempt to dig a hole but soon gave up and returned to eating carrots. He was completely unaware that he was in danger. The gardener was becoming increasingly

annoyed about the loss of his produce and the accompanying mess. He had decided to set a trap. Some of the frogs in a nearby pond watched him and decided to tell the rabbit. They waited until the gardener had gone home and told the rabbit about the danger he was in. The rabbit didn't know what to do. He didn't want to leave the garden, but he didn't have a hiding place. The frogs told him about a hole in the wall where he could dig quickly. The rabbit dug the hole near the wall and hid. The hole was warm and comfortable and he was safe. He lived in the garden for the rest of his life. The frogs always warned him about the gardener and he only ate enough carrots to prevent hunger. He was happy. (182)

ii) The Wicked Forest

In the dim and distant past, there once stood a huge forest. It was dark in the forest. The sun was never able to penetrate the trees so the undergrowth was moss and other dark tangles of things that grew close to the ground. Snakes, spiders, and rats lived in the middle of the trees. In the centre was a huge pond with stagnant water. Water snakes, toads, and huge eels lived in the pond.

One day a young field mouse was playing at being a brave adventurer. He strayed further and further away from the field. He came nearer and nearer to the forest. He became aware of the darkness of the shadow, but told himself that he was a brave adventurer and had to continue his journey. Eventually he found himself deep in the forest. He was very frightened... very, very frightened. He carried on into the forest and it became darker and darker. He reached a stagnant pond. It was horrible. It stank. He sat and cried until he couldn't cry any more. He became still and stayed so still he couldn't move. He was so scared.

After a long, long time he heard a soft noise. He became more frightened. The noise became louder. He couldn't look. It was a tiny bird who had come to help him. 'Follow me,' said the bird. 'No,' said the mouse. The bird and the mouse stayed together in silence for weeks. Eventually the mouse looked at the bird.

For weeks he looked. After 6 months the mouse moved. The bird moved too. After a year, the mouse let the bird lead him out of the forest.

When the mouse reached the edge of the forest, he saw that the bird had bright, beautiful colours. The mouse said 'Thank you' and the bird sang brightly and then went back into the forest to help other frightened creatures.

Karen becomes tearful while creating these stories. The main connection she makes with her life were the pattern of overreaching, being foolish and not making provision for 'things that might happen', being immobilised by fear of the unknown and finding help difficult to accept. She has been able to express many of her fears through the metaphors of the stories, and says she would like to know more about the child who had created them.

She and the therapist re-read the character sketch she has written for Maria, and she adds a description of Maria's childhood, saying that she was a kind, thoughtful child. The therapist asks how she would react/feel if she was aware of Delia's plight in the tunnel. Karen considers this for some time and eventually states that she would want to help by telling her the stories.

4.9.1.6 Jumping between artistic expressions/ Increase to role-play

The dramatic method that they choose is to create a puppet to represent Delia in the tunnel and for Karen to play the character of Maria as a child.

4.9.1.6.1 Preparation

Karen makes a 12-inch hand/glove puppet from tights and fabrics. She selects dark, thick material for her dress and black wool for her hair. A tunnel is made from cardboard and crêpe paper. This is then cut in half lengthways, to allow the puppet to be seen.

Karen spends some time positioning the puppet. She and the therapist rehearse the character of 'Maria the child', trying out different ways of speaking and moving in role.

Between sessions, Karen has written the stories in a brightly coloured notebook and added some illustrations. She reports that she has been able to concentrate on this task and has enjoyed the process. Now she is ready to work with the puppets.

4.9.1.6.2 *The dramatic action 1*

The Delia puppet is placed in the tunnel, which is itself, located under a table (the darkest place in the room). Karen sits cross-legged on the floor and ‘inhabits’ the character of Maria aged 7. She allows herself time to connect with the breathing and voice of the characters and finds the right way to hold the notebook. In a friendly manner, she reads the two stories to Delia.

After she has done this, Karen spends a little time de-rolling from Maria. The therapist encourages her to explore the positive aspects of the child she has been playing. She herself comments on some of the things that have helped her:

- The breathing patterns that enabled her body to feel refreshed
- The posture which ‘freed a fresh energy’
- The sheer enjoyment of telling the stories.

The next stage is to work with the Delia puppet. Karen is able to enter the space under the table. She holds the puppet and strokes her hair, then the fabric of her dress. Asked to describe her actions, she states that the puppet looks dejected and she is comforting her. She eventually places the puppet over her right hand and puts her back in the tunnel. She continues to stroke her with her left hand, and starts to hum.

Client and therapist work together with the Delia puppet, giving her small movements and a voice. A scenario about Delia’s time in the tunnel is developed. She says that she heard the stories, but found it difficult to accept that anyone should spend time telling them to her.

4.9.1.6.2.1 *Projection/ extending metaphors*

Throughout the following sessions, the therapy is developed through projections created by the two characters.

First of all, Delia explores her situation in the tunnel through continued use of story making. The therapist reminds Karen of the drawing she had created at the beginning of the therapy. Karen and the therapist discuss how Delia can be made aware of the roots, flowers, earth, water, and the spaces that exist beyond the thick walls of the tunnel. Karen eventually decides that the child, Maria, could tell her.

Karen takes time to re-create the character of Maria. She shows Maria the picture and explains the significance of each object. Next, she de-roles and takes up the Delia puppet again. The puppet remembers that she previously stated that she 'knew there was a life above me'. She ponders on how she can connect with it. She decides that she, too, will create a story.

Delia's story (abridged)

It was a day in winter. Snow was falling. It was thick snow. It snowed and snowed until the whole earth was covered in a thick blanket of snow. The ponds were frozen and the streams stopped running. Under the ground, the roots were storing the moisture from the earth. The larger roots looked after the small roots, making sure that they were warm and able to survive the cold winter. The earth around the roots remained moist; it retained its warmth and was able to look forward to the summer.

The roots moved cautiously around the spaces. Eventually they were able to surround them in a gentle manner. The edges of the spaces became warm. The snow eventually melted and the earth became more moist. It was able to provide even more nourishment for the roots.

The roots grew and started to prepare for the spring when the flowers would grow. They grew downwards too. Eventually they reached the wall of the tunnel

they spread along the width of the wall and looked for cracks they could penetrate. All the time the roots were nourished by the water and they knew that even though they were in a dark place the flowers they would grow would bright and bask in the sunlight.

One day the roots reached the end of the tunnel. It was covered by a thick web that spiders had spun over the centuries. The webs were no longer used by the spiders. The roots slowly broke through the webs and sunlight entered the tunnel. The roots were surprised to note that they had been growing upwards along the tunnel wall. They, too, enjoyed the sun and looking at the flowers and grass, they had been supporting. The sunlight flowed gently down the tunnel. It was a long time before the moisture could be cleared.

The therapist has worked with Karen to create this story by reminding her of the word associations she made with the objects, and helping her brainstorm when she was stuck. The purpose was to extend the metaphors she used to express her feelings of depression at the start of the therapy and to give reality to the contrast between 'light' and 'darkness'.

4.9.1.6.3 *The dramatic action 2*

Client and therapist return to the puppet. The set is re-created and the puppet, activated by Karen, talks about the sun coming down the tunnel.

'I can feel the warmth, it is good. I can feel the sunlight on my face and shoulders. I want to move. My joints are stiff; I have been here so long. I want to move into the light.'

The next sessions are spent on moving the puppet. She moves very slowly within the cramped conditions of the tunnel. She is eventually able to lie on her front with her face upturned towards the light. Very slowly, she moves towards the end of the tunnel, but says she is too frightened to go any further.

Therapist's tentative interpretation: The puppet is expressing Karen's fear. She wants to move forward but feels stuck.

The therapist suggests that the character of Maria could offer support. Karen agrees. She re-creates this character, sitting on cushions near the end of the tunnel.

As Maria, Karen says, 'It is lonely out here. It is not always sunny. Sometimes it rains; sometimes the wind blows. The light is not blinding. We rest at night and prepare for the day.'

Therapist's tentative interpretation: The therapist notices that Karen is changing her voice while playing Maria. The voice is deeper with more resonance. Karen responds by stating that Maria is growing up. The therapist suggests that the adult Maria is created.

Some time is spent creating the character of the adult Maria. She sits on a chair rather than cushions. Then she speaks, 'I am here for you. I am here and cannot pull you out of the tunnel. I would like to support you and for you to share my world. I am waiting for you. I can soothe your aching shoulders and tend your hurt.'

Karen asks the therapist to transfer the Delia puppet on to Maria's lap. They discuss ways in which Karen herself can activate the puppet and talk about what Maria's lap might feel like. Karen says it will be soft and welcoming. The therapist brings up the subject of the kind of clothes Maria would wear, and some fabric is selected to represent her dress. The fabric is spread over a cushion on the chair. Karen then activates the puppet, which moves slowly from the tunnel on to the fabric.

Therapist's tentative interpretation: It is important that Karen herself moves the puppet (which represents her depressed self) on to Maria (who represents her healing self). The task of the therapist is to find a dramatic method to enable her to do this in order to allow the process of integration to continue.

Karen moves on to the chair and re-creates the adult Maria character. She spreads the dress fabric across her legs and puts the puppet on to her lap. She spends about a quarter of an hour stroking the puppet, massaging its shoulders, and making soothing noises.

Therapist's tentative interpretation: The comforting of Delia by Maria continues for several sessions.

The therapist asks Karen about the future of the tunnel. Karen decides that it should be rebuilt. The tunnel is re-made by the addition of cardboard, tissue paper, and crêpe paper. It becomes a safe, solid structure with flowers growing at the entrance. Karen states that it is a safe place for people to enter when they want to rest. People can enter and leave at will and the walls will protect them. The Delia puppet is placed on the dress fabric to 'watch' the reconstruction of the tunnel.

Therapist's tentative interpretation: During the closing sessions, the functions of the tunnel as a place of safety are confirmed.

4.9.1.7 Consolidation

The therapy is consolidated over the next six sessions by reflecting on the stories, the characters, and the environment. What has each of these contributed to the healing process?

Karen takes home the fabric puppet and the new tunnel to remind her of the journey.

4.9.1.7 In conclusion

During these sessions, the role of the therapist has been to marry together the creative process and the client's descriptions of her feelings. At the assessment session, Karen supplied a list of negative words, which described her body and her feelings. With the therapist, she also created a list of opposing words. For example, she felt stuck, heavy, sad, and forlorn.

Now her list includes words that are seen as more or less opposite: Sad versus happy; Forlorn versus content; Stuck versus freed; Heavy versus moving. There were altogether 30 words with 30 opposites.

Each week both client and therapist examined the list and ticked the appropriate words. By the end of the 40 sessions, it showed a significant shift in her perceptions of the way she was feeling. At some point or other, every positive word had been ticked. The therapist noted that there was also a link between the emotions that Karen had experienced in her life between sessions, and the feelings she associated with Delia and Maria.

4.10 Other story structures

Kopett (2002:86-87) asserts that there are four basic tools for creating a story a) Reincorporating, b) Patterns (that by our nature we love patterns c) Making connections and d) trying to answer the question to: "What happens next?" This will be able to be seen in the following excursion of the Story Spine.

"Storytelling is a historical, current and profound learning tool....The difference between a list of events and a story is connectivity....Reincorporating is the foundation of a story....Detail enhances the action of a story and makes it more compelling" (Kopett 2002:99). This is the basic assumption on which the story spine functions.

With regard to *making connections*: This could be practised by taking three unrelated words and stringing them together into a story. “Coming up with three unrelated words taxes the mind at least as much as creating a story...” (Kopett 2002:87). This is also, what happens in narrative practise and therapy; the mind is taxed with creative energy.

4.10.1 Story Spine

During fieldwork, I conducted in Learning Theatre’s involvement with Bank SA I came across a simple story structure that Henk adapts and uses with Learning Theatre in brainstorming with actors. This structure is called the Story Spine or Story Net (Kopett 2002:90-92). Structurally this consists of six linear movements to help develop the logical flow of a simple story:

At any moment in the story, Henk uses two words that direct the story that essentially creates a narrative and not just a skeleton. “Expand” asks for the expansion of a particular piece of information while “Advance” is an indication that the broad storyline is pursued again.

This method whereby a story is developed into a plot comes from Kopett (2002) whom says this idea is situated in Freestyle Repertory Theatre where the words *colour/advance* or *extend*, is used. Essentially these words develop the phrase “The king died after the queen” (history) into “The king died of grief after the death of the queen” (plot). (Ewald van Rensburg, Cape Town conference 2004/08/24-26). The words *colour* and *advance* moves *history* or mere information to a *plot*.

Here then are the six movements:

4.10.1.1 Once upon a time

This serves as the introduction to the story. This movement is concerned with setting the stage and introducing the characters. It provides the platform and exposition. It gives listeners the context and sets the stage.

4.10.1.2 Everyday

The platform is now augmented by getting to know the daily occurrences in the life of the community or individuals. This movement and the prior relates to the Ordinary World concept of Vogler (1999).

4.10.1.3 But one day (or) But then

This provides the catalyst for the story. The audience is propelled into the direction the story eventually takes. Things are set in motion (Relating to the Call to adventure of Vogler 1999). This movement provides the reason for which the story is told in the first place. The question has to be asked: “Why and in what way is today different?”

4.10.1.4 Because of that

This is about the consequences of the catalyst moment and results in the heart of the story. One event leads to another building suspense and tension.

4.10.1.5 until Finally

This portrays the moment the audience have been waiting for, the climax. This could relate to the Ordeal concept of Vogler (1999).

4.10.1.6 and ever since

The audience shares in the resolution and conclusion of the story. This relates to Vogler’s notion of the Road back, and returning with the Elixir (Vogler 1999).

This structure was not only used with the actors as it is often used specifically with improvisation but also with Bank SA employees. They had to write their own story of (the outcome was provided) how it happened that the individual received the award as the best implementer of integration in a specific area.

4.10.2 Story as Sermon

4.10.2.1 Introduction, story an sermon

Attending the conference *Verantwoordelike Vernuwing*, the workshop on storytelling proved to be truly interesting and helpful.

Ewald van Rensburg shared this introductory story:

God went to the Greeks and asked: Why should you be my people?

Greeks: Because we are a clever and learned nation.

God went to the Romans and asked: Why should you be my people?

Romans: Because we build wonderful architectural temples.

God went to the Israelites and asked: Why should you be my people?

Israelites: We do not have the learned thoughts of the Greeks nor the ability to build temples like the Romans. We can only tell stories. Then God said I "...will be your God, and ye shall be my people" (Leviticus 26:12 KJV).

For this reason, Rabbi's guide their people with stories Ewald says; therefore, we need to become storytellers. To the contrary, most ministers guide their people with concepts and theories. Western civilization seems to be entangled in discursive, argumentative discourses using concepts, ideas, compelling arguments as weaponry. On the other hand, Ewald quotes Jean-Paul Sartre in having said that man is always a teller of tales, he lives surrounded by his stories and the stories of others. Naturally this is true from a narrative perspective in that everything we do is situated in story whether we consciously think of telling about or performing our lives as stories or not. Furthermore, Ewald remarks that since the life of Jesus is a story and not an essay or dogma, this should inspire us to become story doctors.

There is power inherent in a story in the sense that stories have the ability to move us beyond our own capacities in ways that concepts and arguments can't.

Yet, the power does not in total belong to the teller of the story for the reason of not being able to foretell reaction. In this regard, Ewald alludes to the power of the compelling story by saying that it was Walter Brueggeman that had presumably said that it is clear that God lives on the lips of storytellers. Since the power of a story is situated in the arena of God’s activity it is Ewald’s contention that we can as storytellers only put a comma behind a story; it’s the Spirit of God that puts the full stop.

In this workshop, Ewald van Rensburg referred to four quadrants of story telling. He uses the phrase: *sentrums van ‘n storie* (localities of story). These are:

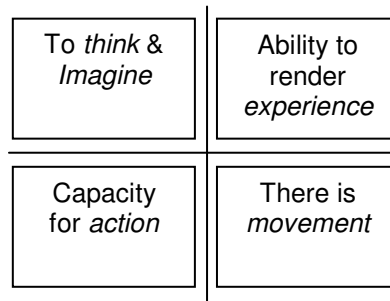


Figure 4-2 Localities of story (according to Ewald van Rensburg)

Ewald uses the movie *Arabian nights* to speak of the three languages: There is a day language that addresses the left-brain, the night language addressing the right brain but then also a third language encompasses both, the language of story. It is this third language that deals most comfortably with difficult concepts and issues where there are a lot of perceptions of right and wrong since this language provides a space where different rules that black and white exist. On the other hand, where some kind of truth is indeed advocated Ewald emphasises that the shortest distance between people and the truth in the relationship teacher and student is a story.

The above primarily concerns the telling of a good story either as the sermon or used in a sermon. In this regard, Ewald speaks without restraint on how one prepares for presenting a sermon as a story, which is clearly more in line with the argument for arts as therapy as opposed to arts in therapy. Lowry also recounts for the meticulous preparation of the Biblical Narrative Sermon (2001:105-116), which is also a type of story as sermon. However, he writes his book primarily on the notion of *any* sermon as narrative, incorporating the unsettling of the equilibrium, apparent ambiguities, plot, and resolution whether or not a story is told as stand-alone feature.

Lowry (2001:12) sometimes uses the terms narrative and story interchangeable when referring to *plot*: “Plot! This is the key for a reshaped image of the sermon. Preaching is storytelling. A sermon is a narrative art form.” Its interchange ability is natural in light of a typical dictionary that explains the one in terms of the other.

He does however consciously make a distinction that is of use to our consideration of using story *in* narrative therapy or story *as* narrative therapy. He asserts that there is difference both in terms of definition and use:

Often... when an article (such as ‘a’ or ‘the’) is inserted prior to the term, a fundamental shift of meaning is revealed. In short, there is a difference between story and a story, and between narrative and a narrative. Typically speaking, those who advocate story preaching have in mind the adaptation, elaboration, or creation of a story or stories. Those who advocate narrative preaching typically intend a process involving a plot—whether or not any particular story or narrative is utilized.

(Lowry 2001:12)

Lowry (2001:124) notes that this is how he understands Fred Craddock’s (1978:137) discussion of narrative preaching. Craddock:

Finally, by narrative structure I am not proposing that the lecture or sermon be a long story or a series of stories or illustrations. While such may actually be the form used for a given message, it is not necessary in order to be narrative. Communication may be narrative like and yet contain a rich variety of materials: poetry, polemic, anecdote, humour, exegetical analysis, commentary.

(Craddock 1978:137)

Lowry (2001:125) asserts that Toni Craven (1996:4) has been helpful in defining the term narrative as temporal sequencing, by which she means either the source (a biblical story) or the presentation (narrative discourse) – or for that matter, both. I'm in keeping with Lowry (2001:125) that we should be clear about this in light of those who want to reduce both story and narrative sermons to just "snappy little stories." To Lowry (2001:125) the implied erroneous claim is clear, that stories do not have the capacity to carry the freight of thought. It might add perhaps to the emotional tone but are really only anecdotal 'add-ons'. It should be noted in this regard that propositional ideas (referring to the function of the left-brain), may also have movement, and hence may participate in a form of plot. As a result story preaching involves some particular story or stories while narrative preaching refers to a sermon that follows the principles of plot, itch to scratch, conflict to resolution and so on (Lowry 2001:124-125).

4.10.2.2 Sermon as story– Lowry (2001)

That which Lowry (2001) therefore refers to as narrative preaching I would like to call *sermon as story*.¹⁴⁶ Most often I use these terms interchangeably although I have an inclination to use narrative as referring to the underlying frame of an event or sequence, thus temporal sequencing. Lowry (2001:26) avers that because a sermon is an *event-in-time* existing in time, not space, a process and

¹⁴⁶ Lowry is important to this research for various reasons. He touches on the subject of 'art as...' versus 'art in...' In addition, this study wishes to be contextual. Hence it reflects concerns situated in the congregation such as preaching, especially so considering that one can also preach through the arts on not only verbally. However, when one does preach verbally how is this done according to narrative practise?

not a collection of parts, it is helpful to think of sequence rather than structure. He proposes five basic sequential stages to a typical sermon process, leading to a plot, which may be arrived at through the following stages. How it might relate to Vogler (1999) is indicated in brackets:

Stage 1: Upsetting the equilibrium (Ordinary World, Call to adventure)

Stage 2: Analysing the discrepancy (Tests, Allies, and Enemies)

Stage 3: Disclosing the clue to resolution (Mentor)

Stage 4: Experiencing the gospel (Elixir)

Stage 5: Anticipating the consequences (Road back)

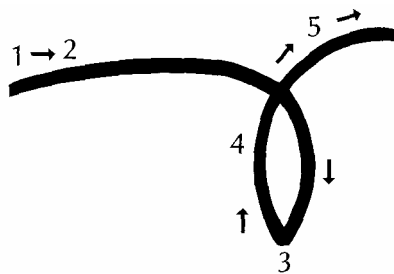


Figure 4-3 the homiletical plot (Lowry 2001:26).

In exerting a choice for these stages, Lowry (2001) positions the sermon in the *television series type plot* over against the movie plot. Accordingly, in a *movie plot* there is a felt discrepancy and the story thickens and moves in the direction of an *unknown* resolution.

In the *television series plot* there is a felt discrepancy, but there is movement towards a known conclusion. The viewers know the star will survive, of course, he is scheduled for next Wednesday at 20h 00, but *how* will he survive? That is the key discrepancy. That which is unknown in this type of plot is the middle process: The hero is placed into such an impossible situation that there is absolutely no way he can survive but of course a way is found, a way which is unknown to the viewers. The congregation has gathered to worship. There might be symbols of all kinds having made the central affirmation of the incarnation before the sermon begins. The congregation expect the gospel to be

proclaimed one way or another, and for Jesus Christ to emerge as Saviour and Lord which is the answer to the sermonic bind. But how? In what way? For what purpose? This unknown middle ground provides the context for sermonic tension (Lowry 2001:23-24). The not knowing what, why or how is the key to the attention of audience. “A movement from itch to scratch shapes the sermon not the biblical historical doctrinal or ethical content” (Lowry 2001:23-24). It is not about content but process; a narrative experience that is anticipated.

Also, note that fiction writers inevitably catch their central characters in situations involving *ambiguities*, not *contradictories* (Lowry 2001:23-24). The audience should be involved in choosing between two goods and not the good versus the bad. Lowry (2001:25) explains: People are caught in the bind of two quite specific (as opposed to generalised) good or two quite specific bad's or perhaps more likely among several options, none of which is good or bad. For Lowry (2001:25) the homiletical plot must catch people in the depths of the awful discrepancies of their world, social and personal since the gospel of Jesus Christ is directed to these very real discrepancies. The appearance of no apparent redemptive answer to the human predicament is the bind felt as ambiguity by people. This bind is to Lowry (2001:25) the discrepancy that is the central question in every sermon. How can the gospel intersect the specifics of the human mystery and come out on the other side in resolution? This question is the form of the sermonic plot (Lowry 2001:25).

These stages could also be depicted by the following emotions

1) Oops 2) ugh 3) aha 4) whee 5) yea.

The reason for explaining more about Lowry (2001) is situated in the fact that our Reformed tradition has abundantly laid claim on reasoning and doctrine, which often found its way to audiences through sermon points (Sweet 1999:200). The idea of a narrative sermon other than following the story of some biblical narrative gives a fresh alternative to the dominant choice of presentation.

4.10.2.2.1 OOPS? Upsetting the equilibrium for the sake of engagement

Lowry (2001:28) acknowledges that observers or audiences in congregations most likely do not have a neutral mentality when listening to a sermon. In so far as, Lowry (2001:29) thinks of sermon as narrative it is important to assume to some degree that they do have a neutral mentality. The reason for this he says is due to the idea of taking major responsibility for their engagement with the theme. In order for these two worlds to meet, that of the audience and the artwork (narrative sermon), our sermonic itch must become theirs within the first few minutes of presentation.

Lowry (2001) is of opinion that humans have an innate need to resolve ambiguity. I'm uncertain that one can make such a generalisation, but in the context of his argument, it does reveal an internal logic. He refers to the first psychological state of ambiguity as being an outside person-induced conflict, which should be presented in the opening stages. Advanced states of ambiguity are seen in fear, dread, and repression. The first state of ambiguity emerges often when talking about people. As any storyteller knows, Lowry (2001:30) asserts introducing people produce ambiguity. Ambiguity is found generally speaking in any phenomenon, which is both vital, and at risk: In revealing to the congregation that today we are, going to talk about love is indeed dull until risk is introduced. It could rather be extended to saying that our problem with love is that so many times we extend our handing love only to bring it back bruised and broken. The ambiguity lies therefore in extending love while risking rejection.

Lowry (2001:30) emphasizes that thinking begins at the point of a felt problem. He is therefore in accordance with professor Hagemann when saying that conflict is the very stuff of which stories are made and he extends this idea past stories to life and the world. We are in a sense carried on by suspense, propelled forward in the action of life by some kind of expected outcome or resolution.

Often preachers already make the mistake of having the sermon title adding to the scratch and not the itch. The title should rather add to the primary ambiguity of the sermon. A distinction is made consequently between the function of different kinds of ambiguities: The opening ambiguity may or may not be related directly to the major theme of the sermon. Its function might even merely be to stimulate interest in the sermonic process. The opening ambiguity is therefore an inconsequential ambiguity in light of the theme of the sermon. It is however important in such instance as with illustrations which often present their own ambiguity that the audience finds some kind of closure to these, in order not to occupy the listener's attention to the experience of the central plot.

If establishing a disequilibrium wherein something is left hanging is the first step the second, simply put would be to keep the attention. It is here that the ambiguity finds direction.

4.10.2.2 UGH! *Analysing the discrepancy*

What Lowry (2001:38) means here by the word analysing could better be understood by the idea of exploring. He does not mean this in a modernistic way I believe. The rationale for this movement is situated in the idea that people think in sequence; we try to make connections. Analysing here equals exploring the connections that people make. This movement then broadly speaking equals exploration directed away from specific behaviour to underlying causes.

Later in his book (2001:120), Lowry corrects himself when rethinking that the idea of *analysing* the discrepancy is too narrow and that at one time in his view on preaching he assumed left-brain consideration. Asking *why* was the logical way of saying then what he meant. Lowry (2001:120) now considers the analysis of the question why to now be only one way of complicating matters after the sermonic itch is presented.

The question, why, moves the audience directly into the fundamental or central discrepancy. This is in direct opposition to texts on Systematic Theology that generally deal with doctrines of God and Christ first, and then move on to the question of the so-called human condition such as sin. In this regard Dr. Higgins (2005/03/16) also remarks that our theologies should first visit the culture in which we are situated (this could be seen in the type of films that are relevant to certain cultures. He is thus in accordance with Lowry (2001) that it should be the other way around. Lowry (2001:39) notes that it is his experience that in the practice of ministry, and particularly in our preaching role, the process is revealed:

Once a person has revealed his or her position regarding the fall, sin, estrangement, etc, one is able to project with reasonable accuracy the corresponding doctrine of salvation. Those who are fairly optimistic about the human condition, believing for example that sin is some form of ignorance, will emphasize Christ as teacher. Wisdom is the means of salvation. Those who see humankind as hopelessly crippled or entrapped likely will have a high Christology to match. The atonement will be the key to salvation. So it is that once a person has settled on the question as to what is wrong, the choice of cures is limited.

(Lowry 2001:40)

In the above-proposed progression of the narrative sermon, Lowry (2001:41) aligns himself with contemporary writers, which he says avoids the mistake of white hat/ black hat polarity, which allows the reader to get ahead of the writer.

One should be watchful not to substitute this difficult yet central task of complication after the sermonic itch with descriptions or illustrations. To say, for example that “Joe drops cups because he is clumsy” is not analysis, not an answer to the question why, but a description. We still know nothing about the cause behind the behaviour. To say that Frank was unfaithful to his wife

because he is a sinner is no better; it only abstracts away from concrete behaviour to general categories (Lowry 2001:42).

As noted, besides descriptions (such as clumsy behaviour) illustrations are often the substitute for analysis. This is necessary but not as replacement for analysis. Lowry (2001:43) notes that at the time of writing it was his observation that apathy must have been a current problem since he has heard a lot of sermons on the topic. The question of *why* is often detoured to a homiletical assurance that in fact the issue is endemic to our present culture.

He expresses the view that it is our responsibility in preaching the gospel that we probe behind the behaviour to motives, fears, and needs in order to ascertain the cause or causes.

Continuing with our example, if the cause of my apathy is fear of rejection, then the gospel will be able to speak to me, because the good news makes it less necessary for me to fear the rejection of others. If my apathy in refusing to accept the responsibilities of a church position is a result of my fear of failure, then the door is opened to the proclamation of the good news that all can be a failure and still be affirmed by God and therefore am now able to risk failure as I was not before. But if a sermon by use of the term “apathy” simply attacks the fact of my lack of response, likely all will dismiss it either as not applying to me or as not understanding the real reasons for what another has called apathy. Another possible response on my part is to feel guilty that I am such a failure (which in turn will feed my fear and weaken further my capacity to act) otherwise put, the gospel does not deal directly with apathy at all but with the varied possible causes behind it.

(Lowry 2001:45)

Interior motivation seems to be of importance in Lowry's model. It is towards these motives that the gospel and the sermonic plot are directed. So he asserts that one needs to speculate as to where the problem is generated in order to present any possible cure.

The idea behind this movement is therefore to move away from a behavioural level which amounts to poor sermons as they involve a rather simple either/ or dynamic. Motives are on the other hand exceedingly complicated. Behavioural choice is illuminated from the sphere of interior motives. For this reason, the complexity of causality is worthy to be imagined or analysed. One should move away from the simplicity of the behaviour to the complexity of causality.

Practically speaking this involves not being satisfied or content too easily but keep at interrogating possibilities until one finds a compelling causal relationship that one cannot let go (Lowry 2001:47). This is often the birth of the third movement, the *aha* movement in the sermon. Notice that in the conventional reformed protestant sermon it would be uncustomary to provide a space for dialogue or collaboration in the literal sense of the word. Hence Lowry (2001:50-51) asserts that the process of analysis as well as the conclusions from analysis should be shared with the congregation. This disclosure happens after the preacher has moved through few dead end moves. There are thus three outcomes in this stage; moving from superficial analysis to in depth 'diagnosis,' building listener readiness for resolution even by the inclusion of analytical dead ends, and hence setting the stage for the Word to be proclaimed (Lowry 2001:51).

4.10.2.2.3 AHA: Disclosing the clue to resolution

The next movement comprise of disclosing the clue to resolution encompassing an *aha* moment. This Lowry (2001:53) says is also called an explanatory why. I would not say as he does that all share the assumption that we live in a cause effect world. Maybe so for a large number of people in which the missing link in

a causal world is the bridge from problem to solution. The previously described dead end routes makes the matter at hand seems irresolute but after disclosing the clue to resolution that matter might even seems self evident. In a sermonic plot informed sermon, such a revelatory clue is *experienced* by the congregation rather than simply known.

There is to Lowry (2001:54) a peculiarity of the homiletical aha which he calls the principle of reversal, which he develops in exposure to Foster-Harris (1959). Foster-Harris in describing “the physiology of fiction” asserts that “the answer to any possible problem or question you could pose is always in some fantastic manner the diametric reversal of the question (Foster-Harris 1959:6, cited in Lowry 2001:54). Seen in this manner, being poor is not the cause of poverty but its result. This reversal of assumption idea is used extensively in puzzles (Lowry 2001:59) and for this reason Lowry (2001:61) says that the peculiar talent of the puzzle maker is that talent of ‘helping’ us to make the wrong assumption. Once made, the puzzle solver is held in bondage (Lowry 2001:61). In sermons, this implies that we sometimes lay the rug first before pulling it out again (Lowry 2001:59).

4.10.2.2.4 WHEE! Experiencing the gospel

The experiencing of the gospel is now presented since the clue to resolution has been disclosed and the problematic context is ripe. Lowry (2001:74) compares this to the medical profession saying that prognosis or treatment is relatively easy once a reliable diagnosis has been made. Naturally, in the sermon this diagnosis is an imaginative one based on the perceived assumptions of the audience and should therefore not be equated with propositionalistic truth claims. We might even refer to it as artistic guessing. Drawing from the medical metaphor again, Lowry (2001:74) notes that those patients that require immediate treatment without an exploration to the possible causes are a pain to the physician; patients might discover that the treatment of their condition does not solve the problem.

In relation to the efficacy of the approach, Lowry (2001:78) maintains:

Seldom in preparing for a sermon formed according to this process, have I had difficulty in discerning what the gospel had to say about the issue at hand? On those infrequent occasions when I have had difficulty, I discovered that my problem was not with the gospel or in my understanding of it; the problem was that I had not probed deeply enough in diagnosis. When I have done my diagnostic homework and the decisive clue has emerged, the good news has fallen into place sermonic ally as though pulled by a magnet.

(Lowry 2001:78)

4.10.2.2.5 YEAH: Anticipating the consequences

The critical matter left for explication has to do with the future – now made new by the gospel. The discrepancy has been analyzed, the clue to resolution revealed, and the good news experienced. The tension of ambiguity in the homiletical plot is beginning to be released. Plot-wise Lowry (2001:80) notes that this is the stage of effecting closure.

Lowry (2001:80) refers in this regard to Paul writing to the Romans: “What then shall we say to this?” Hereafter Paul begins to explicate matters that are now made new by the gospel by asking rhetorically: “If God is for us, who are against us?” (Rom. 8:31). Despite the notion of the future, which is in theological exemplary fashion illustrated through various eschatology themes in the bible, Lowry (2001:80) notes that it is common in literary plots of all kinds.

4.10.2.3 Narrative or sermonic plot versus conventional structures

Lowry judges it to be imperative to remark about the theological view in respect of what he refers to as the “point of contact.” The sermonic plot is a view different from both the inductive process of the liberal tradition, which views the gospel as continuous with human experience and the deductive process of neo-

orthodox tradition, which views the gospel as discontinuous with human experience. He gives the following example in this regard:

[M]y view is in sharp contrast with that of Harry Emerson Fosdick,¹⁴⁷ who spoke of “the gathered wisdom of the ages” which can help meet the problems of human existence. (Note the sense of continuity between problem and answer.) Likewise, my view is in equally sharp contrast to Paul Scherer,¹⁴⁸ who opposes the inductive method, admonishing the homilist not to meet the listener “where he is” because “too often he is in the wrong place.” (Note the sense of discontinuity between problem and answer.) The third alternative as expressed here is to view the gospel as continuous with human experience after human experience has been turned upside down. Hence I begin inductively (with Fosdick), move toward the clue to resolution which reveals the dead-ends of the “human fulfilment” mentality and turns matters upside down, and then proclaim the gospel deductively (with Scherer).

(Lowry 2001:78-79)

Importantly, in the sermonic plot, the clue to resolution does not solve the issue but only makes it possible: Having experienced this revelatory moment of intersection, both preacher and congregation consider what difference has been made for us. Irrespective of the issue, this final phase of sermonic closure will suggest a new door opened, the new possibility occasioned by the gospel (Lowry 2001:81).

The narrative plot differs in comparison to the more traditional type of sermon construction that Lowry was exposed to: He was taught to begin the sermon with an announcement of the issue together with a brief statement of the solution. The body of the sermon then consisted of an elaboration of that solution which

¹⁴⁷ Fosdick (1956:95): *The Living of these days*. See References.

¹⁴⁸ Scherer (1965:19): *The Word of God Sent*. See References.

generally involved an intertwining of scriptural passage and contemporary situation (Lowry 2001:81). These processes were to culminate in the high point or climax, the sermonic “asking” – which constituted the conclusion, which would entail a call to commitment.

The apparent similarity between the narrative plot and the abovementioned approach is situated in the fact that the final stage of *anticipating the consequences* is time-wise in the same relative position to the *call to commitment*. If Vogler’s model were to be taken in linear fashion, the reader would notice that what he refers to as a *call to adventure* is positioned much earlier in the story.

There are however two distinct differences of the narrative plot in comparison to Lowry’s exposure to conventional preaching: Unlike the traditional sermon, Lowry (2001:82) notes that the homiletical bind is not in the *asking* but in the resolution stage when matters are turned upside down and now seen in a new way. Still the mounting tension, as in any plot, begins to break at stage three about three quarters of the way through the preached sermon. Resolution is experienced in stage four at the intersection between the gospel and the newly seen situation on the one hand, and on the other the *asking*, the anticipation of the consequences viewed in light of responding to the gospel (Lowry 2001:82).

Lowry (2001:83) asserts that many would deny wanting such a result; making the climax for the sermon coincidental with the asking of human response. This presents us with our second differentiation between narrative plot and traditional sermon theory, which is a theological consideration. This coincidence between *climax* and *asking* is tainted with a form of works righteousness. This concern is in my opinion central to Reformed theology; its contention being *sola gratia* (alluding to salvation through faith in Christ’s redemptive work stemming from the

total depravity of mankind).¹⁴⁹ Consequently, the focus of our preaching is upon the decisive activity of God, not upon us, and hence the climax of the narrative plot is situated in stage four, the experiencing of the gospel. “Human response is subsequent to that experience—and consequent of it.... [T]o make the ‘call to commitment’ the central focus of a sermon is to place ourselves in the limelight, where we have no business being” (Lowry 2001:83).

4.10.2.4 The narrative sermon; the ultimate answer?

Should one invariably follow the five-stage sequence? By no means, Lowry says and then alludes to when and how it could be used.

In many instances the biblical narrative already has its own plot and hence its own ambiguity to be settled. For instance, a parable does not need the reformation because it already is a narrative event. More broadly, any sermonic presentation of a narrative of any kind, biblical or otherwise, should be allowed to run its own narrative course. In truth, the purpose of a narrative plot form is to make any sermon, whether it is life situational, doctrinal, or expository a narrative event which might I add, according to the narrative practise approach is already that; a narrative event (Lowry 2001:91).

Apart from texts that already provide us with some sense of a narrative, which make the five-stages unnecessary it, should be noted that variations within the five steps are also possible. By way of example, it is a possibility to leave what is referred to as the expos of the consequences of the sermon, relatively unattended: Participants come to their own conclusions; they then make their own decisions, initiate action and so on. This specifically means that the consequence of the five-stage process is left unstated or only hinted at. This kind of ending before articulated closure Lowry says (2001:91) is increasingly being used in movie plots. Sometimes to the point of agitation for the viewer, the

¹⁴⁹ Worthwhile reading in this regard is Dr. Willie Jonker's (1994:62 and throughout) book *Bevrydende waarheid* which deals specifically with the character of the reformed confessions.

end of a contemporary movie is more problematic than its beginning (Lowry 2001:91).

Likewise, the opening stage of the sermon (upsetting the equilibrium) may in fact be unnecessary. It was suggested that the homilist take responsibility for the audience's engagement with the narrative but it should be noted that often there is no need for this as in for instance funeral sermons: The irrefutable tragedy of death has upset the equilibrium of the listeners. The upsetting of the equilibrium is further upset by the visible casket. It is thus up to the homilist, actor, therapist, and facilitator and so forth to make a call about the readiness of the congregation, audience, or employees in an organisation to engage in a story (Lowry 2001:92).

Likewise, it is true that there are numerous occasions when long, involved diagnostic processes are inappropriate: The trauma of grief involved in the loss of a loved one, for instance, makes intensive cognitive participation virtually impossible. Correspondingly festive celebration liturgy in the life of a congregation is no time for lengthy exploration of causality of some discrepancy. (Lowry 2001:93)

There are also different ways of achieving variety in sermonic form while maintaining necessary ambiguity of plot. This could happen by altering the form of the discrepancy itself. I have earlier referred to several kinds of plots that Lowry refers to (Lowry 2001:93). His general view is that the sermonic plot is similar to the television series plot in which the end of the episode is known. Sermonically, the question of why a situation is as it is may be known; the discrepant issues would then be how a congregation can intercede in that situation. The discrepancy could also be about when and where instead of how and why. At times it may be so that the audience does not have a clue as to the outcome of the plot, which in this case resembles the sermonic plot more than popular movie type plots. (Lowry 2001:93-94)