

A Heuristic Inquiry: Encountering the Self with Symbolic Images

Sun-Young (Sophie) Jeong

A Research Paper
In
The Department
Of
Creative Arts Therapies

Presented in Partial Fulfillment of the Requirements
For the Degree of Master of Arts at
Concordia University
Montreal, Quebec, Canada

September, 2009

© Sun-Young (Sophie) Jeong, 2009



Library and Archives
Canada

Published Heritage
Branch

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque et
Archives Canada

Direction du
Patrimoine de l'édition

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file *Votre référence*
ISBN: 978-0-494-63038-9
Our file *Notre référence*
ISBN: 978-0-494-63038-9

NOTICE:

The author has granted a non-exclusive license allowing Library and Archives Canada to reproduce, publish, archive, preserve, conserve, communicate to the public by telecommunication or on the Internet, loan, distribute and sell theses worldwide, for commercial or non-commercial purposes, in microform, paper, electronic and/or any other formats.

The author retains copyright ownership and moral rights in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

AVIS:

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, publier, archiver, sauvegarder, conserver, transmettre au public par télécommunication ou par l'Internet, prêter, distribuer et vendre des thèses partout dans le monde, à des fins commerciales ou autres, sur support microforme, papier, électronique et/ou autres formats.

L'auteur conserve la propriété du droit d'auteur et des droits moraux qui protègent cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.


Canada

ABSTRACT

A Heuristic Inquiry: Encountering the Self with Symbolic Images

Sun-Young (Sophie) Jeong

This heuristic journey to the Self occurred spontaneously from my life quest. While living with and gazing at symbolic images in my room, I captured their voices unfolding the same message about “going deep down inward to search for the Self.” I followed the message coming from inner wisdom and realized that my symbolic images and their message were closely related to Carl Jung’s perspective of the Self.

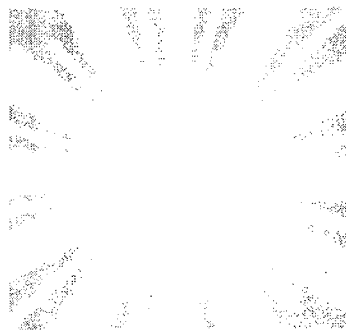
In this heuristic self-inquiry, I have pursued the self-experience leading me to the essence of the Self, and the symbolic images along with reflexive knowledge were a major guideline to the self-experience of encountering the Self in a metaphoric, safe way. I experienced the symbolic manifestations of the Self by the images of the Shadow, pond, castle, mandala, apple, heart, Christ, and lotus flower. I also experienced fears, which caused resistance or hesitation in my heuristic journey to the Self. In the process of recognizing and resolving my fears, I could proceed with my heuristic self-inquiry and diminished my resistance. Then, I could expand my limited concepts of the Self, God, and my religion and reached a new understanding of the essence of the Self that the Self is a manifestation of God residing in the heart, deep inside of us. Also I discovered that a heuristic journey on a topic can have several layers of heuristic inquiry, like a spiral shape, in aiming at reaching the core of what is being investigated.

I hope this heuristic self-inquiry can be beneficial to others to better understand the Self in their process of healing, maturity, or transformation, and as well to art therapists to better understand their clients within artwork processes in clinical practice.

DEDICATION

I dedicate this research paper to my best friend, Jesus Christ. He has many different names: the Self, God, Love, Peace, the Way (which Lao-tzu also teaches as “Dao”), the Truth, the Life, and so forth.

During the Year of St. Paul, from June 2008 to June 2009, observed by the Catholic Church, I encountered the saint as a truly successful heuristic investigator in his life journey to God. He seems to find the way to God: it is “to be put right with God by our union with Christ” (who is the symbol of the Self according to C. Jung) [Galatians 2:17] (Bible, 1976). St. Paul finally confesses, “I am dead—killed by the Law itself—in order that I might live for God . . . it is no longer I who live, but it is Christ who lives in me” [Galatians 2:19-20]. I truly understand what he is talking about, in connection with my heuristic journey to the Self. I think these words contain all the key points of this self-inquiry. My understanding of his words is, *“There is no “me” anymore; it means “dying to me, the ego”; and only Christ, the Self, God is shining in his heart; it means he is finally reunified with Him, the Self, and there is no division between God and him.”* I wholeheartedly hope one day I can confess these words in my own life journey to God, the Self, Love, Truth, or Peace.



Peace be with you all

Table of Contents

List of Figures.....	vii
Introduction.....	1
Overview.....	1
Various perspectives of the Self.....	4
The Self in C. G. Jung’s perspective.....	7
Symbols of the Self and the “individuation process”.....	10
Living with and gazing at symbolic images.....	12
The present research purpose and rationale.....	16
Research questions.....	17
Operational definitions of terms.....	17
Discussion of the questions’ relevance to art therapy clinical practice.....	18
Heuristic Methodology.....	19
Tacit knowing and intuition.....	20
“Self-experience” in heuristic inquiry.....	22
The six phases of heuristic research.....	25
The Frame of the Present Heuristic Inquiry.....	28
Participant.....	28
Data collection.....	29
Data analysis.....	31
Delimitation and limitations.....	32
The six phases of my heuristic inquiry within the timeline.....	33
Presentation of Data.....	34
A depiction of my experience of encountering the Self.....	34
Initial engagement: the lasting message from symbolic images.....	34
<i>I hear voices!</i>	34

<i>Symbolic images I encountered</i>	37
<i>Symbolic images I created</i>	39
Immersion: apple as a metaphor of the Self.....	44
<i>Symbolic images of apples and water surfaces</i>	45
Incubation: the re-experiencing of early developmental stages.....	48
<i>A dream of not feeling, not breathing</i>	48
<i>Planting apple seeds</i>	49
Illumination: a creative image of the Self, the inner territory.....	51
<i>Creative artwork process</i>	51
<i>The Shadow within the Self</i>	53
<i>The image of the pond with stillness</i>	63
<i>Mandala: the symbolic image of the Self</i>	67
<i>God and the Self</i>	69
Explication: images of mandalas.....	76
<i>Fears, resistances or hesitations in self-inquiry</i>	76
<i>“Purifying heart” to encounter God as the Self</i>	81
<i>New understanding of unknown sufferings or pains</i>	83
<i>Creating mandala images</i>	84
Creative synthesis and beyond.....	85
Heuristic journeys beyond this heuristic inquiry.....	90
The unknown suffering or pain.....	92
Conclusion.....	94
References.....	104

List of Figures

Figure 1: the symbolic image of an apple tree.....	6
Figure 2: An image of my room.....	13
Figure 3: the symbolic image of a tree.....	36
Figure 4: the symbolic image of a pond.....	38
Figure 5: the images of castles.....	40
Figure 6: the symbolic image of a heart.....	40
Figure 7: the image of a water surface.....	42
Figure 8: the symbolic image of the underside of the pond.....	42
Figure 9: the symbolic image of the deep inner world.....	43
Figure 10: the symbolic image of a mask.....	43
Figure 11: the images of apples.....	47
Figure 12: the symbolic images of water surfaces.....	47
Figure 13: the image of apple sprouts.....	50
Figure 14: the symbolic image of the Shadow.....	55
Figure 15: the shadow images in a slide show.....	57-58
Figure 16: the images of lotus flowers.....	62
Figure 17: the images of reflections of the pond.....	64
Figure 18: the upside-down image of the pond.....	66
Figure 19: the united image of the pond.....	66
Figure 20: the symbolic image of the mandala castle.....	68
Figure 21: the creative image of the pond.....	68
Figure 22: the installation artwork of the Self.....	70-72
Figure 23: the first image of a mandala drawing.....	86
Figure 24: the images of mandala paintings.....	86-87
Figure 25: the mandala image in a stained-glass window.....	87
Figure 26: the retouched image of the apple tree.....	91
Figure 27: the creative image of the mandala with the red heart.....	95

Today, if you hear his voice, do not harden your hearts.

[Hebrews 4: 7]

Introduction

Overview

The topic for this research paper was revealed to me in the process of developing an understanding of the human self as an art therapy student. Since I began studying in the Art Therapy program at Concordia University, I have often heard about the importance of “self-awareness” as one of the major therapeutic goals and as the essential process for being a good art therapist. Then, I wondered “*what is the Self, which we need to be aware of?*” I thought this was a fundamental question for a therapist especially because its consideration is strictly linked with her therapeutic attitude and approach. The therapist’s own perspective of the Self clearly affects the client’s therapy process. Perhaps that is the reason why many psychologists or psychiatrists have been striving to define a human Self in connection with developing different therapeutic methods. I also considered that a more profound knowledge of the Self leads us to be better aware of ourselves as art therapists. For that reason, in my first year of this study I wrote a research paper about the Self, based on C. G. Jung, C. Rogers and D. W. Winnicott’s theories. In an attempt at answering my most fundamental question and examining my own understanding of the Self as a student art therapist, I looked into different perspectives of the Self.

During that process, I perceived that I had already been experiencing the Self through the symbolic images I had created or had encountered in life, such as a tree, a

pond, a castle, a heart and so on. I realized that while living with those images and gazing at them for a long period of time, I had been hearing their message about the Self: they were calling me and urging me to take a journey to search for the Self, the real me residing deep inside. I intuitively perceived that the message was coming from my deep inner nature or inner wisdom. It was such an amazing experience to me as a student art therapist who helps clients deal with their emotional or psychological issues with artwork processes. I truly felt that I finally understood in my heart why creating and embodying images is very necessary in the therapy process: through the images we can hear our inner messages, which call to us for healing, growth or maturity. I also realized that symbolic images with my reflexive knowledge were very closely related to Carl Jung's (1971) perspective of the Self.

Although I perceived my experiences of symbolic images to be in connection with the Self, it took time to consciously accept my experiencing them and their authenticity as my heuristic self-inquiry. I think it may be because my mind had been stuck in an assumption that "academic research" could not take for its subject a naturally-occurring topic arising from my life quest, but had to be limited mainly to planning, designing, framing, delimitating, and so forth. However, I had a meaningful moment to understand and accept my heuristic journey to the Self during the research process about the Self based on Jung, Rogers and Winnicott's theories. One day, an interesting metaphoric question arose in my mind all of a sudden: *"How can an apple be defined? Some people may say it is sweet or red while others say it is sour, juicy or green."* Being faithful to their own subjective experiences, people describe an apple in different ways just as Jung, Rogers and Winnicott understand the Self differently. They underline some

aspects of the nature of the Self to follow their own perspectives based on their own personal or clinical experiences (Chodorow, 1997; Mitchell & Black, 1995; Jung, 1973; Steffire, 1965). The latter could mean, after all, that we discover and have more profound understandings of a reality or truth, mostly on the basis of our own subjective experiences. I thought, "*Then, I may need my own subjective experience about the Self.*" It was my first break through that made me face and open myself up to the heuristic research method. Then to my amazement I discovered that my heuristic inquiry process in searching for the Self had already begun with my experiences of symbolic images. Polanyi (1964) states that all kinds of forms of creative guessing in the discovery process commonly follow the same pattern "guided by the urge to make contact with a reality, which is felt to be there already to start with, waiting to be apprehended . . . Great discovery is the realization of something obvious: a presence staring us in the face, waiting until we open our eyes" (p. 35). I may say this heuristic inquiry of encountering the Self was staring me in the face and waiting for me until I opened my eyes and accepted it.

Moustakas (1990) explains heuristic research as follows:

Heuristic inquiry requires that one be open, receptive, and attuned to all facets of one's experience of a phenomenon, allowing comprehension and compassion to mingle and recognizing the place and unity of intellect, emotion and spirit. The heuristic researcher is seeking to understand the wholeness and the unique patterns of experiences in a scientifically organized and disciplined way. (p. 16)

In the course of heuristic inquiry, a heuristic researcher naturally steps into the six phases such as initial engagement, immersion, incubation, illumination, explication and creative

synthesis (Moustakas). There are also essential concepts and processes such as self-dialogue, tacit knowing, intuition, indwelling, focusing, and so forth, which lead the researcher into the discovery of essence of what is being investigated (Moustakas).

Therefore, this paper is about the Self in connection with my experiencing symbolic images using the heuristic research method. In this heuristic self-inquiry, I have pursued my own experience of encountering the Self with symbolic images based on C. G. Jung's theory.

Various perspectives of the Self

During the research process in my first year of this study, I explored the different understandings of the Self based on C. G. Jung, C. Rogers and D. W. Winnicott's theories in connection with their therapeutic approaches.

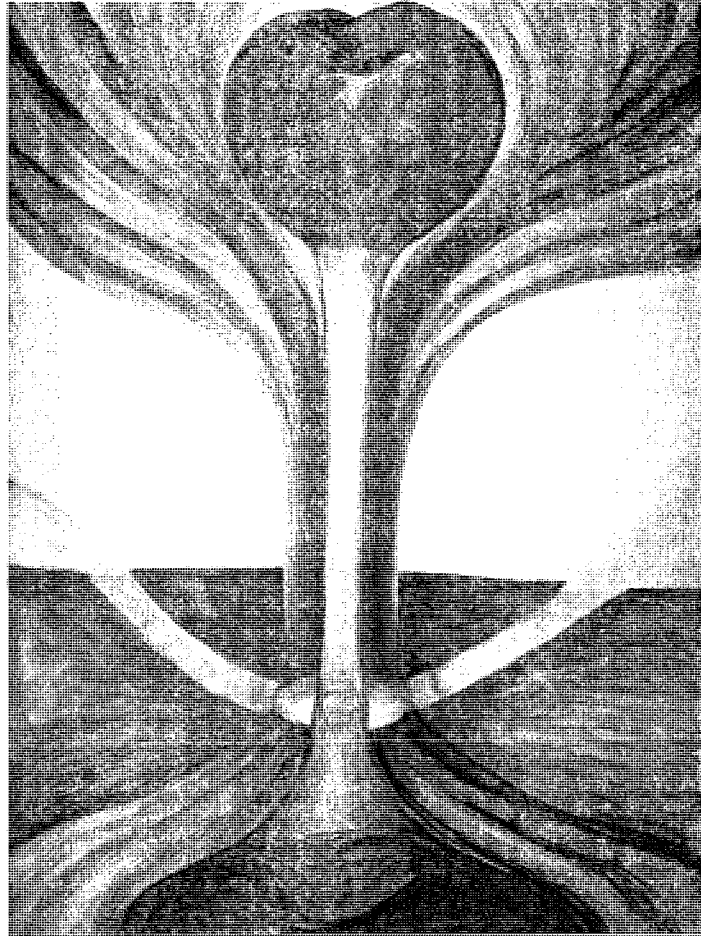
Jung (1971) defines the Self as the centre and totality of the human psyche, lying in the unconscious where it is the source of maturity as well as an ontological reality; it is a transcendental concept. Rogers (1961) understands the Self as the concept of existence in the consciousness of an individual. He states that when all of the "organismic" experiences, the actual feelings in organic levels, are accessible to and congruent with the Self, an individual can be aware of the real Self as a whole (Rogers). Winnicott's (1965) view about the Self, the sense of being, is more focused on the healthy or pathological development of the (true or false) Self influenced by environmental factors, especially the infant-mother relationship in the early developmental stage.

Their perspectives of the Self contrast, as well as they overlap and are linked to each other. For example, both Jung (1973) and Rogers (1977) believe that an individual has the innate tendency to reach wholeness, growth, or maturity, while Winnicott (1965)

understands the tendency in deep connection with the environmental relationship. However, Rogers, like Winnicott, also seems to consider the effect of the environmental relationship for developing one's own real Self. The view of the importance of an individual's creative imaginary expression for revealing the (true) Self is overlapped in Jung and Winnicott's theories. On the other hand, although their definition of the Self shows different aspects, they all consider that finding or rebuilding the (real, true) Self is the essential goal in their therapeutic approaches (Jung, 1969b; Rogers, 1961; Winnicott, 1965). Additionally, they all consider the importance of an individual's own subjective experiences for the amplification of the (real, true) Self, and the therapeutic methods of these three authors are closely related to developing the subjective experience (Jung; Rogers; Winnicott). Another interesting point is that Jung, Rogers and Winnicott all explain and expand the understandings of the (real, true) Self in comparison with their opposing concepts such as the ego, ideal self and false self.

The research process was very meaningful for me as I considered the different aspects of the Self. I painted an image of an apple tree based on my understanding of the Self, in comparison with those three theories [figure 1]. Along with the image, I constantly had my own metaphor of an apple in relation to the Self. The metaphor can be explained as follows:

An apple seed comes from a mature apple and it has its own dream that one day it will be a fully grown apple. The seed has all the potential to become the apple; it already contains everything in it; and it needs to step continually dreaming of being the apple without ceasing.



[Figure 1: the symbolic image of an apple tree]

At this point, it is also important to consider where the seed grows. As the Bible (2005) says, a seed cannot grow when it falls on a “rocky place” [Mark 4:5] and it also needs sunlight and water to grow. It means in the childhood of a human life, one needs a “good enough” environment (Winnicott, 1965) just as an apple seed needs fertile soil, enough sunlight and water. However, in this metaphor, I was personally very attracted to the words, “*dreaming of being the apple, a fully mature one.*” It might be because a different perspective of the Self is applied to a different period of personhood. I thought, “*Perhaps I am one of the surviving seeds and in this current stage of my life, I am dreaming and dreaming of being an apple, a mature one, without ceasing.*” Then I

realized that all my symbolic images had been talking to me about a search for the Self related to C. G Jung's perspective, deep within me; they were all about dreaming and seeking for the complete apple, the mature one, which the seed already has deep inside.

The Self in C. G. Jung's perspective

During the research that took place in the first year of this study, I had been unconsciously reciting a phrase in my mind: "*the seed's dream.*" Sometimes I had interestingly found that I was repeating this phrase while walking or finding books at the library. I have known an evocative parable about what happens if "*the seed's dream*" is stopped.

A man found an eagle's egg and put it in a nest of a barnyard hen. The eaglet hatched with the brood of chicks and grew up with them. All his life the eagle did what the barnyard chicks did, thinking he was a barnyard chicken. He scratched the earth for worms and insects. He clucked and cackled. And he would thrash his wings and fly a few feet into the air. Years passed and eagle grew very old. One day he saw a magnificent bird above him in the cloudless sky. It glided in graceful majesty among the powerful wind currents, with scarcely a beat of its strong golden wing. The old eagle looked up in awe. "Who's that?" he asked. "That's the eagle, the king of the birds," said his neighbor. "He belongs to the sky. We belong to the earth—we're chickens." So the eagle lived and died a chicken, for that's what he thought he was. (De Mello, 1999, pp. 53-54)

I think this parable makes us think about who we really are and what the nature of the Self truly is. We may misunderstand our true nature. While living our whole life, we may

be caught by the ego which is misrepresenting itself as the Self, the centre of human psyche according to Jung (1971).

C. G. Jung (1971) describes the Self as the centre and the totality of the human psyche, both conscious and unconscious, as a fully unknowable matter that goes beyond our understanding. According to Jung, the entire concept of the Self is only potentially empirical because the Self consists of conscious and unconscious contents, and it is experienced in part in the conscious on the basis of the presupposition of its unconscious component. He asserts that the Self, the psychic totality containing conscious and unconscious aspects, is a “postulate” as well as a “transcendental concept” (Jung, p. 460). Jung also understands that “the Self is not developed by accretion out of the internalization of self-object relationships, but it is the a priori ordering, structure-giving principle within the psyche” (Corbett, 1989, p. 24).

Jung (1959) illustrates his overall understanding of human psyche as follows:

The psyche is not of today; its ancestry goes back many millions of years.

Individual consciousness is only the flower and the fruit of a season, sprung from the perennial rhizome beneath the earth; and it would find itself in better accord with the truth if it took the existence of the rhizome into its calculations. For the root matter is the mother of all things. (p. 5)

Jung (1969a) explains that the unconscious is not just the unknown, but it is the “unknown psyche”, whose contents manifest more or less in the conscious. However, he also points out that the psychoid function of the unconscious is not revealed to the conscious in direct ways; we can only understand the existence of the unconscious by our indirect knowledge (Jung). Jung (1966b) understands the unconscious content to be in

two layers: the personal unconscious, the repressed or simply forgotten contents in personal life, and the deeper layer, the collective unconscious, the “impersonal collective components in the form of inherited categories or archetypes” (p. 138). The collective unconscious is a universal and impersonal principle; it has more or less the same content and common modes of behavior in all individuals (Jung, 1969b). The contents of the collective unconscious are not the acquired materials in personal life, but are inherited (Jung). Also while the personal unconscious contains for the most part “complexes”, the content of the collective unconscious is essentially of “archetypes” (Jung). In Jung’s explanation, the archetypes are literally “pre-existent forms which can only become conscious secondarily and which give definite form to certain psychic contents” (p. 43). Jung (1968) clarifies that the Self, the whole unity of personality, is one of the archetypes, and it contains all other archetypes, such as “shadow,” “anima,” “animus,” and so forth. These archetypes are the contents or manifestations of the Self, and the Self unites all the opposites and integrates them as a whole (Jung).

Jung (1968) distinguishes the concept of the Self, the centre and the totality of human psyche, from the concept of the ego, “the centre of the field of consciousness” (p. 6), which is one of the components of the Self. However, he understands that the Self and the ego have a close correlation with each other because the Self only realizes itself through the ego consciousness, and also the ego gains the depth of maturity and integration only based on the Self. Jung explains that “the more numerous and the more significant the unconscious contents which are assimilated to the ego, the closer the approximation of the ego to the Self, even though this approximation must be a never-ending process” (p. 23).

Symbols of the Self and the “individuation process”

In the process of understanding my symbolic images, the symbols I encountered in life, especially the pond and the castle, were the triggers that opened up my perception of the Self.

Jung (1968) explains about the ways of empirical manifestations of the Self using symbolic images in dreams, myths, fairytales, religions, culture, nature, and so on. The Self, an archetype of wholeness, appears through geometrical figures containing circles and quaternity, which become an emblem of totality, such as a city, a church, a castle, a house, a vessel, a wheel, a mandala and so forth. “The three can be regarded as a relative totality, since it usually represents either a spiritual totality that is a product of thought, like the Trinity, or else an instinctual, chthonic one, like the triadic nature of the gods of the underworld” (Jung, p. 224). The Self also appears through the figure of the “supraordinate personality,” such as kings, heroes, prophets, saviors, gods and so forth (Jung, 1971, p. 460). Jung (1968) explicates in the chapter, “Christ, a symbol of the Self” that “Christ exemplifies the archetype of the Self. He represents a totality of a divine or heavenly kind, a glorified man, a son of God *sine machla peccati*, unspotted by sin.” (p. 37). The other manifestation of the Self is in the playing of opposites, such as light and shadow, and good and evil, as “a union of opposites” as well as “a united duality,” even though the Self symbolizes the totality including and uniting all the opposites as a whole (Jung, 1971, p. 460). Jung clarifies the Self as follows:

The self is not a philosophical idea, since it does not predicate its own existence, i.e., does not hypostatize itself. Its intellectual point of view is only a working hypothesis. Its empirical symbols, on the other hand, very often possess a distinct

numinosity, i.e., a priori emotional value, as in the case of the mandala . . . the Pythagorean tetraktys, the quaternity, etc. (p. 461)

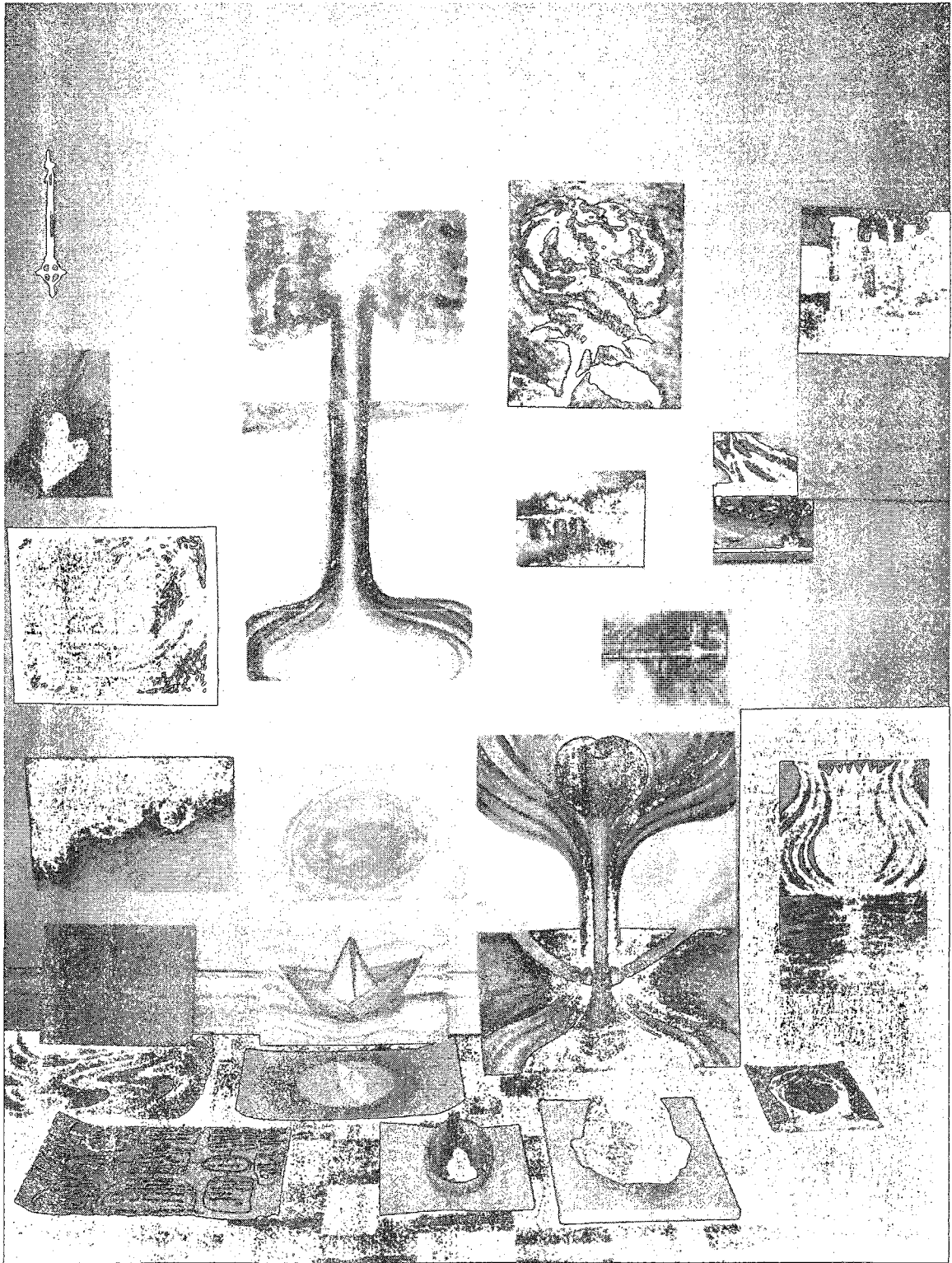
Jung (1973) makes reference to his own experience of drawing mandalas and how it guided him to see that all the paths and processes he had tracked and taken, were drawn toward one point, the “mid-point” (p. 196). He realizes that the mandala is a representation of the Self, and the Self is the ultimate goal in the psychic development (Jung). Jung says that “the mandala is the centre. It is the exponent of all paths. It is the path to the centre, to individuation.” (p. 196). In general, “individuation” is the psychological process of being formed or differentiated as an individual and its goal is to develop the individual personality as a whole being (Jung, 1971). Jung (1969a) uses the term “individuation process” to explicate “the manifestation of an unconscious process” (p. 202) which is that of unfolding the Self gradually from the unconscious to the conscious (Jung, 1968). According to Jung’s (1963) view, the individuation process is the transformation process which is compared with the process of chemical transformation in the work of alchemists. “It refers to the unconscious centralizing processes that form the personality” (Jung, p. 276) and it is the goal of life.

In Jung’s (1969b) case study, “A study in the process of individuation,” he describes the individuation process by using a creative artwork series of symbolic manifestations of the unconscious, such as paintings of mandalas, found in the case of his patient, Miss X. This study is one of the famous examples of his therapeutic method of employing symbolic expression which is also known as “active imagination.” This analytic method is “based on the natural healing function of the imagination, so there are obviously many ways to express it” (Chodorow, 1997, p. 1). All kinds of forms of

creative expression, such as painting, playing, dancing, writing, sculpting, and so forth, can be used in this method (Chodorow). Active imagination was created from Jung's own experiments with play, imagination, and symbolic expressions of the unconscious, which guided him to self-healing (Jung, 1966a). Chodorow states that Jung discovered in his experiences that play, fantasy, and imagination have the natural function of healing. Those ideas, later on, influenced many psychologists including Winnicott (1971). There are two stages of active imagination. The first stage is the natural emerging of unconscious contents and the second is the awareness of the images emerging from the unconscious and the acquiring of insights through the ego activation (Jung). Due to its natural process, there are not many techniques in the active imagination method for a therapist to acquire. Jung's approach was mainly non-directive and sometimes his role was perceived as that of a mentor in the active imagination approach (Chodorow). Jung believed that the unconscious is a source of awareness as ontological reality; and that "the patients would heal by establishing a dialogue with the unconscious" (Corbett, 1989, p. 44) because the psyche has the innate tendency to wholeness, which is obtained through the assimilation process of the unconscious contents to consciousness. Therefore, Jung's therapeutic approach was to encourage the patients to express their own dreams, fantasies and imagination in order to obtain access to their profound unconsciousness (Corbett).

Living with and gazing at symbolic images

Living with and gazing at the images that I created and encountered in life started at the beginning of my art therapy program. I had collected and displayed them in my room and sometimes played with them by rearranging them on the wall [figure 2].



[Figure 2: an image of my room]

In the process of making artworks images, my understanding of them was minimal. Many times, I could not understand what they were about. However, those images often left me with very strong and special feelings which made me gaze at them again and again. Then self-dialogues started dealing with the questions arising from the images, in order to search for the answers. The major structure of those questions was, “what does it (a color, a figure, a symbol, or an emotion) mean?” Whitmont (1967) explains that in the symbolic approach process, “...the full range of functioning rests not merely upon the need to answer rational, logical questions such as ‘How?’ ‘Where from?’ and ‘What for?’ but also upon a search for significance: ‘What does it mean?’” (p. 18). Thus, based on my experiences I learned that symbolic images were not comprehended right away and that it needed some time, in living with and gazing at them, to capture their hidden meanings or messages coming from the unconscious. I also experienced that sometimes, a symbolic image spoke to me about just a part of the whole meaning, which I could not understand until I saw the connection between several symbolic images as a whole. Perhaps I can say that symbolic images have their own unique language, or a symbolic way to talk, which one needs to learn, in living with and gazing at them, in order to be able to communicate with them.

Shavarien (1992) explains how the unconscious reveals its meanings in an embodied image, an artwork, through five stages of the life of the picture.

“Identification” is the first stage where the artist is identified with and attached to the picture by means of gazing and an eventual sympathetic connection. When an embodied image bearing a certain phenomenon is first externally manifest from an artist’s “inwardly animated” (Cassirer, 1957, p. 92 as cited in Shavarien, p. 107) image, the artist

feels it is familiar and experiences a sense of attachment, even if it is surprising or unfamiliar in the artist's consciousness. The artist might feel unexpected emotions evoked by the elements of the image which used to be in the unconscious. The next stage is "familiarization," the stage of "immanent articulation." At this point the artist needs her own personal space and time to contemplate the image in the process of revelation of unconscious meanings. But there are still no words to describe it. Therefore, during this stage living with the image is essential for its process of transformation or reintegration to take place. "Acknowledgement" is the third stage in which the elements of an image become conscious. The artist consciously acknowledges the implications of the image with verbal interpretations. The next stage is "assimilation" which unfolds in the private contemplation and self-reflectivity through conscious synthesis of the image. In this stage, following the stage of conscious acknowledgement, "the material which was split off and held in the picture, begins to become integrated" (Shavarien, p. 113). The final stage, "disposal," is the outcome from the prior stages: "some pictures lose their power once the implications of the image have been consciously assimilated; others continue to be empowered long after termination" (Shavarien, p. 106).

I found that these five stages of the life of the picture could be considered to be in direct relation to the six phases of the heuristic process, as it is a process of knowing essences or meanings of reality. While living with and gazing at my symbolic images, their hidden, metaphoric messages are revealed in a course similar to that of the five stages of the life of the picture; and it became my unique and essential method in my heuristic self-inquiry. Douglass & Moustakas (1985) state that "each heuristic study is a unique, creative challenge aimed at revealing the intimate nature of reality and thus

requiring methods that fit the particular investigation” (p. 42). Therefore, even though I was not aware of it at the beginning, “living with and gazing at symbolic images” is the method that best suited this investigation and it led me to the self-experience of encountering the Self.

The present research purpose and rationale

Perhaps in modern society, we are too busy to capture our inner voices which are essential in our life. We are busy dealing with and caring about the outer world. However, if we can just be quiet for a moment and gaze at the symbolic images created or encountered in life, we may be able to hear their voices coming from our deep inner world calling for our personal growth, healing or maturity. Moreover, we, as art therapists, could help our clients hear their inner voices for healing or growth by using creative art images.

The voices I heard from the symbolic images unfolded the inner message about the Self. They were calling me and urging me to take the journey to realize the Self, my true nature, from deep inside of me, the unknown psyche, where the source of wisdom is as Carl Jung (1968) says. In heuristic research, the goal is “to come to a deeper understanding of whatever is calling out from the inside of the self to be understood” (Sela-Smith, 2002, p. 64). I followed the message calling out from deep inside of myself in this self-inquiry, and this paper is precisely about a knowing process of the Self by creating my own subjective stories. Moustakas (1990) describes the heuristic journey as follows:

Essentially, in the heuristic process, I am creating a story that portrays the qualities, meanings, and essences of universally unique experiences. Through an

unwavering and steady inward gaze and inner freedom to explore and accept *what is*, I am reaching into deeper and deeper regions of a human problem or experience and coming to know and understand its underlying dynamics and constituents more and more fully. (p. 13)

Thus, the purpose of this heuristic self-inquiry is to reach deeper and deeper into the knowledge of the Self within symbolic images based on my subjective experiences. Also hopefully this heuristic process can guide me to be a better art therapist, and to have a better awareness of myself and clients with their creative processes.

Research questions

The primary question generated for this heuristic research is:

What is my experience of encountering the Self with symbolic images based on Carl Jung's theory?

The subsidiary questions are:

- 1) *How is the self-experience of living with and gazing at symbolic images leading me to encounter the Self?*
- 2) *What are the fears, resistances or hesitations in the process of encountering the Self?*
- 3) *What are the new discoveries or new understandings about the Self which this heuristic inquiry allows me to reach?*

Operational definitions of terms

Based on the literature review in connection with self-experiences above, I carefully draw out the operational definitions of terms in this heuristic research. They are as follows:

- *The Self*— This term is used following C. G. Jung’s theory. However, because of the nature of heuristic inquiry, I also open myself up to see and hear whatever appears in this heuristic journey.
- *Symbolic images* — This term is used for the images that I created and encountered in the process of this inquiry and that I had been attracted to, while living with and gazing at them. Those are the embodied images derived from “inwardly animated” images in revealing unconscious meanings or directly containing the symbols of the Self that C. G. Jung (1968, 1971) discusses.
- *Heuristic research (inquiry or investigation), or heuristic self-inquiry* — These terms is used for this investigation with one participant who is also the researcher pursuing her own self-experience in searching for the essence or meaning of what is being investigated, without having other co-researchers.
- *Self-experience* — This term refers to the “experience by heart” which means one’s own experience strongly focused, connected with one’s deep subjectivity. I consider that the “experience by heart” leads the researcher to touch the depths of true understanding about what is being investigated in heuristic self-inquiry.

Discussion of the questions’ relevance to art therapy clinical practice

I have considered that understanding the human Self and understanding one’s artwork process are the most essential parts in the art therapy clinical practice. I may argue that my research questions can include these two aspects based on subjective experiences in searching for their essences or meanings.

By investigating my experience of encountering the Self with symbolic images, I expect that this research could contribute to a deeper understanding of 1) the clients’ self-

experiences of creating and gazing at artworks in art therapy, 2) the Self, as a life goal, leading us to achieve healing, growth or transformation, and 3) the importance of the art therapist's own creative artworks process, which safely unfolds meanings of our inner materials toward maturity.

Heuristic Methodology

The word "heuristic", originally derived from the Greek word, *heuretikos* "inventive" related to *heuriskein* "to find", means "serving to discover or find out" (online Etymology dictionary, 2001). Throughout human history, many artists, scientists and philosophers have found that the original quality of their own thoughts is essential in discovery processes (Bloomgarden, 1998). In mathematics, "the term 'heuristic' was earlier used by Polya (1945) to identify the mental operations or procedures one moves through in the process of solving problems" (Sela-Smith, 1992, p. 58). C. Moustakas' heuristic inquiry was introduced to the psychology field through his book, *Loneliness* (1961). Moustakas (1990) then organized a methodological frame for this kind of investigation called "heuristic research" rooted in phenomenological philosophy. He, however, distinguishes it from the phenomenological research in that the heuristic researcher "seeks to discover the nature and meaning of the phenomenon itself and to illuminate it from direct first-person accounts of individuals who have directly encountered the phenomenon in experience" (Moustakas, p. 38). Moustakas states that his profound understanding of heuristic methodology was influenced by Bridgman (1950), Buber (1961, 1965), Gendlin (1962) Jourard (1968, 1971), Maslow (1956, 1966,

1971), Polanyi (1964, 1966, 1969), Rogers (1969, 1985), his own early works (1968, 1981, 1988), and so forth.

Therefore, heuristic research can be defined as “a search for the discovery of meaning and essence in significant human experience. It requires a subjective process of reflecting, exploring, sifting, and elucidating the nature of the phenomenon under investigation” (Douglass & Moustakas, 1985, p. 40). There are significant concepts and processes in heuristic inquiry, such as self-dialogue, tacit knowing, intuition, indwelling, focusing, and the internal frame of reference, which lead a researcher to the discovery of meaning and essence of what is being investigated (Moustakas, 1990). In this heuristic inquiry about the Self, I also experienced these concepts and processes while pursuing my subjective process. Here, I would like to discuss closely and expand the understanding of the concepts of tacit knowing, intuition, and self-experience in connection with my subjective experiences.

Tacit knowing and intuition

Sometimes, I wished to articulate what I exactly understood while gazing at images, but I wasn't able to verbalize these experiences. Whenever I encountered the symbolic images one after the other in unexpected ways, they strongly attracted me. During those moments, I felt like everything was stilled in a silent, blank mind; there were no thoughts, only instincts. I just felt a powerful experience beyond words. However, I also sensed that these experiences incredibly affected this whole heuristic journey and guided it toward the right path. Polanyi (1966) explains that “tacit knowing” is “the fact that we can know more than we can tell” (p. 4). Moustakas (1990) describes tacit knowing as follows:

Underlying all other concepts in heuristic research, at the base of all heuristic discovery, is the power of revelation in tacit knowing . . . Such knowledge is possible through a tacit capacity that allows one to sense the unity or wholeness of something from an understanding of the individual qualities or parts. Knowledge of the trunk, branches, buds, flowers, leaves, colors, textures, sounds, shape, size—and other parts or qualities—ultimately may enable a sense of the treeness of a tree, and its wholeness as well. This knowing of the essences of treeness of a tree is achieved through a tacit process. (Moustakas, p.20-21)

Polanyi (1966) states, “Since a problem can be known only tacitly, our knowledge of it can be recognized as valid only by accepting the validity of tacit knowing; and the same applies to truth in its bearing on reality” (p. 87). In my view, tacit knowledge seems intimately related to our own nature, which arises from the profound unconscious, the source of wisdom and maturity, as in C. G. Jung’s (1968) understanding, which leads us to open up to our real quest in life. In the seeking of knowledge, all explicit knowledge occurs on the basis of tacit knowledge; “all knowledge is either tacit or rooted in tacit knowledge” (Polanyi, 1969, p. 144).

Tacit knowledge is not the material that we can consciously be aware of (Polanyi, 1969). It underlies and draws “intuition” in the process of gaining information which guides the researcher to the right paths to resolve his problem (Douglass & Moustakas, 1985). Moustakas (1990) describes intuition as follows:

From the tacit dimension, a kind of bridge is formed between the implicit knowledge inherent in the tacit and explicit knowledge which is observable and describable. The bridge between the explicit and the tacit is the realm of the

between, or the intuitive . . . Intuition makes immediate knowledge possible without the intervening steps of logic and reasoning. While the tacit is pure mystery in its focal nature—ineffable and unspecifiable—in the intuitive process one draws on clues; one senses a pattern or underlying condition that enables one to imagine and then characterize the reality, state of mind, or condition. In intuition we perceive something, observe it, and look and look again from clue to clue until we surmise the truth. (p. 23)

Thus, the concept of intuition can be explained by this example of the tree that “the whole tree must be intuited from the clues that are provided by careful observation, experience, and connecting the parts and subtleties of the tree into patterns and relationships that ultimately enable an intuitive knowing of the tree as a whole” (Moustakas, 1990, p. 23). According to Moustakas, intuition is one of the most important attributes when finding knowledge. It allows the researcher to capture the essential materials, patterns, or meanings and to see things as a whole in the discovery process (Moustakas). Polanyi (1969) describes that “great powers of scientific intuition are called originality, for they discover things that are most surprising and make men see the world in a new way” (p. 118).

“Self-experience” in heuristic inquiry

Douglass & Moustakas (1985) assert that “self-experience is the single most important guideline in pursuing heuristic research” (p. 46). Then, I asked myself, “*What does ‘self-experience’ really mean in heuristic inquiry?*”—actually, we are always experiencing something in our daily lives. I thought it was a very essential question for me to understand heuristic self-inquiry.

For example, I had seen a pond many times before I discovered it as my symbolic image of the Self. I had seen that there was a pond; I had often passed by it on my way home, to school, or on a walk. But I hadn't really seen it until I encountered it as an image that attracted and "spoke" to me. I might say that I had experienced the pond, but I hadn't really experienced it fully or to that degree until that time. I have another very similar experience. In my process of creating an image of the Self, I needed a big white container. Amazingly I found it in front of a library building in my university. The big white pot had always been there and was very noticeable—it was almost impossible not to see it. I passed by it for a whole year as I went to my practicum site and very often when I went to the library. However, I first really saw and experienced it when I discovered it as the symbol of the pond for my art installation. These experiences recalled for me a passage in the Bible (1995):

You will keep on hearing, but will not understand;

You will keep on seeing, but will not perceive;

For the heart of this people have become dull. . .

Otherwise they would see with their eyes,

Hear with their ears,

And understand with their hearts and return . . . [Matthew 13:14-15]

Actually, I couldn't understand this phrase and had been curious about its true meaning. But I could finally understand it through my experiences: it is about the understanding and perceiving that takes place in connection with our own hearts. My experiences of the pond and the pot were nothing and meaningless to me until I experienced them in connection with my heart. Moustakas (1990) also shared the story about his experience of

a cemetery plot which he couldn't recognize until he heard about the death of his friend's sister. I think this story explains how an experience transforms and how its reality is revealed in our hearts. I ponder that "self-experience" in heuristic research means the "experience by heart"—as opposed to the experience by head—strongly focused, connected with our own deep subjectivity. The "experience by heart" can really lead us to touch the depths of true understanding about what is being investigated in heuristic self-inquiry.

Reading about heuristic research, I was excited by its methodology that permits a researcher to pursue "self-experience" of her topic within an academic frame. Sela-Smith (2002) describes that "perhaps, for the first time in human science research, discovery of both the experience and *I-who-feels* is possible in ways that conventional observation, description, explanation, discussion, or reflection could never provide" (p. 63). I think heuristic inquiry is a journey that draws the researcher to really see and hear, and this is the way that permits the "experience by heart." There have been many persons that have taken this journey in life. Here, I want to expand upon and apply more broadly my understanding of heuristic research in human history. For examples, Carl Jung had his own six year heuristic journey and wrote his "self-experience" with images in the "Red Book" (Jaffe, 1979). I assume that his question for his self-inquiry might have been, "What is my experience of the human psyche?" In history, there was another man named Buddha who had a six year self-search. He had been driven to it by questions on the subjects of birth, illness, aging, and death causing *dukkha*, which means "suffering" in Sanskrit (Master Sheng-yen, 1999). Through this journey, Buddha became enlightened and achieved "liberation from the illusions that cause self-centeredness and suffering"

(Master Sheng-yen, p. 134). His question for his heuristic journey could have been, “What is my experience of the reasons for human suffering?” Christ also had his forty day self-search journey, and his question might have been, “What is my experience of the kingdom of God?” Sela-Smith describes that “a man called Jesus reportedly went into the desert for 40 days and 40 nights 20 centuries ago to experience what may well have been a heuristic inquiry wherein he confronted himself . . . As a result, he experienced self-transformation” (pp. 82-83). I may say “self-transformation” is the fruit of the heuristic journey within self-experiences, the “experiences by heart.”

The six phases of heuristic research

Moustakas (1990) states, “Heuristic is a way of engaging in scientific search through methods and processes aimed at discovery . . . This requires a passionate, disciplined commitment to remain with a question intensely and continuously until it is illuminated or answered” (p. 15). He carefully outlined the process of heuristic research in six phases: initial engagement, immersion, incubation, illumination, explication, and creative synthesis. Throughout this heuristic self-inquiry, I also experienced that my heuristic journey had been flowing into similar patterns of the six phases that Moustakas proposes.

Initial engagement

In the initial engagement, it is essential to “discover an intense interest, a passionate concern that calls out to the researcher, one that holds important social meanings and personal, compelling implications” (Moustakas, 1990, p. 27). The heuristic researcher employs self-dialogue and inner search to discover a topic or question for the heuristic inquiry in this phase (Moustakas). Bloomgarden (1998) mentions that “initial

engagement can be a natural outgrowth of the researcher's life experience: personal and/or professional. Some of the study's questions are in the researcher's mind long before they are formulated as a formal research question" (pp. 52-53).

Immersion

Immersion is the second phase. The researcher lives with the topic or question discovered in daily life through waking, sleeping, and even dreaming, and he becomes more familiar with the terms of the topic and understands it more as his knowledge grows (Moustakas, 1990). The immersion process requires "the whole self to be engaged in the focus of the research by surrendering to it in such a way that the research unfolds . . ." (Sela-Smith, 1992, p. 66). There are essential manners, which guide the immersion process, such as "spontaneous self-dialogue and self-searching, pursuing intuitive clues or hunches, and drawing from the mystery and sources of energy and knowledge with the tacit dimension" (Moustakas, p. 28).

Incubation

The incubation phase permits the researcher to gain distance and to detach from his concentrated focus on the question, allowing for "the inner tacit dimension to wrestle with the new input gained during immersion, recognizing and re-forming wholes and clusters of wholes, creating new meaning, new behaviors and new feelings" (Sela-Smith, 1992, p. 67). The period of incubation generates a renewed understanding of the topic and may allow new awareness to emerge (Bloomgarden, 1998). Moustakas (1990) says that in this phase, the researcher can reach the full possibilities of the inner tacit dimension, and growth can occur. The incubation process allows "the inner workings of

the tacit dimension and intuition to continue to clarify and extend understanding on levels outside the immediate awareness” (Moustakas, p. 29).

Illumination

Moustakas (1990) explains that the illumination phase “opens the door to a new awareness, a modification of an old understanding, a synthesis of fragmented knowledge, or an altogether new discovery of something that has been present for some time yet beyond immediate awareness” (p.30). This fourth phase occurs spontaneously, without deliberate planning, breaking through conscious awareness and reorganizing knowledge (Sela-Smith, 1992). Tacit knowledge and intuition are the essential guidelines which naturally lead the researcher to unfold the process of illumination (Moustakas). “New questions can emerge in the process of illumination which expand the research dimensions and meaning or highlight the need for modification of an old understanding” (Bloomgarden, 1998, p. 52).

Explication

Explication is the fifth phase. Its purpose is “to fully examine what has awakened in consciousness, in order to understand its various layers of meaning” (Moustakas, 1990, p. 31). In this process, the heuristic researcher employs focusing, indwelling, self-searching, and self-disclosure and creates a comprehensive depiction of the experience in the process of organizing and synthesizing the discoveries of meanings and essences of the topic (Moustakas). The most essential concepts in the explicating process may be focusing and indwelling, “where concentrated attention is given to creating an inward space and discovering nuances, textures, and constituents of the phenomenon which may then be more fully elucidated through indwelling” (Moustakas, p. 31).

Creative synthesis

The final phase is creative synthesis. Once the researcher is fully familiar with all the materials, meanings, and themes illuminating and explicating the research questions, the researcher is challenged to put them together and develop a creative synthesis, as a form of narrative depiction, poem, story, drawing, painting, or any other creative way (Moustakas, 1990). This process of creative synthesis spontaneously emerges by tacit and intuitive powers (Moustakas) and “this synthesis embodies an inclusive expression of the essences of what has been investigated” (Sela-Smith, 1992, p. 67).

The Frame of the Present Heuristic Inquiry

Participant

Moustakas (1990) mentions that “in theory it is possible to conduct heuristic research with only one participant” (p. 47). This heuristic research was designed to have one participant, and I was the participant as well as the researcher pursuing self-search for the purpose of the discovery of the essence of the Self by means of the subjective process. Moustakas points out that “in heuristic research the investigator must have had a direct, personal encounter with the phenomenon being investigated. There must have been actual autobiographical connections” (p. 14). Thus, in this heuristic self-inquiry, I was both the participant and the researcher “seeking to understand the wholeness and the unique patterns of experiences in a scientifically organized and disciplined way” (Moustakas, p. 16).

Data collection

I was the participant and the qualitative data was collected throughout this heuristic self-inquiry mainly by my documents. In heuristic inquiry, personal documents, such as diaries, logs, poetry, artworks and so forth, are collected to support the interview data from participants (Moustakas, 1990). However, in this research design, the interview process was not necessary as I was the only participant. Thus, the qualitative data collected in my heuristic journey was:

- *My artworks and symbolic images which I encountered,*
- *Data of self-dialogue involving self-questions and self-answers,*
- *Reflexive personal journals and logs,*
- *Documents of dreams,*
- *Metaphoric stories, parallels, poetry, and so forth.*

The collected symbolic images in living with and gazing at them are the most essential data guiding me to open up to the Self. Moustakas (1990) also states, “In heuristic investigations, I may be entranced by visions, images, and dreams that connect me to my quest” (p. 11). Throughout my experience of the symbolic images revealing their hidden, metaphoric meanings, I was led to a unique process of collecting the data of symbolic images and their reflective knowledge. The following is the process I was guided in:

- 1) Living with and gazing at images: I displayed artworks in my room and often gazed at the images that attracted me. Whenever self-questions arose from images, I stayed with the images and the questions. Then through self-dialogue, I

began searching for the answers. I played with and replaced the images in different ways and let them communicate with each other.

- 2) Listening to the voices: The images transformed and revealed their voices in a theme, a message connected with each other. I stayed with and listened to the voices and their message.
- 3) Encountering symbolic images: The message of the voices guided me to encounter symbolic images in my life with a powerful attraction based on tacit knowing. Whenever I encountered images in life which strongly drew me, I displayed them in my room and lived with and gazed at them. In this process, self-dialogue started and I had insightful experiences when finding the answers to the questions arising from the images. They continuously spoke to me in revealing their hidden meanings connected to the same message.
- 4) Responding to the voices and creating images: I created artworks in response to the voices from the images. Then I lived with and gazed at them as well. I clearly heard their message coming from my deep inner nature.
- 5) Continuously living with and gazing at my symbolic images in deep self-searching for their meanings or essences: In this process, personal reflexivity was increased and other symbolic images were continually created and encountered.
- 6) Replacing symbolic images: During the process above, some of the images had lost their power to attract me, just as Shavarien (1992) explains it in the five stages of the life of the picture. I compiled the images and put them aside. Then I redisplayed other symbolic images and continuously lived with and gazed at them throughout my heuristic process.

Data analysis

Moustakas (1990) describes that the heuristic researcher conducts “an individual depiction of the experience” (p. 51) by organizing, synthesizing and analyzing data in the process of immersion, incubation, illumination, and explication. I found that in this heuristic self-inquiry (which has only one participant who is also the researcher), the stage of data collection following the six phases of heuristic inquiry, aiming at searching for the essence or meaning of my experiences of encountering the Self, and the stage of data analysis, also aiming at searching for essence or meaning of my data, are practically overlapping. Marshall and Rossman (2006) also mention that in qualitative research, “data collection and analysis typically go hand in hand to build a coherent interpretation. The researcher is guided by initial concepts and developing understandings that she shifts or modifies as she collects and analyzes the data” (p. 155).

Therefore, based on the collected qualitative data described above, I conducted a depiction of my experience of encountering the Self with symbolic images in the form of the five phases of self-inquiry (except the creative synthesis phase). In my understanding, it is not necessary to write a depiction following the five phases of the heuristic journey. However, I conducted it in this format because I thought it was a good way to describe my ongoing process in this qualitative research. Erlandson et al (1993) state that “the analysis of qualitative data is best described as a progression, not a stage; ongoing process, not a one-time event” (p. 111). My portrait was not separately developed in this self-inquiry. In my long, descriptive, narrative depiction, I disclosed my faith, issues, past experiences, relationships, and memories in connection with my heuristic journey to the Self; and I think the depiction contains sufficient data to discover the essence and

meaning of the topic, the Self, in this heuristic inquiry. Thus in this depiction, I presented the three main points below, in an attempt at answering my research questions:

- I described my experience of encountering the Self with symbolic images in connection with various searched references and personal “self-resources” of my own knowledge influenced by cultural, religious and educational backgrounds, and of my own issues, memories, past experiences, old stories, and so forth.
- I discussed my understandings of the essence and meaning of self-experiences discovered in my heuristic process through tacit knowing, self-dialogue, intuition, indwelling, focusing, and so forth.
- I portrayed my experience of the five phases of the heuristic process, expecting that the descriptive presentation I have made of the phases may diminish the limitation that this research has by having only one participant, through showing my ongoing process.

Then, in the final phase of this heuristic self-inquiry, I developed a short narrative story as a creative synthesis based on my depiction and a mysterious inner awareness, which arose in me in this phase of creative synthesis. Also, I discovered that an immersion phase of a new layer of heuristic journey newly started at the same time of this final phase. I discussed this self-experience, beyond this heuristic inquiry, and presented it in the section of creative synthesis and beyond.

Delimitation and limitations

Even though in theory heuristic inquiry is possible with only one participant, Moustkas (1990) also points out the importance of having other participants as co-researchers; “a study will achieve richer, deeper and more profound, and more varied

meanings when it includes depictions of the experience of others—perhaps as many as 10 to 15 co-researchers, often met for extensive, long interviews” (p. 47). However, as it has been previously pointed out, this heuristic self-inquiry is designed to have one participant. Thus, it may have the limitation in acquiring validity or reliability as a social science investigation. Also Marshall and Rossman (2006) point out that “a qualitative study’s transferability or generalizability to other settings may be problematic, at least in the probabilistic sense of the terms” (p. 202). The process of heuristic self-inquiry can principally be unique in pursuing subjective experiences even though the theme or topic of research can be universal in human experience. Thus, transferability or generalizability may be limited in this qualitative inquiry tracking the unique, personal self-experience.

The six phases of my heuristic inquiry within the timeline

This heuristic self-inquiry took place from September 2006 to January 2008. The six phases of heuristic inquiry Moustakas (1992) outlines also arose naturally in my own heuristic journey. However, there were not clear divisions between them; they all occurred spontaneously, one after the other, like flowing water. Thus, I would say that the proximal timeline of the six phases flowed in the following way:

- 1) *September 2006 to January 2007: Initial engagement,*
- 2) *January 2007 to April 2007: Immersion,*
- 3) *April 2007: Incubation,*
- 4) *May 2007 to July 2007: Illumination,*
- 5) *July 2007 to December 2007: Explication,*
- 6) *January 2008 to current: Creative synthesis and beyond.*

Presentation of Data

A depiction of my experience of encountering the Self

I conducted a long narrative depiction of my experience of encountering the Self, in presenting the flow of the five phases of my heuristic self-inquiry, from September 2006 to December 2007. In this depiction, I often used “self-dialogues” directly in describing self-experiences so that I could actively present my inner thought processes using the present tense. Also, the symbolic images collected were used as an essential guideline for the phases in this depiction.

Initial engagement: the lasting message from symbolic images

During my first semester in the art therapy program, I had very insightful experiences with the symbolic images I created or encountered in life. While living with and gazing at them in my room, I started to hear their voices. I felt I became more sensitive to capturing their hidden meanings or messages.

I hear voices!

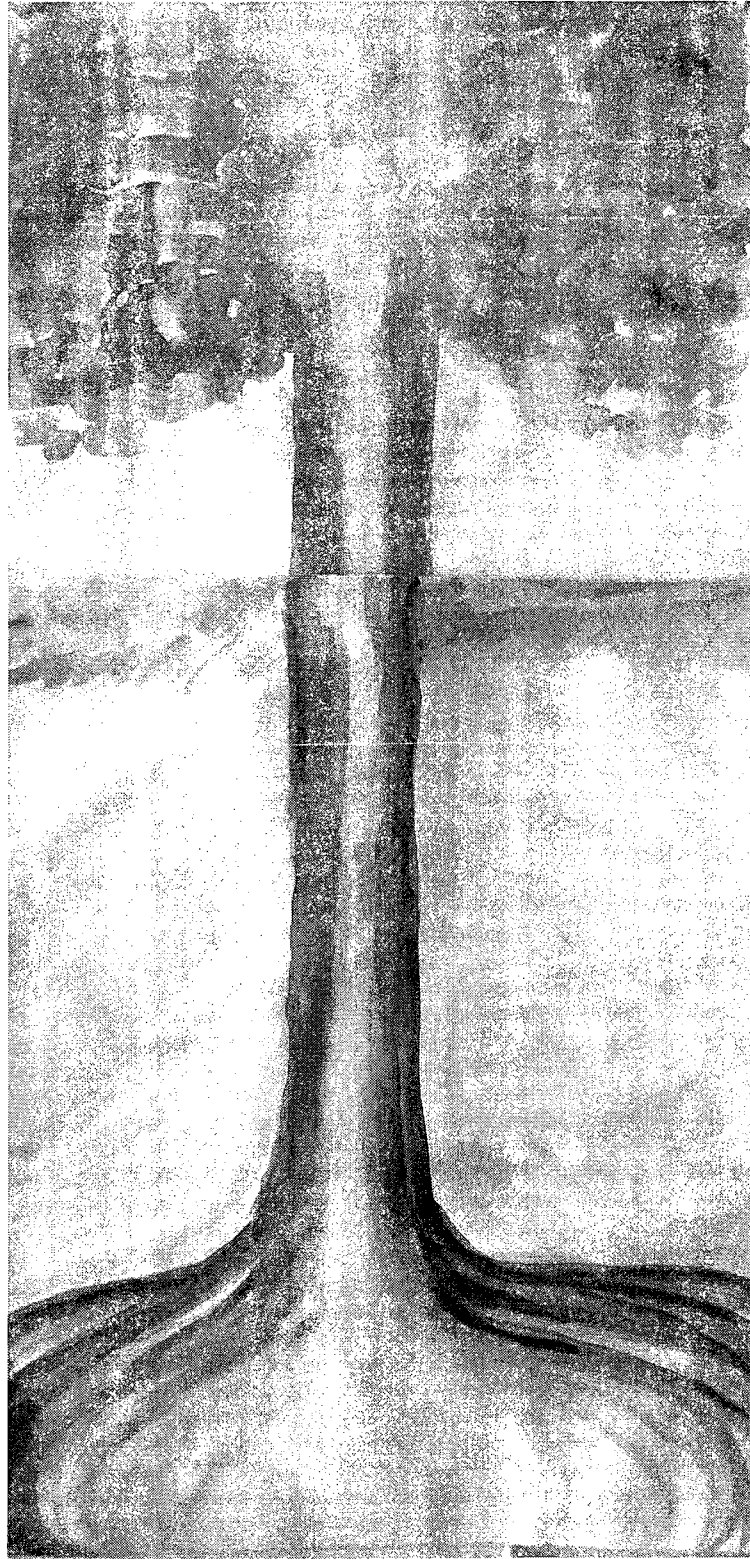
September 21st 2006, I was amazed to hear the first voice, “*I would like to go deep down,*” while gazing at my art products in my room, which I created in different classes. The art products started talking to me in connection with each other as the same theme and the same message, even though they were totally different, unique formations. Following this intuition, the questions that had arisen from the images found answers:

The pinkish-salmon color that kept appearing in my art products is a symbol of a delicate, tender surface (or a border line), which allow me to go deep down toward the other territory; the paper boat is my symbolic object which takes the journey inward; the fear that I had in an artwork process is my resistance or fear

of going deep down; and the image of a tree stretching out and upward make me think where it come from, and I want to see its underside.

At that moment, I insightfully, clearly realized that I just wanted to go deep, deep down inward and see “the inside of me.” This message led me to another very significant question: “*Then, what do I seek for and want to see deep down within me?*” Almost for the whole semester, I was holding to this question hoping to find the answer to it. After this first experience of communicating with images, on September 27th 2006, I coincidentally made an image of a tree with a long and deep underside using two of my different, unique artworks posted in my room [figure 3]. The tree image became very powerful to me with the phrase, “*a tree grows both ways: up to the heavens and down into the earth.*” This phrase arose in my mind while searching for the information about the symbolism of the tree. I was struck by the phrase. I was amazed and thought, “*It is the perfect image of the human quest in life, requiring both the outward and inward growths.*” The tree image strongly grabbed me in my daily life. While gazing at the image, I was fulfilled and felt something, like an instinct or desire arising from deep inside of me. I might articulate what I experienced with this tree image: I felt that it spoke to me in tacit dimension, “*I just want to go deep, deep down inward to search for some treasure, something very important.*” In relation to this experience, there is a story that I composed when I first experienced “sandplay therapy” in one of my classes, which led me to a sensory and emotional sensitivity as well as regression:

Once upon a time, there was a house which everyone knew. Beside the house, a very important thing was buried under the ground, and no one knew what it was. It revealed itself once in a while. People came near the house in order to see the



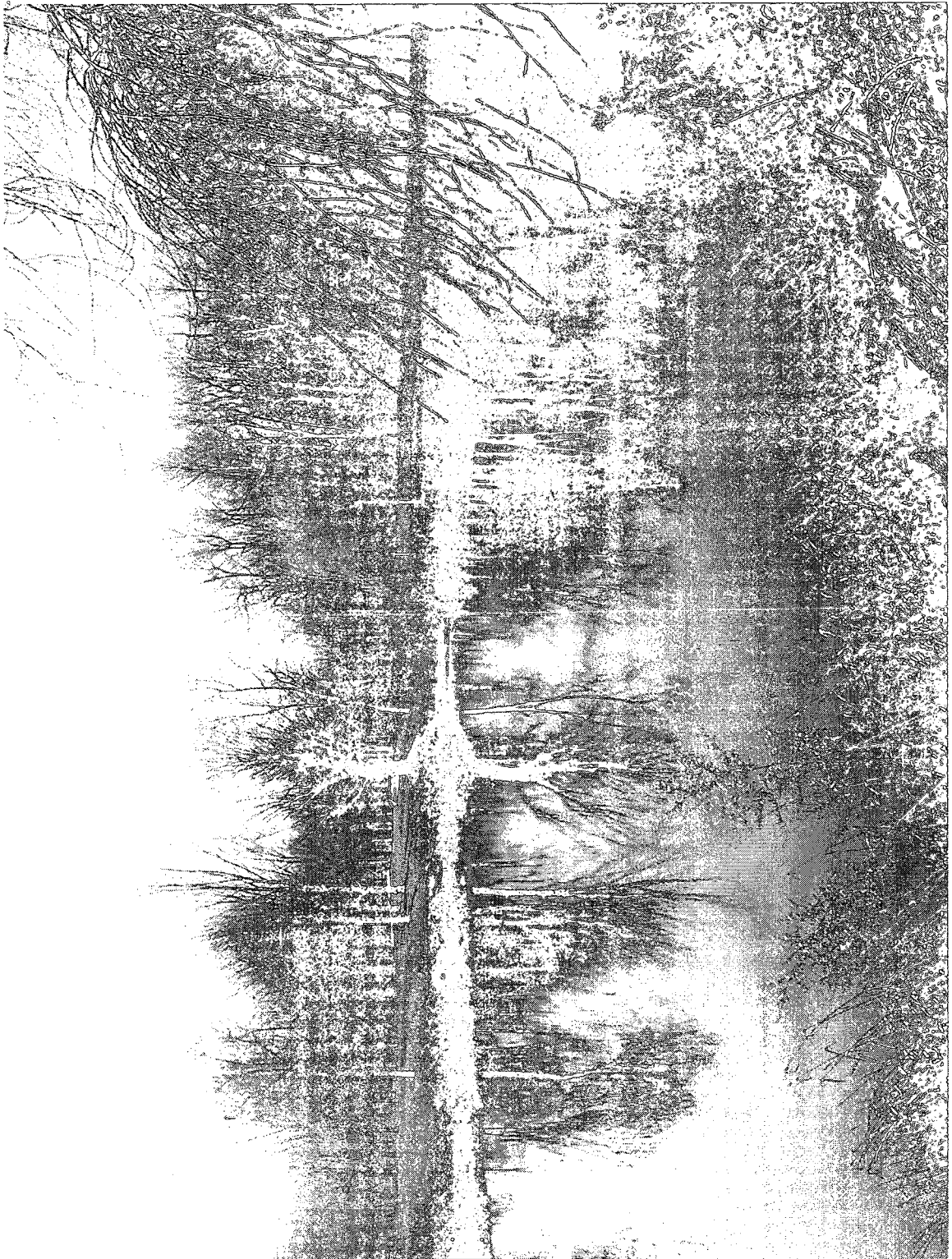
[Figure 3: the symbolic image of a tree]

very important thing, the rich red one, but there was no one who understood what they saw. One day it also revealed itself, and a woman came to see it. Beside her, there were five children, and following them, the three great kings came along [October, 18, 2006].

I wrote this story in one draft, and I was surprised that it came from inside of me; I wondered where this strange story had been hidden. I also wanted to know what the very important thing buried under the ground meant.

The symbolic images I encountered

Following these experiences with my art products, I started encountering symbolic images that strongly attracted me in my life. In late October 2006, I first encountered one of the most powerful images on my way home. When I passed by a park, I stumbled upon an amazing “image of a pond” on whose surface trees around it were identically reflected. For a moment I couldn’t breathe; I felt complete stillness and silence within the scene. The image powerfully grabbed and drew me. Then, I had the strong impulse of immersing into the water. I was afraid I could really plunge into it, so I tried to keep holding onto my body. I couldn’t move my body for a while. When I was able to move, I thought to myself that people could die from this. Later, I realized that the image of the pond was related to the image of the tree in my room and articulated this self-experience. My interpretation was, *“At the time I felt I would find another territory, treasure world under the water when I saw the very identical reflections on the surface; I felt I could reach it if I could just immerse in it.”* I took a picture of the pond image afterward and displayed it in my room [figure 4]. On October 27th 2006, I found another symbol, a “castle” in a group art therapy session. A client, who had the issue of loss and



[Figure 4: the symbolic image of a pond]

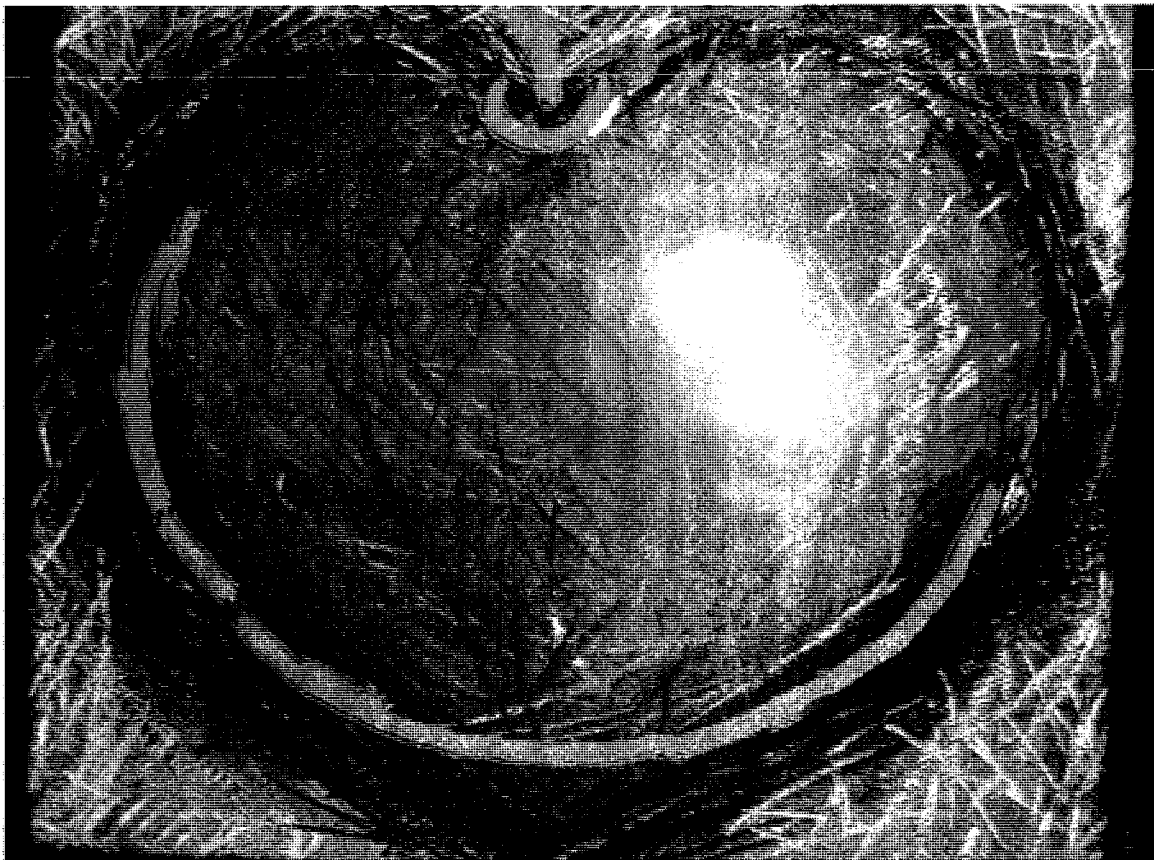
grief, shared with me a castle image in her collage picture. Smiling with dazzling eyes she said, "It is a castle!" and it was an impressive, unforgettable, sparkling moment. I just tacitly understood what she was saying (I might have interpreted it that she was talking about her wish of rebuilding herself, her inner strength or her own life beyond the loss and grief). I realized that my heart was beating fast while gazing at the image of the castle. After that day, a "castle" became one of my most powerful symbols. This experience generated the other lasting question in me, "*What does the castle image making my heart beat fast, really mean to me?*" This question constantly kept coming back until I found the answer in the second semester, that it is an important symbol leading me to the Self. In a calendar about Ireland's surroundings I found two castle images which attracted me [figure 5]. I started gazing at them on the wall and felt a strong desire of building my castle in three dimensions. Another powerful symbolic image I encountered was a "heart" in a poster [figure 6]. At the beginning of November 2006, when I first saw the poster in a library building, I was stilled and just stood for a while in front of the image. I was strongly attracted to it in silence. I brought the image to my room and started gazing at it again and again with the question, "*Why is this picture so powerful to me?*" I recalled the words, "purifying our heart," which I heard in a videotape in 2005 in which a woman talks about her testimony of visions of God. She said that we all have to "purify our hearts" in order to meet God and she also shared her own journey of purifying her own heart before meeting God.

The symbolic images I created

On November 25th and 26th 2006, I recorded the image of the pond with a video camera. I attempted to create an image of going deeper beyond the water surface by

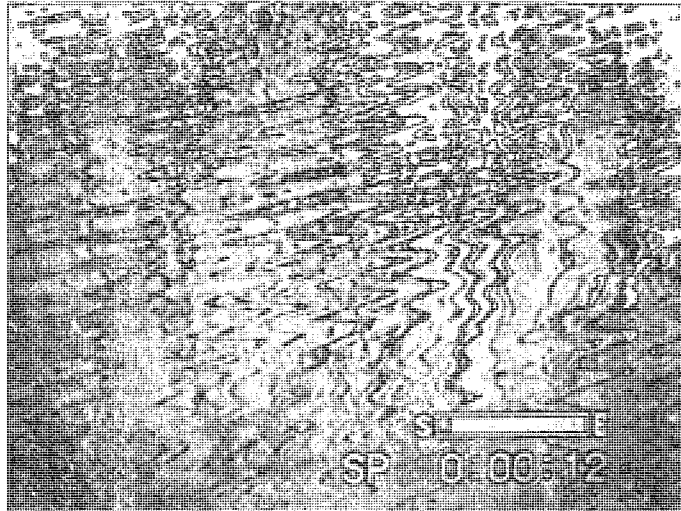


[Figure 5: The images of castles]

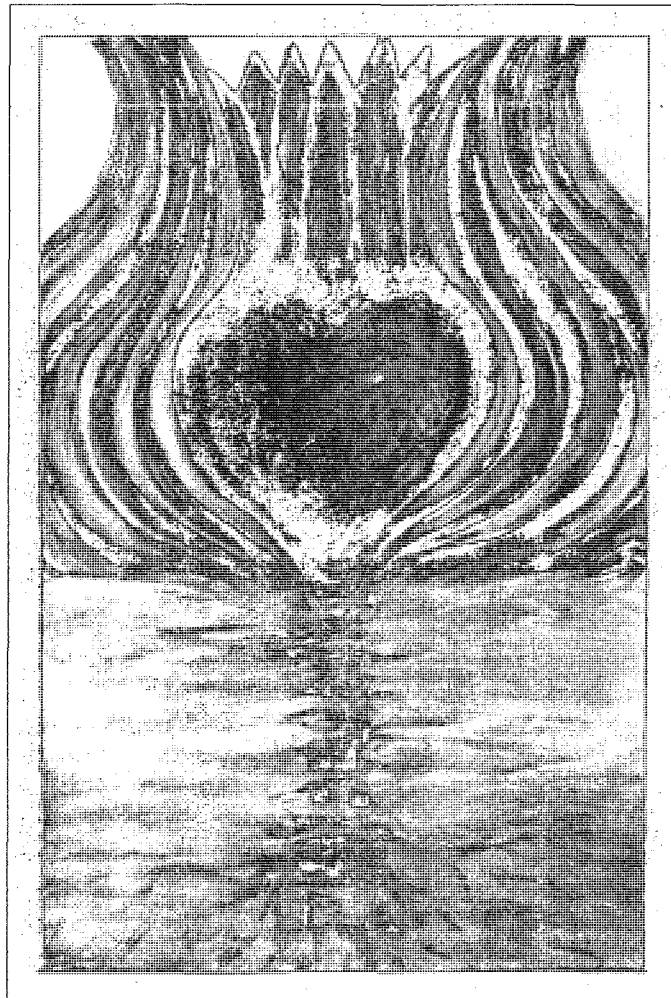


[Figure 6: the symbolic image of a heart]

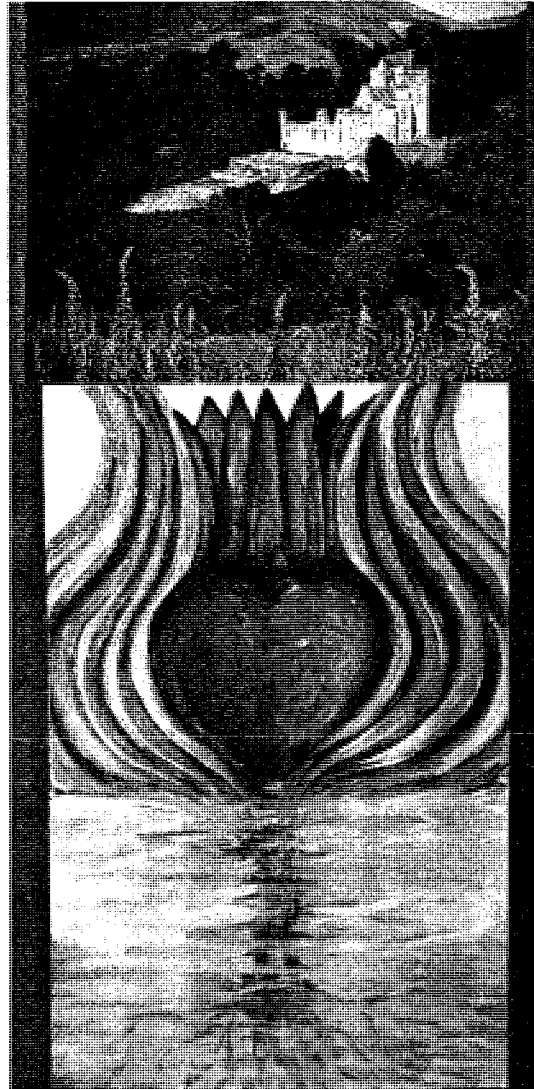
zooming the camera into the water. As a matter of fact this effect was more powerful than my first experience looking at the pond with my bare eyes. The surface image [figure 7] attracted me and I felt like I was experiencing a transitional space, the border line, or hesitation before going beyond and entering another world, or before encountering a big discovery. However, I also felt the limitation to express my desire of going under the water using the video camera. Hence I painted a picture image about the deep underside of the pond [figure 8]. I had been eager to find something deep within me, and the picture was my first attempt to capture the image of “the deep down inside of me.” At the beginning of the painting, I thought I might want to draw a castle on a hill, but it turned out to be a heart shape with several layers. The image was very powerful and at the same time it was unexpected and unfamiliar to me. It drew me to gaze at it again and again. During this process, I found that the image was connected to one of the castle images displayed on the wall. I felt that I had symbolically experienced the deeper inner territory, the deeper other world, while continuously gazing at the two connected images [figure 9]. Another image created around that time was a mask (which I coincidentally created for a class project as a representation of the archetype of the Self). The making process was expressive and enjoyable. I attached many layers of different colored tissue paper to the top of the mask. I thought the process was a symbolic expression of containing all aspects, all archetypes, as the concept of the Self indicates it. The process was stopped when the image with a red layer appeared [figure 10]. I felt very satisfied with and attracted to that layer in that image. Then the question, “*what does the red layer symbolize to me?*” was generated in my mind. Although I couldn’t make a connection between my symbolic images, which I created and encountered, and the Self at that time,



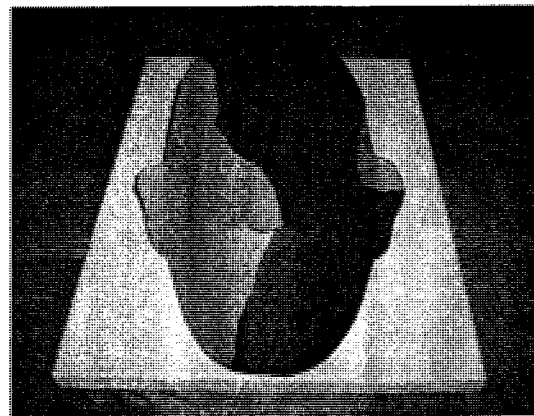
[Figure 7: the image of a water surface]



[Figure 8: the symbolic image of the underside of the pond]



[Figure 9: the symbolic image of the deep inner world]



[Figure 10: the symbolic image of a mask]

the mask was first created as a symbolic image of the Self; and it was the starting point to ponder the Self in my conscious mind; “*what does the Self really mean?*”

It was my first experience of continually hearing the voices from symbolic images within the same theme and same message, and it was indeed an amazing and surprising experience. Moustakas (1990) says that in the heuristic process, “what appears, what shows itself as itself, casts a light that enables one to come to know more fully what something is and means” (p. 10). In this initial engagement phase, self-dialogue and tacit knowledge were essential guidelines for me. The symbolic images always left me with questions that drew me. Then I had to explore in order to find the answers while at the same time holding the questions, the threads of the answers themselves, in a process of self-dialogue. Moustakas says, “The process of self-dialogue makes possible the derivation of a body of scientific knowledge that is useful. Such a process is guided by a conception that knowledge grows out of direct human experience and can be discovered and explicated initially through self-inquiry” (p. 17). At that time, I couldn’t verbalize what I was looking for deep inside of me until I made a connection between my images and the Self, based on Carl Jung’s theory. However, my symbolic images had already spoken to me; they had constantly been calling me and urging me to take the steps to seek for the Self. I may say that the images, which are connected with “the deep inside of me,” the source of wisdom, communicated to me in tacit dimension and that they were much wiser than my consciousness at that time.

Immersion: apple as a metaphor of the Self

It is hard to separate the immersion phase from the initial engagement phase in my heuristic journey; there is no clear division. Perhaps at the beginning of the winter

semester in 2007, this phase occurred naturally to just follow the initial phase when I consciously recognized “the Self” as my topic of research. Then during the process of the first year research, I perceived that all my experiences of symbolic images were related to the Self, which Jung (1971) describes, and found the “apple” as my own metaphor of the Self [see the figure 1]. In this immersion phase, I was strongly attracted to the topic of the Self and became very focused on it throughout my daily life. I spontaneously searched for more knowledge and references about the Self and its connection with my experiences. I could say this was the first time in my life that I felt truly blissful by studying something. Moustakas (1990) explains the process as well as the concept of “focusing” in Heuristic inquiry as follows:

Focusing is an inner attention, a staying with, a sustained process of systematically contacting the more central meanings of an experience. Focusing enables one to see something as it is and to make whatever shifts are necessary to remove clutter and make contact with necessary awareness and insights into one’s experiences. (p. 25)

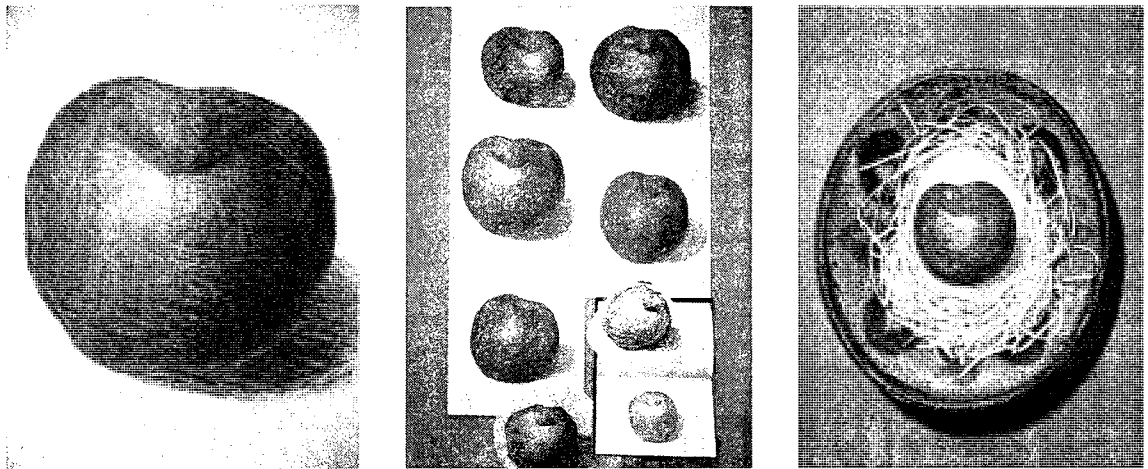
In my focused mind, I experienced that many things in my reading, thinking, talking, watching, listening and so forth, were recognized in their relation to the Self; and I think the sections of literature reviewed above in this paper, refer to this process.

Symbolic images of apples and water surfaces

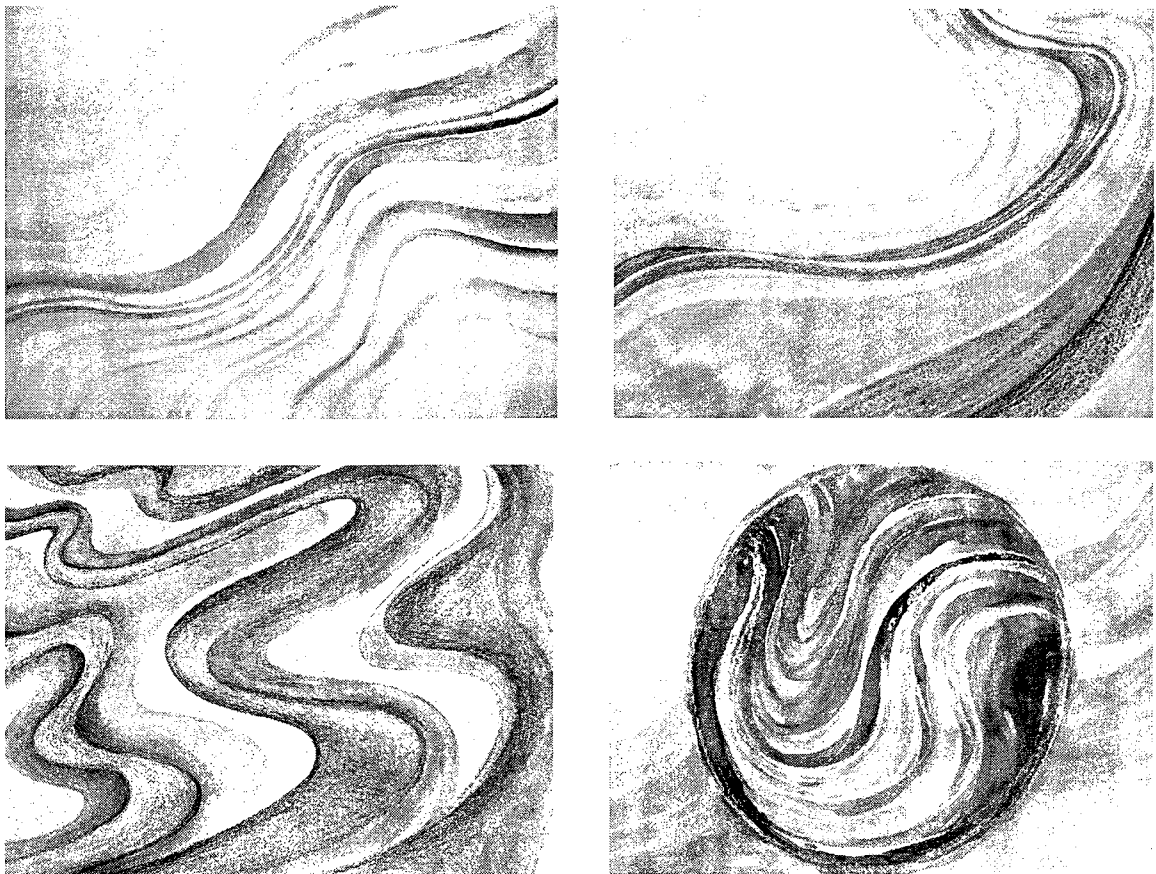
Two major symbolic images arose in this immersion phase: images of layers (or a water surface) and the apple. After I found the “apple” as my symbol of the Self, I repeatedly created pictures of apples and collected them [figure 11]. I also found that often I was drawing apple images on any papers without being aware of it. I recalled that

I actually used to doodle apple images habitually on many occasions and that I had forgotten about them. I thought it might be a way of dreaming of being the complete apple, the Self, in an unconscious way. I felt good and fulfilled in drawing apple images and that seemed to make me repeat it again and again.

The other interesting phenomenon in my drawing was that I repeatedly drew the images of water surfaces (or several layers). I think the images were inspired by the image of the water surface in the video recording of the pond. The processes of creating these images allowed me to feel safe, comfortable and put me in a good mood. Then, I was attracted to them in gazing at them [figure 12]. The images were continuously created again and again and in the end, I almost felt like I was stuck within the images. The feeling those images caused seemed to imply that it is hard to go through the layers, to cross the border to the other world. Then, I felt like I was in a transitional space and was hesitating to proceed toward the inner territory. On the other hand, the feeling of being stuck produced by the surface images made me thirstier to go through all the layers toward the other world. I think the images of layers (or water surfaces) can be understood as a metaphor of resistance or hesitation in connection with “my feeling of fear” in this inquiry. Although, I was spontaneously focused on searching for the Self, there were also fears, which I could not clearly explain but could feel in this phase. Then the fears seemed to make me hesitate to continue on my heuristic journey, just like my experiencing the images of water surfaces. I might be afraid of being lost, changed, restructured or reformed and of confronting pains in the process of encountering the Self or God, as Edinger (1986) and Jung (2002) describe it using Job’s story in the Bible. My



[Figure 11: the images of apples]



[Figure 12: the symbolic images of water surfaces]

fears that were the cause of resistance or hesitation in this inquiry will be further elucidated in my explication phase.

Incubation: the re-experiencing of early developmental stages

The incubation phase was not long, but it occurred naturally in my heuristic inquiry. Around April 10th 2007, I started feeling exhausted from continuously and intensely focusing on the topic of the Self and decided to put it aside for a while. The interesting point around that time was that I was emotionally unstable and felt weak. I perceived that I had been seeking for a containment and safe frame from a professor guiding my research. Then I realized that my state was that of re-experiencing the early developmental stages in connection with the theories of the “good-enough mother” (Winnicott, 1960, 1961, 1971) or “containment” (Bion, 1962a, 1962b; Copey & Forryan, 1997). This experience recalled the memories of my mother during my childhood and those made me more emotional. I think it might have occurred because I had a fear of “letting go of the known and swim into an unknown current” (Roads, 1987 as cited in Moustakas, 1990, p. 13) in this heuristic inquiry. I might have been afraid of going deep down inward and searching for the unknown without any structure or map.

A dream of not feeling, not breathing

Late April 2007, I had an unforgettable dream involving very strong somatic sensations. In the dream, I was unable to feel myself (or my body) and could not breathe; it was such a weird experience, to be there and not be able to feel anything other than an awareness of it. I tried to feel my body and breathe, but I was unable to. I wanted to shout to feel something, but I also couldn't. At that moment, interestingly enough, I remembered a story which I heard in my previous workplace of an adolescent client with

Post Traumatic Stress Disorder (PTSD), who repeatedly self-injured in order to feel something. In the dream I thought that I could understand why she cut herself. Then I woke up and was surprised because of the lively and realistic sensations from the dream and of what I remembered and thought in the dream. Actually up until that time, I had difficulties understanding why some people would have a “tattoo,” naturally a concept such as “self-injury” was far more difficult to conceive. Although it was an astonishing and unpleasant dream, strangely I did not feel bad about it and even felt there was an important message revealed in a symbolic, somatic manifestation. From that powerful dream, I recalled the words from the video previously mentioned, “purifying our heart” in the process of meeting God. I thought to myself, *“maybe the dream symbolically revealed that my heart needs to be truly animated and purified; my heart is dull and I cannot really feel and breathe.”* Perhaps the dream symbolized my real state that I was not fully, purely alive and could not truly look, hear, and feel in my heart. De Mello (1987, 1992), the mystic, states that life is a banquet, but people are starving, suffering and they don’t know what they really miss. I perceived the dream led me to see this state. The most important point I sensed in that dream was that this state was revealed to me, which I needed to confront (before encountering the Self), and it was a new start in the search for the Self, the way to real life. After I had that dream, I started documenting my dreams.

Planting apple seeds

At the end of April 2007, I started planting apple seeds as a way of representing the human self; I wanted to see an apple tree grow [figure 13]. I thought it would be a symbolically powerful image in experiencing the Self. However, what I experienced was

that it was not easy to sprout the seeds and to keep the sprouts alive. Also some of the sprouts died because I mishandled them. In the experience of continuously failing to grow apple seeds, I learned how difficult it is to survive and how important it is to provide the “good-enough environment” in personhood. This experience led me into thinking more of my mother and those thoughts lingered with me for a while. In my self-dialogue I asked myself, “*Was my mother a good-enough mother?*” and I replied, “*Although I had some unpleasant memories of my mother, she was a ‘good-enough mother’ for me. I am one of the surviving seeds and now I am constantly striving to be an apple, to reach the Self inside of me.*” Actually, I particularly thank her for teaching me the Christian faith and spirituality, from the time I was born, which has been a major influence in my life. Perhaps, it is because I have learned this teaching in a long root that I was able to step into this inner journey to the Self, my true nature.



[Figure 13: the image of apple sprouts]

Illumination: a creative image of the Self, the inner territory

In early May 2007, the illumination phase started with a process of capturing a creative image of the Self in a studio-inquiry course. From the beginning, I knew what I wanted to create: I wanted to capture a creative image of the “castle” as the Self—at that time I thought I might build a big castle in three dimensions—and it arose as something desirable in my mind. I restarted anew exploring and gazing at my symbolic images posted in my room. The creative process of capturing an image of the Self had been intensely carried on throughout May and June 2007.

Creative artwork process

My experience of the artwork process recalled the words, “looking at things in a new way;” the creative process evoked in me an artist’s mind with the “willingness to see things in a different, a new way.” Actually, I had learned the words from one of my favorite books about spirituality. The author, de Mello (1992) says that people are living in illusion and cannot see reality; when they drop their illusion, then they can see and transform. He told this parable:

There’s a famous story about the lion who came upon a flock of sheep and to his amazement found a lion among the sheep. It was a lion who had been brought up by the sheep ever since he was a cub. It would bleat like a sheep and run around like a sheep. The lion went straight for him, and when the sheep-lion stood in front of the real one, he trembled in every limb. And the lion said to him, “What are you doing among these sheep?” And the sheep-lion said, “I am a sheep.” And the lion said, “Oh no, you’re not. You’re coming with me.” So he took the sheep-lion to a pool and said, “Look!” And when the sheep-lion looked at his reflection

in the water, he let out a mighty roar, and in that moment he was transformed. He was never the same again. (De Mello, p. 57)

When we really see things in a different, a new way, we can be changed and transformed (de Mello, 1987, 1992). I may restate this that when the sheep-lion experiences seeing himself as who he really is, the self-experience in his heart lets him transform. It was very interesting to me that the words about personal, spiritual transformation were recalled in comparison with the creative artwork process. I found that the purpose of an artwork process, especially a contemporary one, is to seek for an image that is transformed in an artist's perspective. Even though the artwork process is mostly about material transformation, which is mainly focused on capturing transformed visual images and less about pursuing one's psychological or spiritual transformation, the process of willingness to see things in a new way in an artist's perception was very impressive for me, as a student art therapist; and it confirmed to me the importance of the art therapists' own creative artwork experience. I learned that things can be transformed to creative images in artists' perspectives and this experience drew me to unfold and expand my perception of the Self more tenderly in my creative process. Moustakas (1990) portrays:

In heuristic investigations, I may be entranced by visions, images, and dreams that connect me to my quest. I may come into touch with new regions of myself, and discover revealing connections with others. Through the guidance of a heuristic design, I am able to see and understand in a different way. (p. 11)

In this creative artwork process I had kept questioning, "*How can I really see, really hear and really experience things in a different, a new way in my heart?*" I felt it was the only way to reach the Self, the depths of inner territory.

It was a very fascinating experience to observe other artists' journeys with their projects in the class. They captured a creative image of their own topic, which was transformed into their artistic perspective. They all had their unique creative process to come up with transformed images, and observing their creative ways led me into breaking some of my rigid views and to being tender in my heart. Among them, there was an installation artwork about mindscapes of human life's journey which touched my heart. While gazing at the artwork, I felt I was facing the reality of life's journey that we are moving toward death; I was very sad and felt life was transient. I thought to myself, "*Did Buddha leave his palace because of this feeling?*" This experience reminded me of the words in the Bible (1995): "... Vanity of vanities! All is vanity" [Ecclesiastes 1:2]. Many times, it seems that we are living as if we will live forever and ever; we are constantly planning, adding and pursuing what we want in our life. We seem to forget to see "death", an imminent reality of the journey through life. No, that is incorrect. We don't want to face it and seem to be willing to not see it; it is painful to face that reality, so we choose to live in an illusion that is much less painful and safe. As de Mello (1992) states, people don't want to hear new things and see the reality of things because they are afraid of being changed or giving up what they are holding onto if they see or hear them. "*I am the same,*" I thought to myself. I was afraid of my heuristic journey to the Self, the reality of me; I had a fear of facing the reality, the unknown. "*Can I really do this?*" I repeatedly asked myself at those times.

The Shadow within the Self

I can think now that it was inevitable that I would encounter the archetype of the Shadow, the dark side within the Self, because I had been experiencing my fear from the

early phases of this heuristic journey. The symbol, shadow was first revealed to me on May 3rd 2007. It was a very sunny day and I inadvertently discovered my shadow in a different way on a street. It looked very unfamiliar as if it were a total stranger; it belonged to me and reflected me, but it did not seem like me. It appeared strange, but fascinating. I was very attracted to my shadow. It seemed to belong to another world and I felt it was hiding or covering up something; my long hair was blowing everywhere and the whole image of my shape, the silhouette of my shade was distorted in a dark figure [figure 14]. I immediately perceived it in connection with the archetype of the Shadow. Carl Jung (1968) says the archetype of the Shadow is one of the components of the Self. He also understands that one of the manifestations of the Self is to be found in the playing with the opposite concepts, such as good and evil, and lightness and darkness, as a union of opposites as well as a united duality (Jung, 1971). I was very fascinated with this discovery within the Self, and from that day I tried to capture and include the symbolic image of the Shadow in my creative artwork process. I played with my shadow and took many photos of it. I was strongly drawn to the shadow images. It seemed as though the images were speaking and evoking something in me that I couldn't verbally express. While playing with and photographing my shadow as well as the pond for a few weeks, I experienced that these images naturally merged together. From the experience of images, a metaphoric story about a shadow's journey to encounter the Self was created within a picture slide show [figure 15].

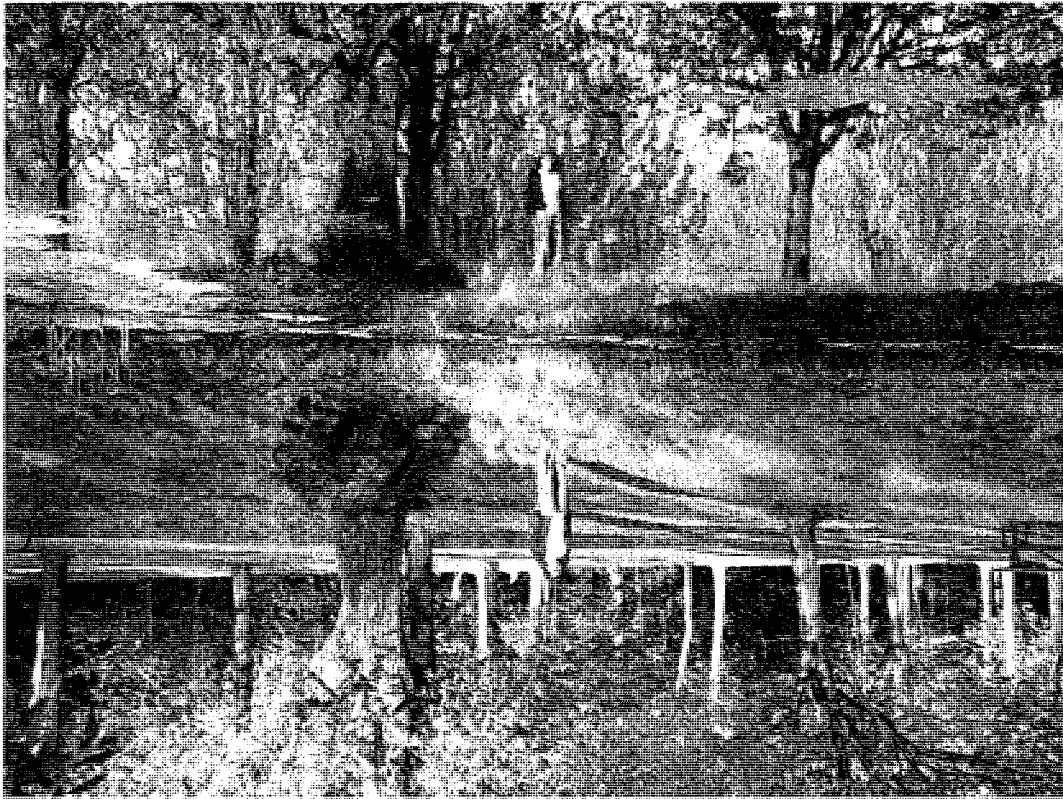
There was a shadow and he was satisfied with who he was. He always felt strong and good about himself. One day, he suddenly perceived a bright, warm beam on his body and became surprised with it. He asked himself, "What is this?" the



[Figure 14: the symbolic image of the Shadow]

shadow had never known light so far. Then, at that moment, he realized himself that he had been carrying a lot of burdens. He felt strange that he had not noticed it so far. He felt the light becoming much stronger on his body. He put down his burdens, but he was also afraid of leaving them and looked back at them again and again. However, the shadow finally decided to confront the light and at that moment, he was led to a tree illuminated in the bright sunshine. Then he could see all the colors in nature. Everything was so amazing to him. He traveled to follow the light and it was a long journey; he met trees, flowers, gardens, houses, streets, birds, animals and so forth. Finally, he was led to a pond and felt amazed. He was truly attracted to the pond and could see his reflection on the surface of the pond. At that moment, he also saw a girl identically reflecting her image on the surface, the true nature of the shadow. What happened to him then? We can guess. Maybe he suffered the severe pain of losing himself, but he finally realized his real nature; and it was the shadow's enlightening moment. The shadow disappeared and there was only the girl, his true nature. At that moment, she merged into the pond. There was no longer the girl and her reflection, but the pond.

Later, I thought this metaphoric story could be compared with my journey to the Self; or perhaps I should say, my ego's journey to the Self. I thought to myself, "*Perhaps the distance between the ego and the Self is much like the distance between me and my shadow; or it is way more than the distance between me and my shadow*" Then I realized more clearly the huge difference between my ego and the Self. I imagined to myself, "*how funny it would be if my shadow convinced and pretended 'it is me,' just as the ego in my consciousness does!*" The ego thinks and presents itself as the centre of my whole



[Figure 15: the shadow images in a slide shadow]

being, which is actually the Self. Maybe the Self also feels the same way; *“How funny it is that my ego thinks itself to be the Self!”*

Interestingly during this time, I was also dealing with a rooted issue of mine about “being misunderstood” through a conflict situation, and looked into it in relationship to the concept of the Shadow. The situation allowed me to see a magnetic mental system, like a complex, in my dark side that I seem to anticipate being misunderstood in human relationships and to be reluctant to clarify it at once, even though I have difficulties to bear being misunderstood. Then this issue is easily attached to anger. As a matter of fact, throughout my life experiences in Sri Lanka and also in Canada as an immigrant, this issue has been present with me in daily life—I had to learn that people (me included) cannot easily endure differences; they love what they have known and don’t love what they are unfamiliar with. They cannot even know how much they don’t know—and I have striven to deal with it without reacting negatively. However, I knew that this issue was not so simple, like one of side effects of an immigrant life, and that it had deeper roots coming from my past experiences in childhood. There is a story that I read in a book when I was in junior high school. Now I cannot remember the title of the book, but the story has interestingly been embedded in my memory.

Many centuries ago—when there were no certain rules—there was a monk, who had been faithfully living his life in a monastery. One day, an unmarried young woman in the village who was pregnant, announced that the monk was the father of her baby. Because of this, he was dismissed from the monastery. However, the monk, who didn’t want to leave the spiritual life, then lived as a beggar in front of the monastery until his death. The village people treated him with contempt for

the rest of his life. When he died and was buried by the monastery, it was discovered that the monk was a woman.

“Why didn’t the monk correct it and defend herself?” I had asked myself many times. “Didn’t the monk suffer from being misunderstood? How did the monk bear being mistreated?” It was really a mystery for me, as a 14 year old-girl. However, now I can feel and perceive that there is “another world” where we can live with a different set of virtues. There is another story told by de Mello on a video tape.

A long time ago, there was a highly spiritual Zen master in a temple, and all the village people admired him. One day, a single young woman who bore a baby out of wedlock declared that the master was the father of the baby. Her father and the village people all got angry at him and went to the temple. They angrily blamed him and gave him the baby. The master just said, “Very well, very well!” After that, the master lost his reputation and his disciples abandoned him. Several months later, the young woman confessed that the father of the baby was the young man next door. Her father and the village people went back and apologized to the master, and they asked him to give back the baby. Then the master again said, “Very well, very well!”

“How does the master keep holding inner peace without being affected by whatever happens in the outer world, even when he is misunderstood or mistreated? What is he looking at, and in where is he living?” He appeared to belong to “another world.” There must be “another territory to live in” and “another way to see.” I asked myself, “How can I reach that place?” I did not know the answer yet. However, I knew that I would never find this world and the solution to my issue on the outside—there will always be people

who think and say whatever they want to—and it will only be found in our inner life. I thought, *“I truly hope one day to find the way inside of me, and then I will be who I am, in peace at all times.”*

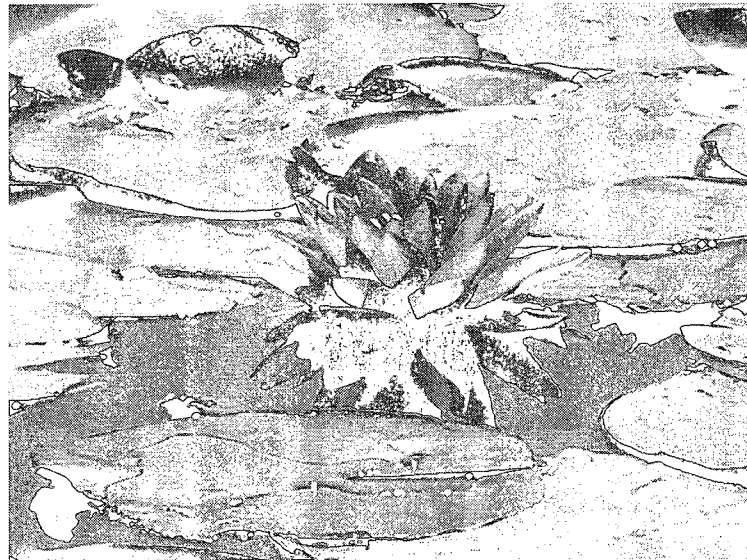
On May 29th 2007, I attended a public talk about “how to live with our Shadow” by a Jungian analyst. The main content of the talk was about the integration of two parts of ourselves, light and dark, in order to live as a whole being. The speaker said that we needed to understand the message coming from our Shadow and needed to express it in appropriate forms as a source of life energy. She also said that life-transformation mainly comes from our Shadow. It brought to my mind a poem by John Updike (1993):

. . . Close your eyes, knowing

That healing is a work of darkness,

That darkness is a gown of healing . . . (p. 204) [From ‘Ode to Healing’]

I associated this poem with the image of a pure lotus flower coming out of muddy water and toward the light; the image allowed me to visualize the phrase, “That healing is a work of darkness.” These words made much sense to me especially when I was able to establish a connection with the self-experience that the issue of being misunderstood led me to seek for “another world to live in, another way to see,” like the monk and the Zen master; and I sensed it was my healing process and the way to the Self. I also discovered that the first creative image of “the deep inside of me,” in which I used a heart and several layers below the water surface [see the figure 8 and 9], was similar to an image of the lotus flower vividly blossoming from muddy water. I searched for and photographed the images of the pure flowers [figure 16].

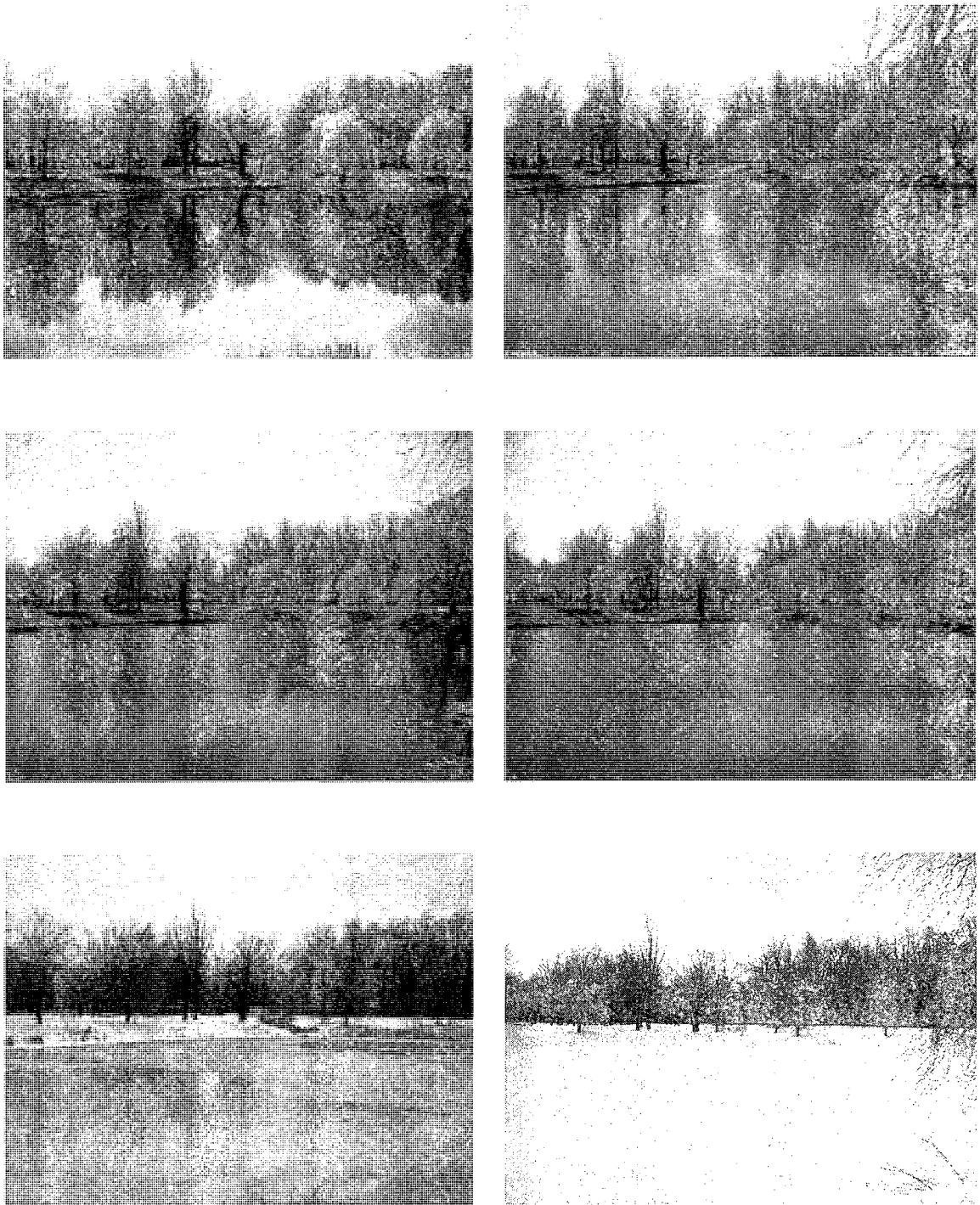


[Figure 16: the image of lotus flowers]

The image of the pond with stillness

In this heuristic inquiry, I think the most powerful self-experience of symbolic image was the pond image with its identical reflection on the water surface. The experience occurred in a moment of complete stillness and silence within the scene, and my mind was truly drawn to it for a brief moment. After I encountered the pond image within the strong self-experience, the pond was not just a pond; I called it “*my pond*.” I started to visit it often and watched “my pond” in the park, and it became my habitual, daily activity. I observed and photographed it from morning to night and from spring to winter and could see how its image was changed in nature; it was a direct, lively experience of “indwelling” within the symbolic image of the Self.

One day, around mid May 2007, I became aware that the reflections of trees around the pond disappeared whenever the water waves arose; when the wind blew stronger, the reflections were almost not seen. I thought to myself, “*If the trees around the pond can look at themselves, how often can they clearly see themselves reflected on water, without any distortion?*” Most of the time there were waves in the water. Moreover, when winter came, and the water was frozen and covered with snow, there was not a single reflection [figure 17]. I thought that the “waves” generating the distortion of the reflected image of the trees could be compared to our thoughts, all kinds of emotions, outer life events, wounds, memories, and so on, causing the distortion of our own image. Perhaps we have a perfect image of ourselves reflecting the Self, or God who created us by His image, but we could not view this because of our distortions. It recalled to me the drawing of a fat body made by a client with an eating disorder who could not view her own body as it really was; she was not able to see that she was rather slim and



[Figure 17: the images of reflections of the pond]

not fat. Thus, the essential point is to see and view ourselves clearly without any distortions. I realized that the pond image had spoken to me and taught me, "*Be still, be still without any distortion.*" There is a poem, that I found later, titled "God speaks to Man" in relation to this lesson:

I speak to you

Be still

Know I am God.

...

I speak to you through the waves of the sea

Be still

Know I am God . . . (Dorgan, 2008, p. 33)

During the process of creating a symbolic image of the Self, my mind was focused on reaching another territory, the treasure world under the water, beyond the water surface; "*how can I go through the surface and reach that world?*" I displayed the pond image upside down and started gazing at the image [figure 18]. Sometimes, I felt confused during long gazes; "*Which one is the real world? Which one is really reflecting itself? Maybe the outer world we are living in is not the real world. It is maybe the reflection of the real world deep under the water.*" Then I had a desire to combine and mingle the two worlds, the outer world and the inner world under water, as a whole. I created the combined image of the pond [figure 19] and was very satisfied with it. In gazing at the image, it reminded me of the word, "reunion"; I felt like two separate things finally became one as a whole.



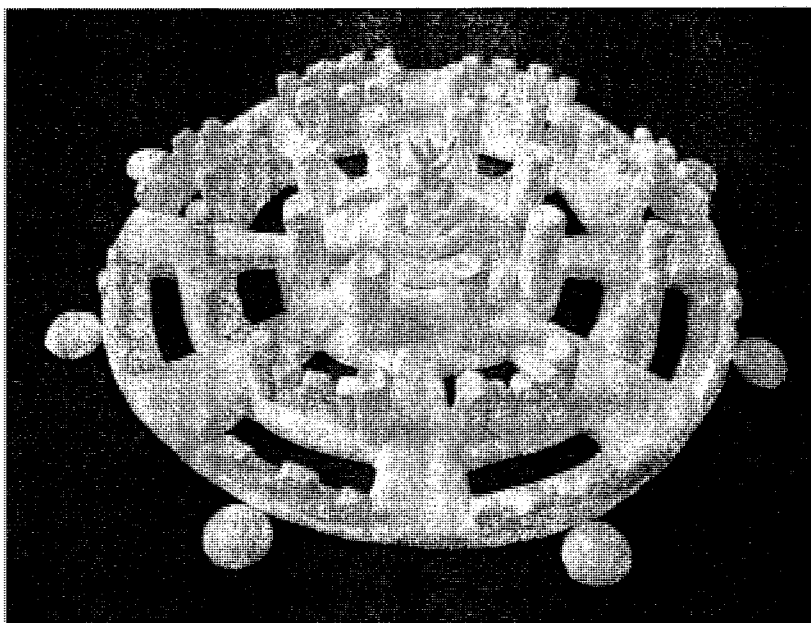
[Figure 18: the upside-down image of the pond]



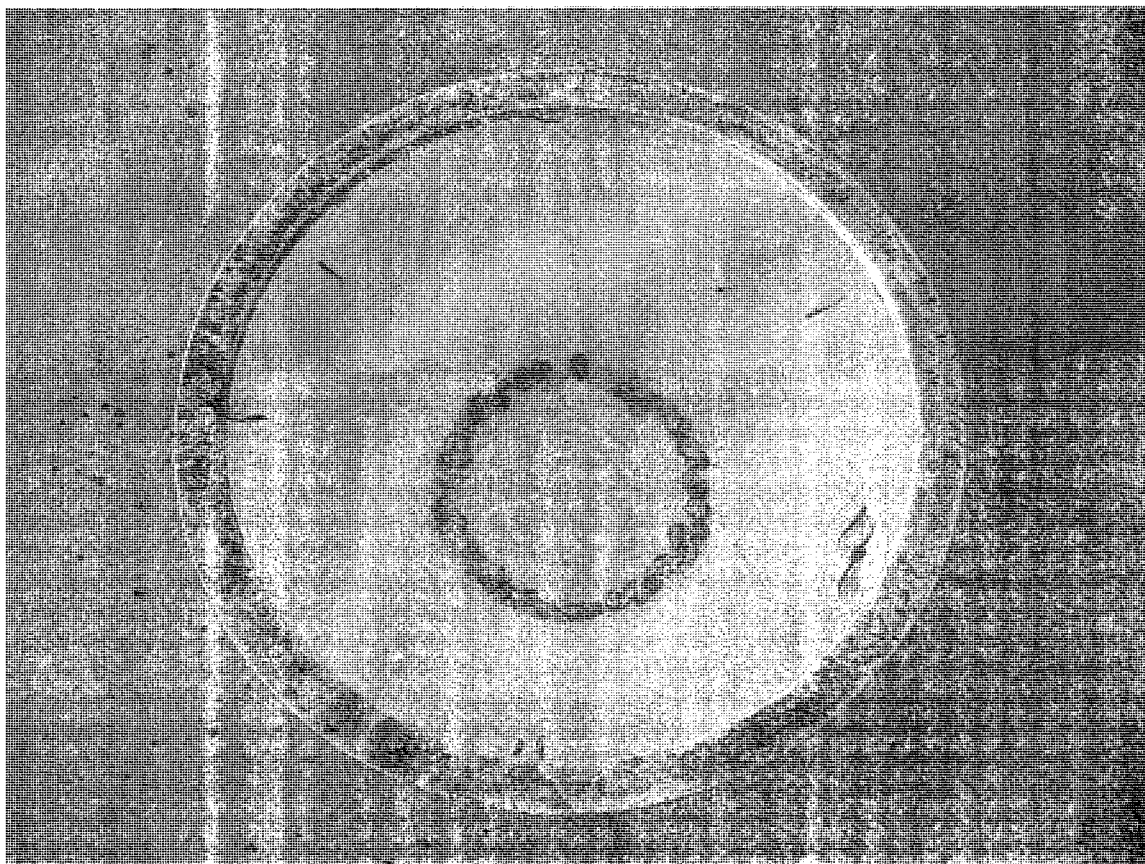
[Figure 19: the united image of the pond]

Mandala: the symbolic image of the Self

The image of the inner territory, the Self, was captured in a form of an art installation with art performance. I cannot clearly articulate how I reached the conclusion throughout the process of creating the image. There was a constant process of transforming the image while dwelling with my topic, the Self; it was a very intensive process of inner gazing on the topic. There was not one huge sparkling moment in the process, but several brilliant sparkles such as the episode of discovering the Shadow and the white pot. The process was like an unraveling thread. One after the other, the clues appeared and guided me to the right path. I tacitly knew that it was the right path because the clues were very obvious, like right pieces in a puzzle. One of the most significant discoveries in this process was the new understanding of the mandala as a symbol of the Self. Even though I had been reading about the mandala in Jung's writings, I was not able to feel its power with great intensity at least not to the same degree Jung seems to describe it; up to that time everything about it was just Jung's written words. However, at the end of the creative process I finally acknowledged the mandala as an essential symbol of the Self. At the beginning of building my "castle" in three dimensions, I started pondering and exploring in order to find the right form for the castle. I searched and sketched many different shapes of castles and gazed at the castle images in my room. Then, one night, I intuitively realized, "*the Castle is already a mandala form!*" I first perceived the power of the archetypal shape, the circle, in my heart. My castle turned out into a mandala shape and I named it "*mandala castle*" [figure 20]. It reminded me of the image of Stonehenge. I searched for information about its history. I was amazed by the circle shape of Stonehenge. Through this artwork process, I experienced that all the clues



[Figure 20: the symbolic image of the mandala castle]

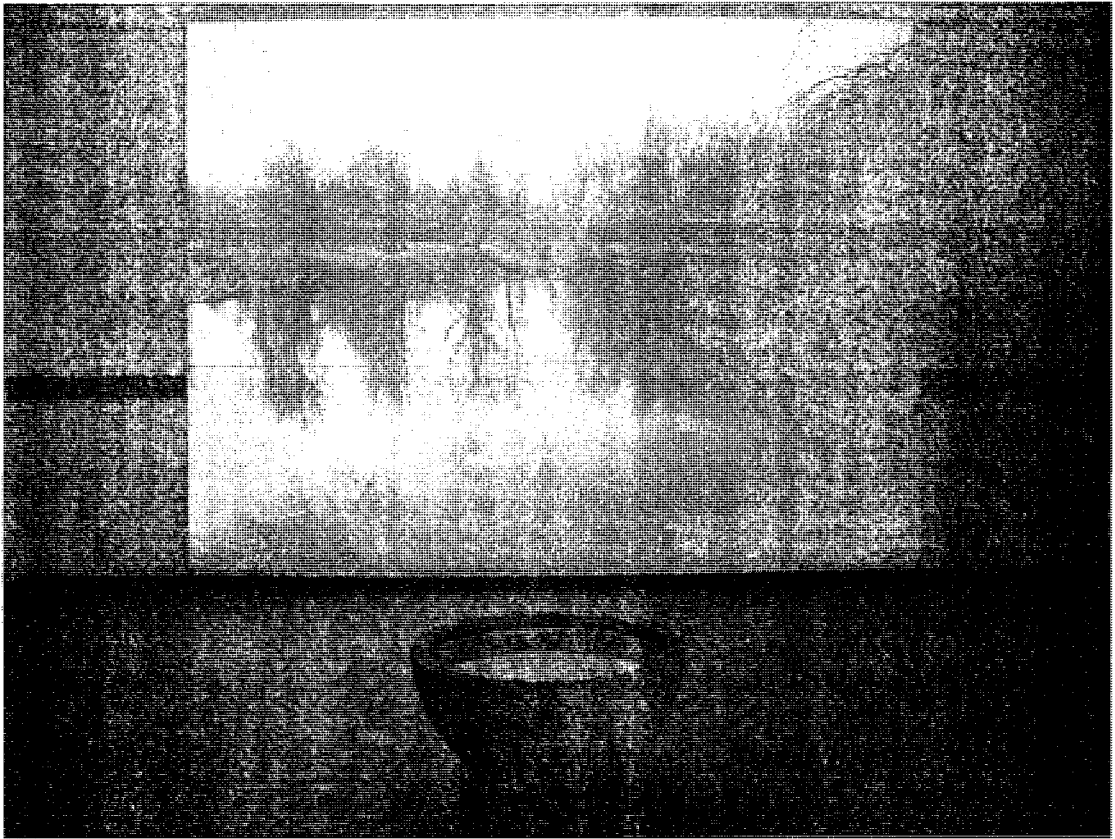


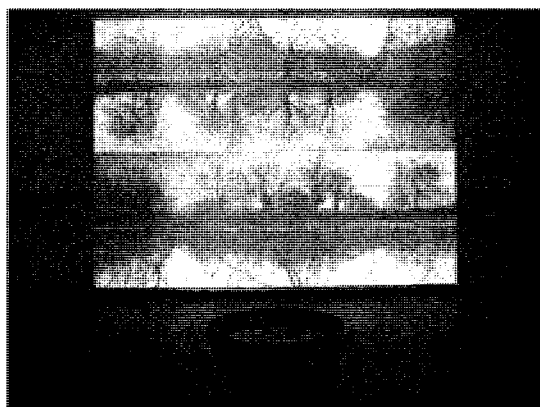
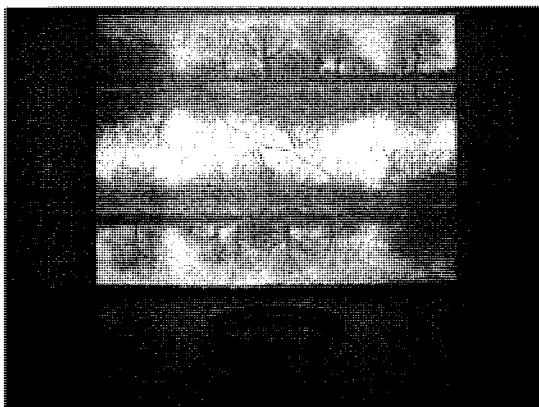
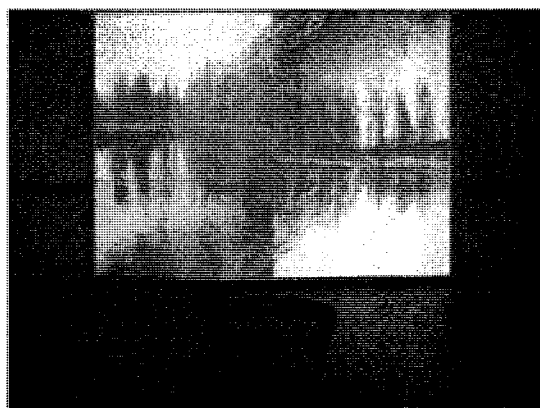
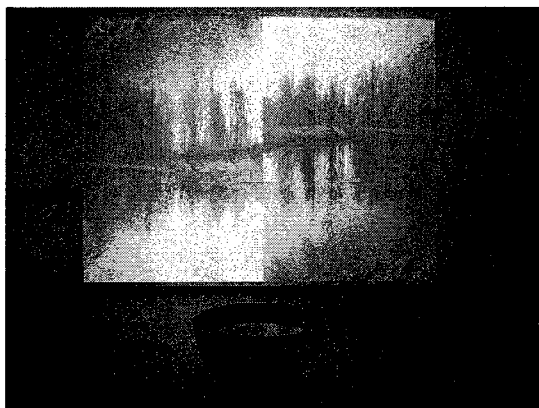
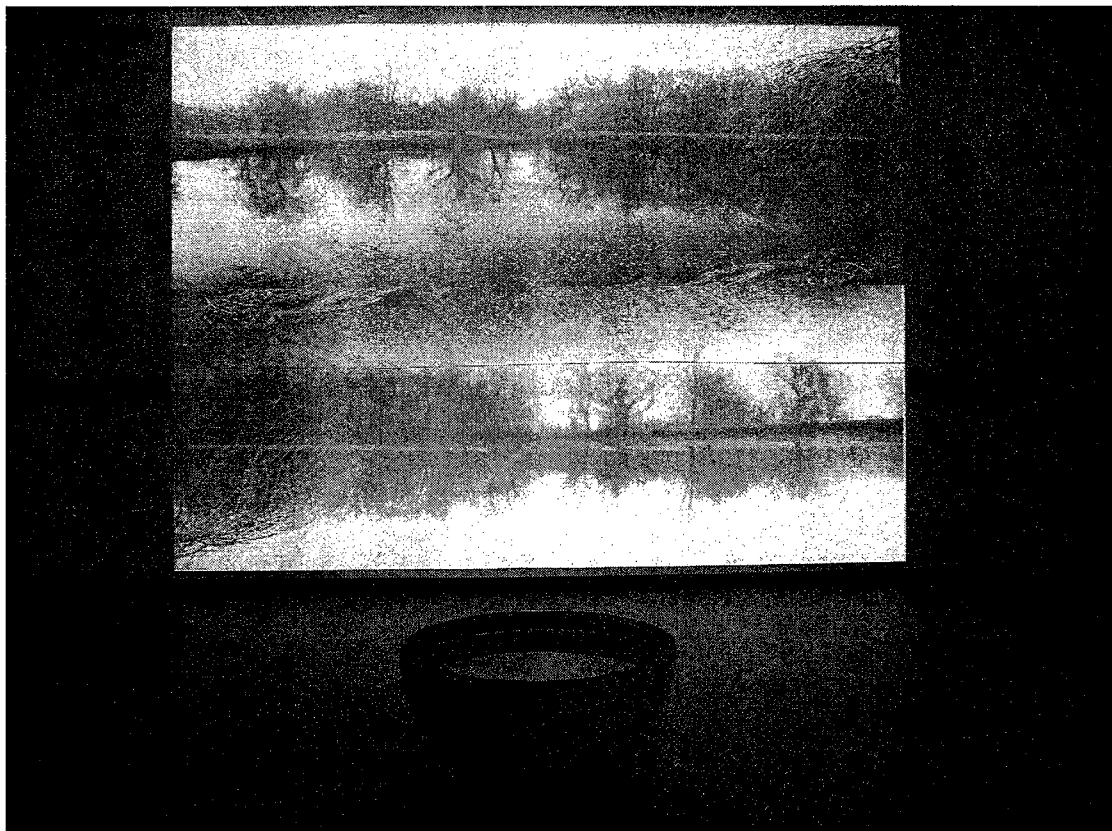
[Figure 21: the creative image of the pond]

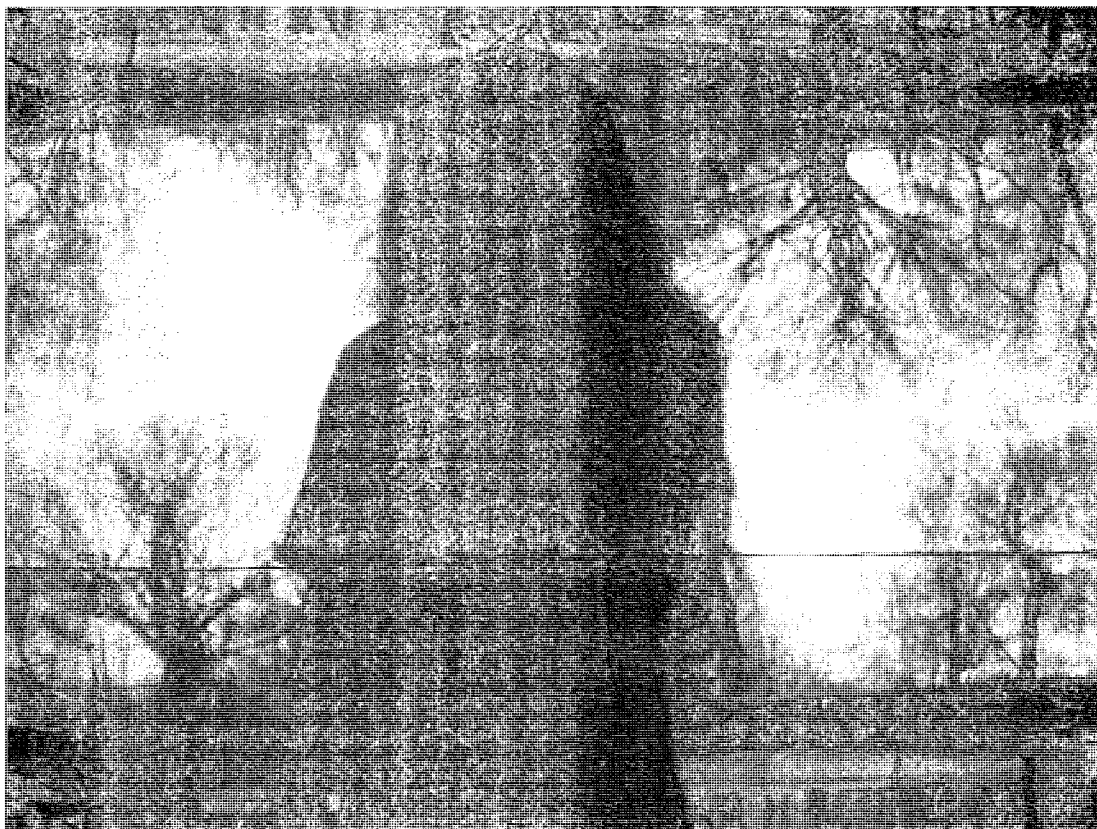
that appeared were linked to each other. The final image captured was a pond image by using a big white pot, containing the mandala castle with the heart, as a big mandala form. It is the image of the totality of human psyche, the Self, and the heart was placed in the very centre of the image [figure 21]. Through this creative image, I experienced that my powerful symbolic images of the pond, the castle and the heart were merged into one symbolic image of the Self. I realized that the heart is the “mid-point” (Jung, 1973), the center of the mandala. Then, I was able to truly understand that the Self can be the totality as well as the centre of the human psyche (Jung, 1971), especially when I considered the Self in referring to the form of the mandala magnetizing everything in the outer sides to the “mid-point.” According to my experience of the creative image just mentioned, the pond image (by using a big white pot) containing all is the Self; the mandala castle centering the pond image is the Self; and also the heart centering the mandala castle is the Self. It means all is drawn to the “mid-point,” the core of the Self, connected evenly among all. I was fully satisfied with the image of the Self and was led to gaze on it again and again. In my art performance within my art installation of the Self on June 12th 2007, the Shadow was finally united within the Self using my silhouette on a big screen of the pond picture [figure 22]. I also expressed my desire to jump into the water, into the deep inner territory, while performing within the big screen. When I lifted up the mandala castle from the water in the pond at the end of the performance, I felt the peak of catharsis; I metaphorically felt like I finally encountered the Self.

God and the Self

“*What is the true meaning of the Self?*” I had continuously focused on holding this question in the creative artwork process of the illumination phase. I thought







[Figure 22: the installation artwork of the Self]

understanding this question is vital in capturing a creative image of the Self. After I finished the creative process, I realized that the most significant discovery from the image of the Self was that the heart is the centre of the centre; the heart is the core and the “mid-point” (Jung, 1973) of the mandala image. I realized, *“I have been drawn to the heart, the “mid-point”, deep down inside of me, and my aim is to reach the heart in this heuristic journey.”* The vital point in this understanding was that the symbol “heart” always comes to me in association with God. I had heard in my Christian life that we first needed to “purify our hearts” to meet God. The Bible (2005) also says, “Blessed are the pure in heart, for they will see God” [Matthew 5:8]. After I discovered the symbol “heart” as the “mid-point,” the diagram, [the Self => Jesus Christ => the heart (symbol) => God], might be created in my understanding process of the Self. There is an interesting parable in relation to the heart:

The master became a legend in his lifetime. It was said that God once sought his advice: “I want to play a game of hide-and-seek with humankind. I’ve asked my angels where is the best place in it to hide? Some said the depth of the ocean. Others the top of the highest mountain. Others still, the far side of the moon or a distant star. What do you suggest?” The master replied, “Hide in the human heart. That’s the last place they will think of!” (De Mello, 1986, p. 44)

Ramana Maharsh (1972), the well-known Hindu guru in India as a holy man who reached “Self-realization,” also preaches that the Self, our true nature, is placed in the heart (obviously it does not mean the internal organ, heart). He states that there are two ways to realize the Self; one is to completely surrender to God and the other is through the “self-

enquiry” method, which is that one continuously, perseveringly asks oneself the question, “Who am I?”

Jung (1968) states that the Self, one of whose symbol is Christ, “a totality of a divine” (p. 37), also manifests in the playing with opposites, such as good and evil, and lightness and darkness, as “a union of opposites” as well as “a united duality” (Jung, 1971, p. 460). In connection with this idea, there are de Mello’s (1992) words as follows:

Some say that there are only two things in the world: God and fear; love and fear are the only two things. There’s only one evil in the world, fear. There’s only one good in the world, love. It’s sometimes called by other names. It’s sometimes called happiness or freedom or peace or joy or God or whatever. But the label doesn’t really matter. And there’s not a single evil in the world that you cannot trace to fear. Not one. (p. 62)

The Bible (2005) also says, “God is Love . . . There is no fear in love” [1 John 4:16, 18].

De Mello describes the manifestation of love, or God, as follows:

Is it possible for the rose to say, “I will give my fragrance to good people who smell me, but I will withhold it from the bad?” Or is it possible for the lamp to say, “I will give my light to the good people in this room, but I will withhold it from the evil people?” Or can a tree say, “I’ll give my shade to the good people who rest under me, but I will withhold it from the bad?” These are images of what love is about. (p. 61)

There are some brilliant words I found in the Bible (1995) about how the darkness is integrated and transformed within God: “Even the darkness is not dark to You (God), And the night is as bright as the day. Darkness and light are alike to You” [Psalm

139:12]. Then, the Bible says, “. . . God is Light, and in Him there is no darkness at all” [John 1:5].

I finally reached my understanding that the Self reveals that it is identical to God, just as Christ, who is a symbol of the Self according to Jung (1968), is identical to God in Trinity; or like the pond image with its identical reflection on water, the Self identically reflects God just as Jesus does. Perhaps that is why Jesus in the Bible (2005) says, “Anyone who has seen me has seen the Father (God) . . . The words I say to you I do not speak on my own authority. Rather, it is the Father, living in me, who is doing His work” [John 14:9-10]. Therefore, I might say that one of the manifestations of God is the Self, residing in human hearts and that my process of encountering the Self is the journey of meeting God in my heart.

After that understanding, a new question arose naturally in me, “*Then, in order to meet God, how can I enter the territory, His kingdom?*” Jesus says in the Bible (2005), “God is spirit, and his worshipers must worship in spirit and in truth” [John 4:24] and describes it as follows:

Very truly I tell you, no one can enter the kingdom of God without being born of water and the Spirit. Flesh gives birth to flesh, but the Spirit gives birth to spirit. You should not be surprised at my saying, ‘You must be born again.’ The wind blows wherever it pleases. You hear its sound, but you cannot tell where it comes from or where it is going. So it is with everyone born of the Spirit. [John 3:5-8]

Jesus says “being reborn of water and the Spirit” is the only way to enter the territory, His kingdom. I asked myself, “*How? How can I? I don’t know how to do that.*” However, I knew one thing clearly. It is a different, a new way of living and seeing things, like the

monk and Zen master, which we can find in our own inner journey. Jesus tells us about his world, “My kingdom is not of this world. If it were, my servants would fight to prevent my arrest by the Jewish leaders. But now my kingdom is from another place” [John 18:36]. I truly wish to enter that “other place”; it is “where our treasure is and our heart will be also” [Luke 12:34].

Explication: images of Mandalas

The Explication phase occurred naturally following the illumination phase. Around mid July 2007, I started writing a depiction of my experiences about the Self with symbolic images. It arose spontaneously; I felt the desire and need to write about my experiences in an elucidative, chronological form from the beginning. Based on my raw data, such as my journals, logs, memos of self-dialogues, symbolic images with reflective knowledge, documents of my dreams, collected metaphoric stories and so forth, I conducted the depiction from the beginning of my experience of encountering the Self. I continuously dwelled and focused on the process, even though I still felt some degree of fear or resistance. The amazing point was that I could persevere beyond the fear and resistance without much effort. Also, the self-experience about the Self continuously occurred in my daily life; I was intensely focused on my topic, and whatever I thought, watched, read, or heard, I intuitively found the essence or meaning related to the Self. I realized that I became more sensitive to capturing the essence of the Self, and as well to recalling my inner resources in connection with this essence.

Fears, resistances or hesitations in self-inquiry

From time to time, I thought about the experience of when I first encountered the pond with the strong impulse that I wanted to jump into the water. I sometimes regretted

not jumping into the water at that moment. It would have been a very symbolic scene or self-experience if I would have jumped into the water. But I also repeatedly questioned myself, “*Can I really jump into the water? Can I do it at the risk of my life? Can I brave that much?*” I felt I was hesitating to give myself the answer. I knew I was afraid; I felt an obscure fear. I recalled a story that has been embedded in my mind since I heard it in my childhood. Now I cannot remember where I heard this tale.

A long, long time ago, when all jellyfish lived under water fastened to rocks, there was a jellyfish in the ocean. One day, he saw a jellyfish that was freely swimming on the surface of the water. He was very surprised and envious. He asked the free swimming jellyfish how he went up there. He answered, “Just open your hands and let go!” He looked at his hands that were tightly holding onto the rock. He was very afraid and couldn’t open his hands. He said, “How? I can’t!” – He couldn’t do it and lived on fastened to the rock until his death.

It is a very powerful story that I have never forgotten. I have from time to time thought about the words, “opening hands” (and letting go); I may say this phrase has been my “mantra” throughout my life. But, I also have experienced that it is not easy to do what the mantra implies in many occasions of my life. I thought I was reminded of this story because I felt that I was like the jellyfish being afraid of opening his hands and letting go. Moutakas (1990) quotes Roads’ (1987) dialogue with nature as an example of the heuristic self-searching:

Let go and fall into the river. Let the river of life sweep you beyond all aid from old and worn concepts. I will support you. Trust me. As you swim from an old consciousness, blind to higher realities beyond your physical world, trust that I

will guide you with care and love into a new stream of consciousness. I will open a new world before you. Can you trust me enough to let go of the known and swim in an unknown current? (Roads, p. 26 as cited in Moustakas, p. 13)

Maybe the obscure fear I had was my fear of “letting go of the known and swimming into an unknown current.” I asked myself, “*What would happen to the jellyfish if he finally overcame his fear and opened his hands?*” He would perhaps be able to look at the world in a new way and be transformed. I told myself, “*I really don’t want to live like the jellyfish clinging on the rocks until his death. I want to blossom toward the light, like the image of the lotus flower, and be aware of my true nature.*” There is an Eastern mystics’ way to discover the “I,” our true nature:

The great mystics of the East are really referring to that “I,” not to the “me.” As a matter of fact, some of these mystics tell us that we begin first with things, with an awareness of things: then we move on to an awareness of thoughts (that’s the “me”); and finally we get to awareness of the thinker. Things, thoughts, thinker.

What we’re really searching for is the thinker (De Mello, 1992, p. 47).

De Mello explains that dying to “me” and finding the “I” is to detach from and not to identify ourselves with our belongings, such as our emotions, thoughts, beliefs, possessions, memories, wounds, pains and so forth. It might mean “to let go of the known.”

The other fear I had particularly perceived from early phases was about unknown sufferings which occur in the process of encountering the Self. Edinger (1986) and Jung (1968, 2002) understand about encountering and realizing the Self in the process of defeating ego, and explain the process through the story of Job’s life in the

Bible. Since I heard Job's story in my childhood, I had thought that it was a terrible, painful story. I had tried to ignore the story in the Bible; I was afraid that the pains Job experienced might happen to me. I asked myself, "*Am I brave enough to take anything that occurs in my heuristic process, even if it is a pain?*" Even though my heuristic journey to the Self had already started and I had been taking the path within the self-experience, I felt I was hesitating to proceed, to jump into the unknown. I felt I wished to control what I experienced in an easy, safe way. Sela-Smith (2002) discusses about the presence of "resistance" in heuristic research. She points out that many of the heuristic researches she reviewed are not fulfilling the Moustakas method, and one of the reasons was "resistance."

Most inquiries presented no evidence of the type of free fall surrender to the process that was described as a jumping into the river, a leap into the darkness.

The majority did not report personal, subjective experience . . . there was no reported internal discovery of the tacit dimension, and themes for the explication of experience were sought from coparticipants instead of from within the self.

(Sela-Smith, p. 79)

Another form of resistance I perceived arose from the fear of losing my Christian faith. In my heuristic journey, while playing with and focusing on symbolic images for a long time and establishing a connection with the Self and God, I had felt that the perception of my faith had been changed. I started to understand God and my religion in a view considering symbolic comprehension and it seemed to be in conflict with my Christian belief. Also in symbolic understandings, all teachings of holy persons in various religions or cultures, such as Buddha, Lao-tzu, Ramana Maharishi, St. Teresa of Avila,

and so forth, seemed to indicate the same one, the Truth, which is ineffable and only comprehensible by indirect, symbolic ways; and the teachings appeared to just contain different symbols or metaphoric parables for the same core. I had been afraid that I was going in the wrong direction. I might have had a fear of looking and interpreting the Christian religion as having only symbolic meanings and consequently losing my faith. The conflict was resolved in the Communion during the Mass on July 14th 2007. I had a very special self-experience with amazing insight and there is a memo written that day:

While receiving the Communion, I felt I cried—I had been worried about losing my faith in this process of the heuristic research, because I started to look at my Christian religion in a symbolic manner; all appeared as symbolic expressions. . . everything was coming to me as symbolic meanings. . . Then, where is my faith in God? . . . However, today I truly realized that this process is my right path to go toward God . . .

I intuitively perceived that this process (including symbolic understandings) is “my own way to meet God” and it was a very clear insight. Then, I felt a strong desire to go to the end of the path and to see what is there. I felt I became brave and confident in my process. I thought to myself, *“I will see and take whatever is there, the Self or God or love or peace or liberation or enlightenment or cosmic energy or whatever it might be—the words, labels are not important—because I know it is my right path to meet God and to be closer to Him, the true One.”* I felt like I put down a heavy burden that day; I felt much freer to continue on this journey.

I desired to see what is at the end of this journey and this desire seemed to help me to overcome the unknown fear, resistance or hesitation, without holding me back. I

recalled the memo that I wrote about my experience of a paper boat, the symbol of my journey, in an artwork process of the initial engagement phase. I delineated it in a feeling of floating, natural movements, gentleness, lightness, and peaceful freedom. I thought it was a perfect image of my heuristic journey:

It can be enjoyable with the unknowing of where I am. Where I am is where I am; just as I am being there, "I am in it" [September 13th 2006].

"Purifying heart" to encounter God as the Self

Around August 10th 2007, after watching a Korean movie entitled *TaeGukGi: Brotherhood of war* (Kang, 2004) about two brothers in the Korean civil war, my mind was strongly caught again on the "heart", the symbol of the Self, for a while. The movie also guided me to ponder this symbol in connection with the book, *Awareness* (de Mello, 1992). Actually, I first read this book in 2005, but at that time I could not fully understand some of the author's ideas even though they seemed to make sense in context. De Mello says that we need our heart to be sensitive to all, not to be drawn out for one thing. He explains this by a metaphor: it is like listening to a symphony, but there are many people who only listen to one instrument, such as the piano or the trumpet, while listening to a symphony. I think the older brother in the Korean movie can be an example of those people. He loves his younger brother dearly in the movie. His heart is drawn out only for his brother and becomes hardened toward other people. Conversely, the younger brother has a sensitive heart and feels warmly for all others. There is a memo I wrote after watching this movie:

... The older brother who most loves only his brother misses all other things and hardens his heart to others. He has never really known what love is; his so called

“love” is a strong attachment to his younger brother, which is his way of trying to grasp the meaning or happiness of his own life [August 10th 2007].

I realized that “having a sensitive, tender heart to all and not to depend on or attach to anything for my happiness” is de Mello’s message in his book and it is “purifying the heart”, the “mid-point.” I thought to myself, *“This is about detachment, opening hands, and ‘individuation.’ It is the way of true love and of dying to ‘me’; it is the way of breaking out from all the labels, limits, structures of ‘me,’ the ego.”* I remembered a thought I once had when I was in junior high school. One day while reading a comic book I wondered, *“How can this character in the book not love or be kind to others even when she is falling in love with a man?”* I still remember that this was a serious question at that time for me as a young girl. I also recalled all my personal experiences of attachment to and dependence on some people for my happiness, and that my heart responded in a sensitive manner only to them and was hardened to others, like the character in the comic book. Most of the time I had painful endings to these experiences just like the older brother in the movie. Finally I clearly sensed in my heart what de Mello was saying and what “purifying the heart” really means.

After that understanding, I had a very short and sudden inner experience, but an unforgettable moment, on my way home on August 13th 2007. Around that time, my mind had been very focused on writing the depiction in capturing the essence or meaning of my experiences of the Self. It is hard to articulate this amazing inner experience in words. I may say it was a spiritual experience involving somatic sensations; it was like a glimpse or reaching a certain degree of an inner state for a brief moment. I felt “full of peace and gentleness” in my whole being at that moment. I felt fulfilled, with no fear

inside of me. I felt that something from my shoulder dropped and my body became light. I felt my chest was fully opened and there was no fear. Even though the experience suddenly came to me for only a brief moment, I strongly felt the softness and gentleness within the moment. I wished I could stay in that state for my whole life. Afterward I realized I experienced something special; I felt like I saw the edge of the Self, love, peace, God or whatever, in another world, the inner world.

New understanding of unknown sufferings or pains

With the inner experience, I had continually carried on and contemplated the word “heart.” Actually what I contemplated was not just the word “heart”; it was something else beyond the word itself. I might say I fully stayed with the true meaning of the symbol of the “heart” leading me to the self-experience of the Self. Even though it is hard to explain the self-experience, I may say it was the self-experience in tacit dimension that I felt like I could reach the core of the Self, God. Then, on August 15th 2007, I was again led to the inner feeling that I had no fear; I felt I didn’t need to be fearful of anything. I cannot clearly explain this; it was an inner feeling arising, overflowing from the deep inside of me. Then I had an amazing insight: *“I don’t need to be afraid of the unknown suffering because it might occur, if it is necessary, for my benefit, growth, or maturity; all will be for my benefit.”* following this insight, I was reminded of a lesson from my past. Almost 10 years ago, when I first learned about “hand-acupuncture” in Korea, one day the teacher said that we needed to be thankful when we felt sick, fever or pain; because it meant that our body was fighting for healing and was also sending signals or messages for us to pay attention to our body’s problem, so that we did not have major health problems later on. It was a very insightful lesson for

me at that time. It changed my view of sickness; I realized that pain or fever was the beneficial sign of our body healing itself. After this understanding, whenever I feel fever or pain, I think of them as a signal that my body is fighting for healing. Then I look closely at the pain and treat it with hand-acupuncture myself. I perceived that the unknown sufferings I had been afraid of were like the fever or pain in my body. I heartily realized, *“The unknown suffering will be for my healing; it will happen if it is needed for my benefit, my healing, and I don’t need to be fearful about this at all.”*

However, on the other hand, I could feel there was still a little bit of worry left somewhere in my mind: what if the sufferings took place with great pain, just as it happened to Job in the Bible. I recalled a phrase from a priest in a Mass, in my prayer, *“O God, Teach me in a gentle way.”*

Creating mandala images

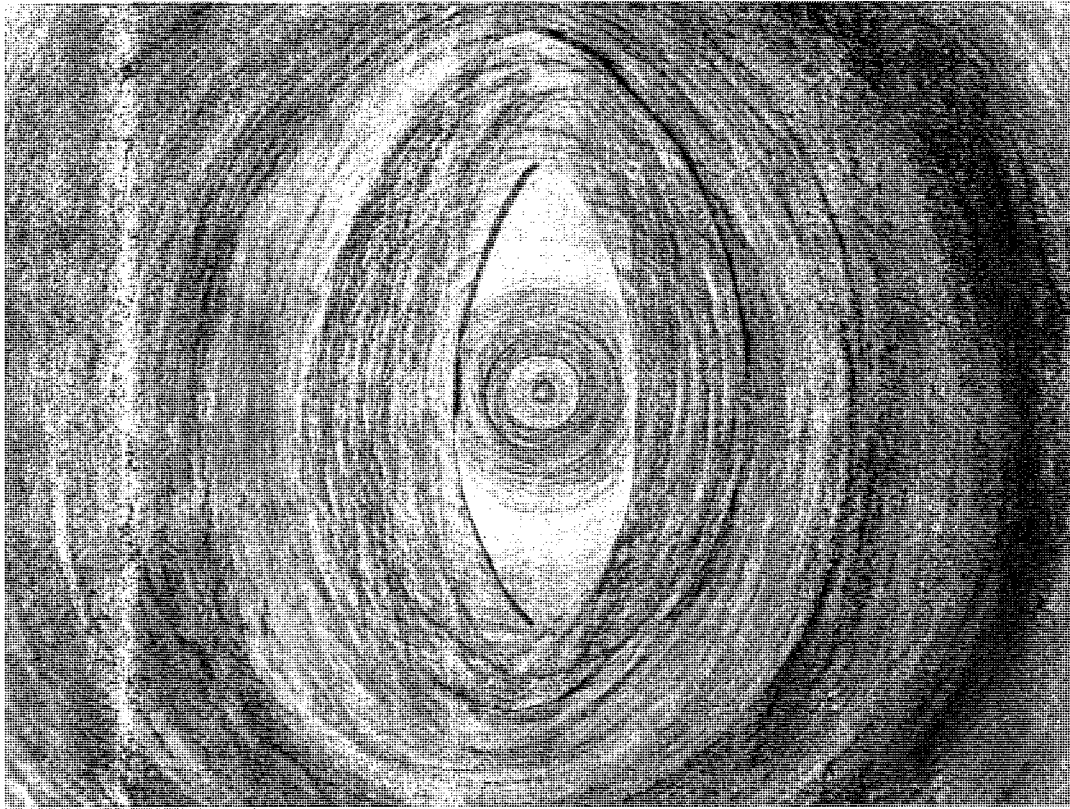
On September 11th 2007, I was first aware of my desire to draw circles in a class. I felt gentleness and softness while drawing various sizes of circles containing several layers on a paper. Then on September 14th 2007, at midnight while lying in my bed, I suddenly had a strong desire to draw a mandala. I got up and started to draw my first mandala picture. How can I explain the self-experience in the drawing? It was a very strong concentration for a short time and also was a very expressive process. In the middle of the drawing, I perceived that I was looking for the centre of the circle, the “mid-point”; it was a great impulse. I drew the “mid-point” and found that the image of the mandala was changed in an unexpected way. The image seemed strange with the “mid-point” and I was unsatisfied with it. I cut the middle part of the mandala and added different layers of drawings in the middle part. I really enjoyed doing this and I was

immersed in the process. After finishing it, I felt the image looked like a break-through of something or like an eye gazing at something [figure 23]. But, still it looked strange with the “mid-point.” I displayed it in the room and gazed at it for a long time. After that experience, I continually created mandala pictures on many occasions, in my doodling and painting [figure 24]. I was drawn to the “mid-point” in the mandala-making processes and the creating activities gave me enjoyment and a certain degree of fulfillment. In those repeated processes, I realized, *“The self-experience of mandalas in creating and gazing at them leads me to a glimpse of the Self.”*

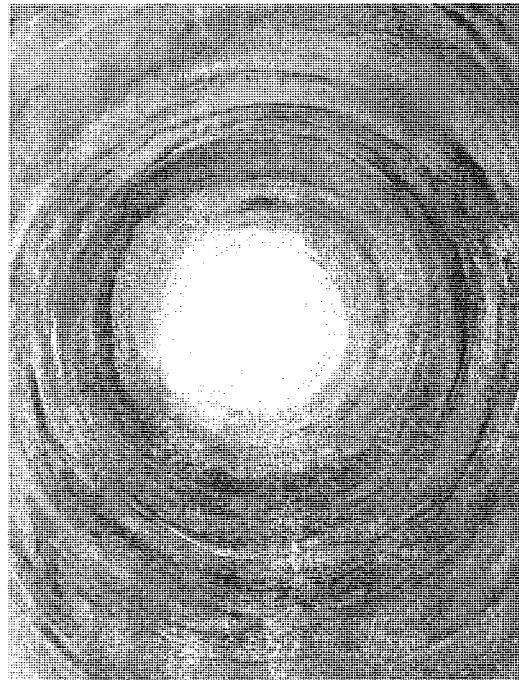
One of those times during Mass at church, I noticed that I had been gazing at a mandala form in one of the stained glass windows and that I was trying to find the “mid-point” [figure 25]. I realized, *“My eyes have been seeking for mandala forms in anything in life and by gazing at them I have been feeling a sort of satisfaction.”* After that, my mind became attentive to mandala forms in life and I truly understood and accepted the mandala as the vital symbol of the Self, leading me to the self-experience of the Self.

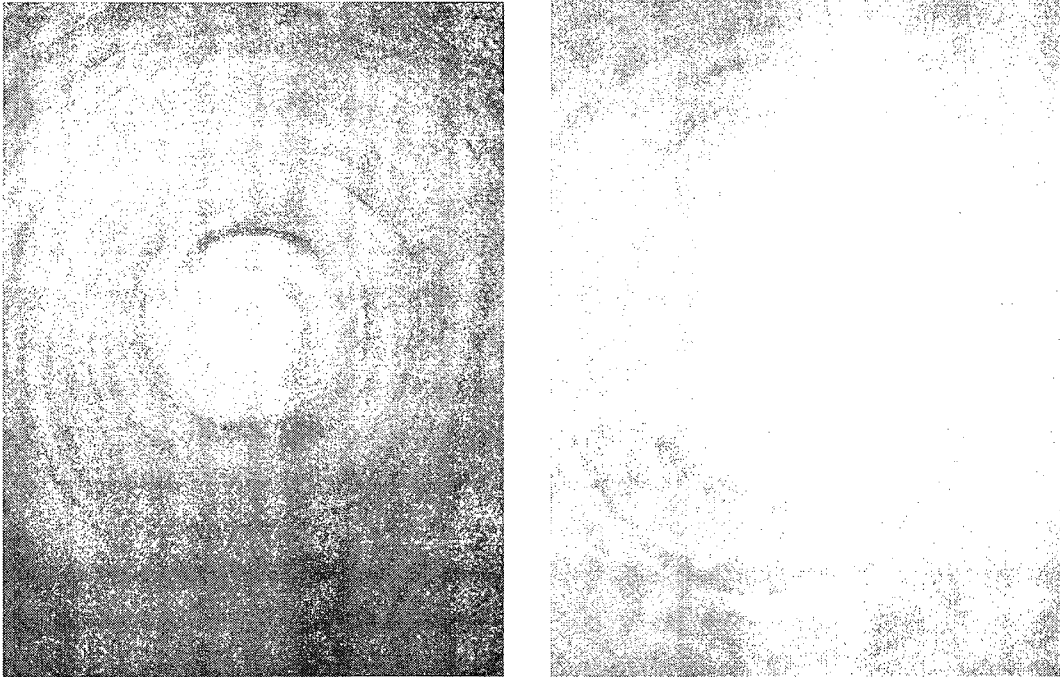
Creative synthesis and beyond

I experienced a peak of awareness with somatic sensations in capturing the essence of the Self, and a short story was created on the basis of the amazing inner experience and my depiction. I think the story can include all the meanings or essences of my experiences of encountering the Self in this heuristic inquiry as a creative synthesis. On December 31st 2007, on my way home after the midnight Mass, I had an amazing inner experience for a short moment, a glimpse or a touch of an inner state of great peace. At the moment I felt like my body fully opened and became fresh as one empty tube. Then an awareness of true life overflowed from the deep inside of me. I did not know

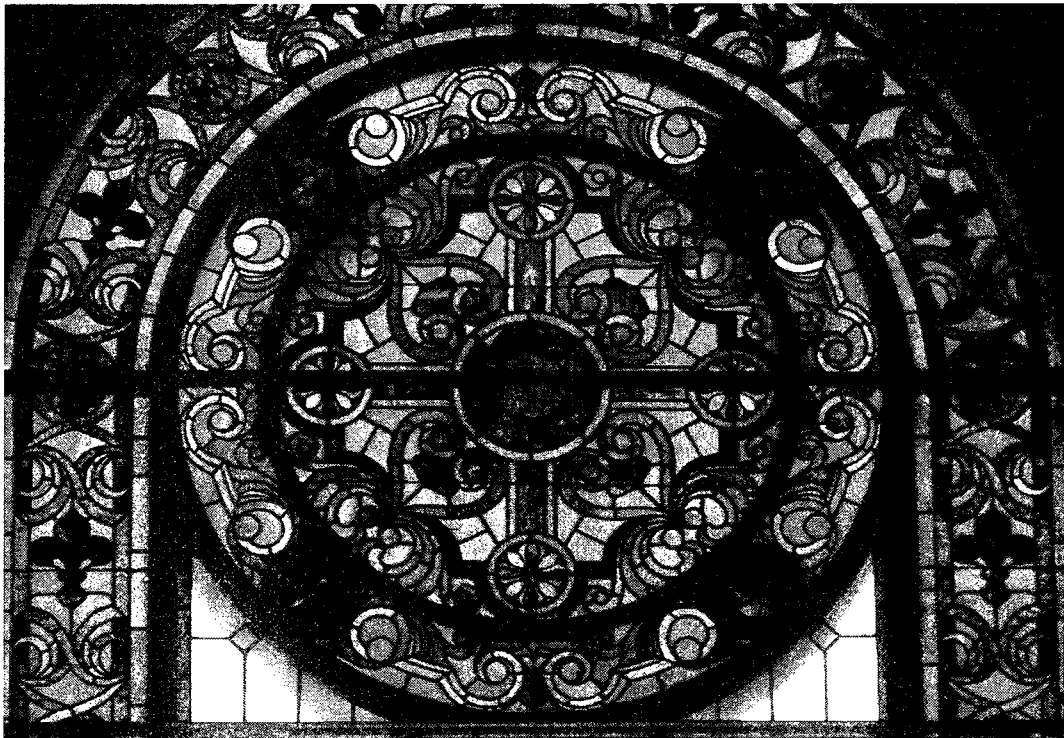


[Figure 23: the first image of a mandala drawing]





[Figure 24: the images of mandala paintings]



[Figure 25: the mandala image in a stained-glass window]

how to express this experience in words. It was like the knowledge arose naturally and informed me; I may say it was a “passive inner experience” without any effort. The knowledge that arose in me was, *“Our true life is not the thing that we live by ourselves as subjects. It is lived by the Power inside of us—it may be God or the Self or love or peace or whatever it may be called—and we are receivers and accepters, like trees, flowers, and birds in nature.”* I perceived this understanding as true because at the same time I felt no fear at all and a great peace and a feeling of relief arose in me. I thought afterwards that this might be interpreted in other words: *“We are living given moments at a time, like trees, flowers and birds; we can only live now, in the present moment”* as de Mello (1992) puts it. In my further interpretation of this awareness, I recalled a story of a car accident, which I heard on a Korean television show. A man in the show said that he had a car accident and was not injured even though the car was completely demolished. He said that at the moment, he was in a half-sleep state and he survived the accident because of this. After the accident, he said, he was told that if he had not been half-asleep at the moment and he had struggled and tried to do something to save himself, he would have been dead or seriously injured. The interesting point in all this was that all the people in the show understood what he was talking about. They already knew his experience was true: “struggling to live by our own power” is not the way to life; it makes things worse. Maybe we all have had similar experiences to his in our own lives. From the story, I was reminded of an image of insects caught in a spider web: an insect struggles to get out from the web and it makes matters much worse, but another insect might at first “let it be” without struggling and escapes with one brief, sudden movement. I recalled my life experiences: *“I have been struggling to live by grabbing, pursuing*

many things in my life, but I am still feeling unsatisfied and looking for something more; and I am getting exhausted. I think it is not the right way to live the true life.” I recited the words, *“let it be, let it be!”*

After the awareness with the mysterious inner experience, I felt my heuristic journey to the Self had finally come to an end. This is the story I created later as the creative synthesis of this heuristic inquiry:

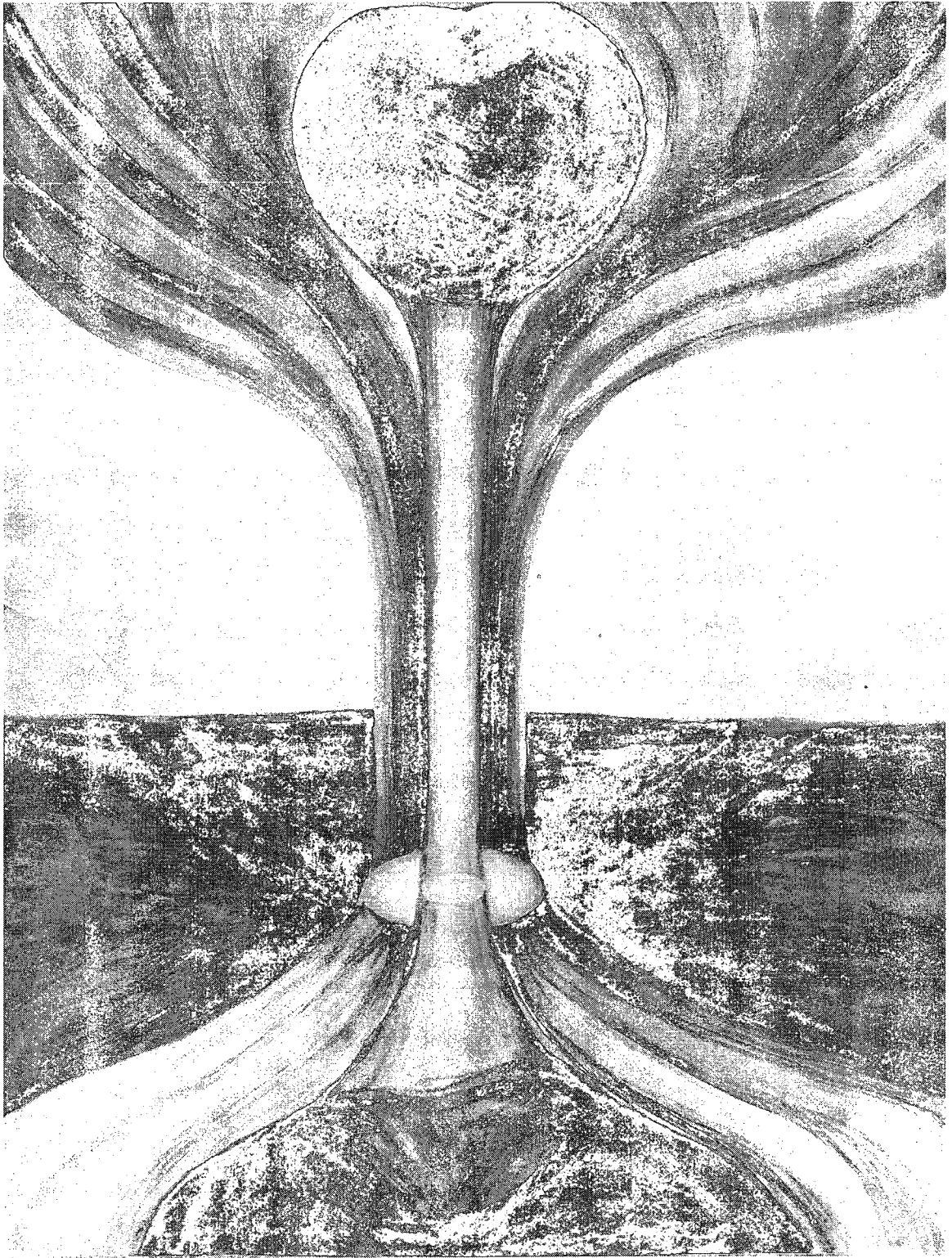
God, as the Self, is in our hearts and our lives are up to Him. He is the Source of our life working for us and we accept and manifest His works; it is the true life. Imagine “an apple tree” in an orchard growing without any effort in accordance with its true nature (what is originally given). God also provides all of its needs in nature: earth, sunlight, water, the hands of a farmer and so forth. We are like the apple tree. He knows the best way for us to live, which we cannot think by ourselves because our minds have been limited and distorted. We don’t need to be afraid of anything or to be worried about anything. All is well. He provides all for us in the best way, like for the birds, flowers and trees which live without much effort. They are living always in the present and accept what is given. We need to listen to our own hearts! We only need to do this. Thus, happy will be we who desire for what He desires and who are passionate about what He is passionate about within us; so we can completely attune ourselves to His voice, the Self. Then one day, hopefully, God, as the Self in our hearts, and each of us will become reunited as a whole, just as we originally were, and there will be no division between us.

Later, I retouched the apple tree picture of the Self [figure 26], which was created based on my understanding of the Self at the immersion phase of my heuristic journey. The image was very powerful to me; it strongly drew me again and again during my periods of gazing at the image in my room. Then I realized that the image was well connected with the story of the creative synthesis. I think the essence or meaning of this symbolic image is about the “alignment” with the Self in a straight channel, so that we can directly hear, reflect, and contact the Self without any distortion or obstacle.

Heuristic journeys beyond this heuristic inquiry

After this awareness, I truly understood that God, as the Self, is in my heart and in people’s hearts. He is everywhere for all, trees, birds, flowers, animals and so forth, as the Source of life. I also realized that my heuristic journey was to reach God, as the Self, in my heart, in the deep inner world. After this special inner experience, I was very grateful and felt like I was floating for a few weeks. However, on the other hand, I was unstable; I became very emotional with tears and I sometimes felt like I did not know what to do. At that time, I could not recognize that the ending point was in fact a new start for another layer of my heuristic journey. There is an interesting phrase, “a glimpse is not enough,” which I found later at the beginning of the book, *“Glimpse after glimpse: Daily reflections on living and dying,”* by S. Rinpoche (1995), a Tibetan monk. However, at that time I did not understand that.

After I consciously realized that God is in my heart as the Self, my true nature, and everywhere, my concept of God, as a third person, the absolute Being out of me, was changed. Then I started to feel like I did not know anymore how to contact God and it was as if He had disappeared. I became confused; *“He is in my heart. He is everywhere.*



[Figure 26: the retouched image of an apple tree]

Then how can I connect with Him?” I felt like I missed something; I felt I lost the personal relationship with Him. I could not feel anymore that God as the Being can communicate with me in a personal connection and wanted to find a way to connect with Him. I questioned myself, *“A few times in my past I had experiences of Him talking to me. Then what were those?”* Confused I asked myself, *“Whom can I talk to?”* I had been praying and talking to God on many occasions in my life, even though most of them were one-sided dialogues. Then now, *“Whom can I talk to?”* I missed the personal relationship I used to have with Him in my faith. I started searching for books about Him, especially books by saints and books of their biography or autobiography, and I wanted to find other people’s views, ideas, or self-experiences about God, the Self in the heart. Then the immersion phase for a new layer of heuristic journey was started anew. Based on my experience, I think a heuristic journey on a topic has several layers, like a spiral shape, in the process of reaching deeper and deeper understandings of the topic. It is, thus, very understandable why Moustakas wrote several books (1961, 1972 and 1975) on the same topic, “loneliness.”

The unknown suffering or pain

Although I continuously experienced my unsteady state after the amazing inner experience, my mind had been focused on expanding my study and on searching for and reaching God. Then “the unknown suffering or pain,” which is for my healing and my benefit (but it was not seen in that way when I was suffering) occurred to me in an unexpected way. During those times, I had had a few conflict situations and could not deal with them. I felt threatened in those situations and I sensed I was gradually falling down. Then one day I found that I had collapsed completely. I totally lost control of

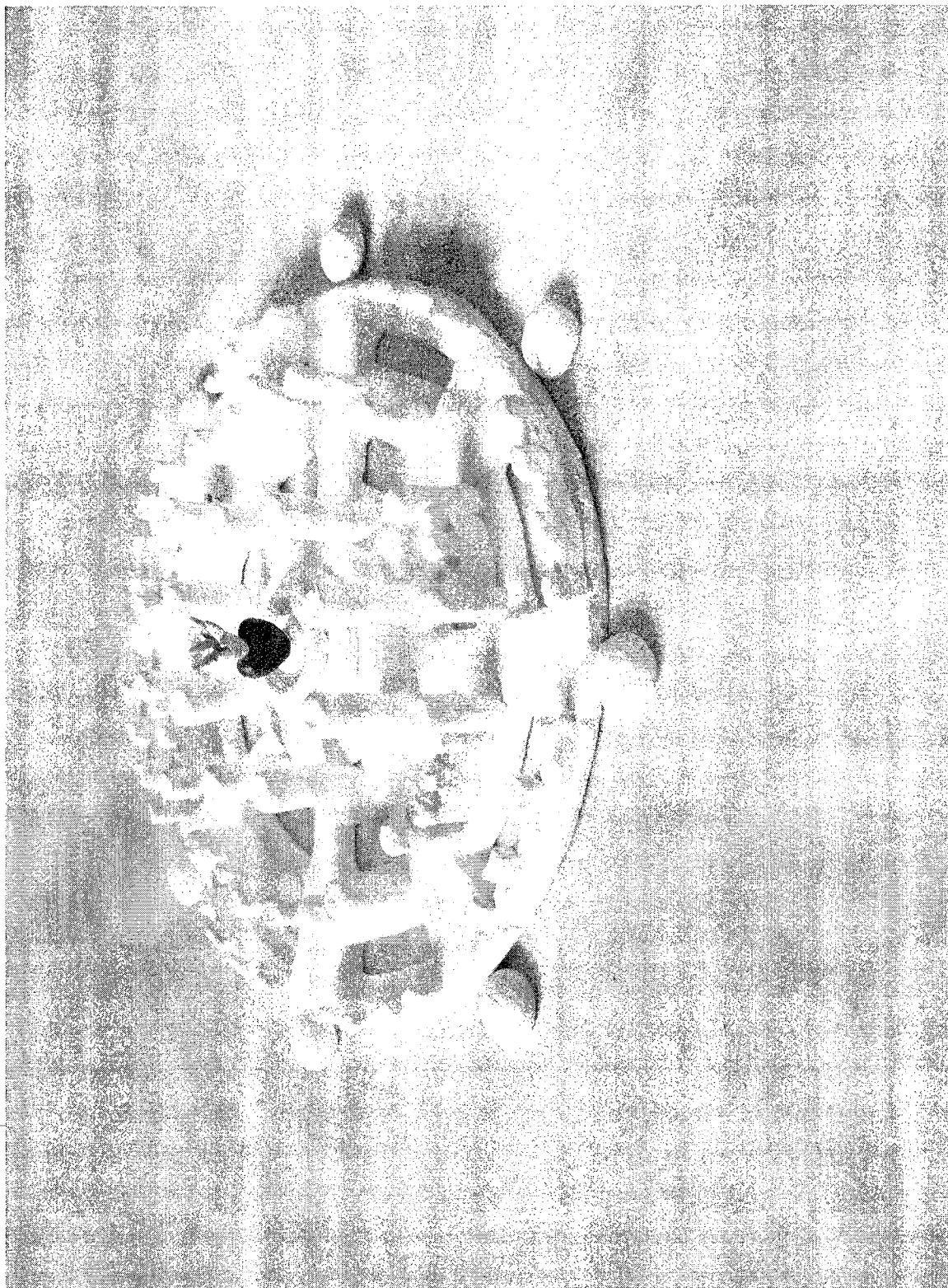
myself and was surprised with this because it had never happened to me in my life. I could not believe it had happened to me; *“how did it happen to me?”* Up until that time I had thought I was strong enough; I had had several difficulties and different cultural experiences in my life, and I had been able to deal with and overcome them. However, I realized how weak and vulnerable I was during those days. My studies stopped and I began not to go to Mass; all was shut down. Sometimes my ego, or super ego, stood up in my mind and said, *“I will never graduate from school if I do not stand up now; or think how far I have come and how hard I have worked for this degree? How much did I care about this study?; or I had just a few more steps left to finish. Please stand up.”* I became anxious by these words at times, but they could not lift me up. Then I started not to believe in myself; I may say that I could not believe my ego. I was absolutely unable to control myself to do what I wanted to do. Later I heard about an interview of a Korean monk who entered the Buddhist priesthood because he had an experience that he could not believe in himself anymore. The monk said he realized in his experience that his thoughts deceived him and that there would be another something (beyond the thoughts), the truth. I really understood what he was talking about. Can you imagine *“becoming not to believe yourself”*? During those times, I experienced I could not depend on myself, my ego, anymore. It was an odd experience I had never had before; it was a total sense of “powerlessness,” but not of fear at all. I could not care about anything and all my functions seemed to have stopped. It is hard to express in words about this experience. My mind was like a blank and everything, including my studying, appeared not important to me anymore. I could say I felt dispassionate, disinterested, neutral, or emotionless, but not angry, upset, or miserable. Sometimes I was surprised when I found that I could

continue to live even in those states. Also, strangely, I felt even some degree of peace and release during those times. Perhaps because of this, I was able to carry on and go through the process for a long period. I now call this part of my journey "*my experience of a dark night in the desert.*" One day, maybe in May 2008, of this journey, an image suddenly but clearly arose in my mind like a lightning bolt. I later visualized the image and realized that I had been drawn to and seeking for the rich red of the heart; it was the image of a fully animate, lively, purified heart [figure 27]. The red color also recalled to me the red layer which had given me such satisfaction on the mask image as a symbolic image of the Self.

"My experience of a dark night in the desert" seemed to pass. I think perhaps it was a process for learning to take distance from "me," my ego, which is not the true centre of my whole being, and for learning the true centre, the heart, the Self revealing God; I may refer to this as the process of "purifying my heart." However, my journey in the desert has not ended yet. My heuristic journey to the Self, to God, seemed to take quite a long time. "Perseverance," is the word for my current process. I still desire to go all the way to the end; I am thirsty to see Him or the Self or love or the great peace of which I had tasted a little in some of the brief moments during this heuristic journey.

Conclusion

In this conclusion, I would like to sum up my experiences of encountering the Self by aiming at answering the three subsidiary questions. I think that in this way I can indicate the answers for the primary question of this heuristic self-inquiry.



[Figure 27: the image of the mandala with the red heart]

1) How is the self-experience of living with and gazing at symbolic images leading me to encounter the Self?

According to Jung (1971), the Self is a “postulate” as well as a “transcendental concept” (Jung, p. 460) and it can be empirical in symbolic manifestations. I may also say that we cannot directly understand the Self for it is invisible matter located in our inward mental or spiritual realm; we can only experience it indirectly through symbolic manifestations. The symbolic images from my art products and from nature had drawn me to experience and express my life quest toward the Self, the heart, God. I have followed their guidance in “living with and gazing at the images,” which was my unique method in this inquiry. Many times I realized that the “gazing” was closely related to “tacit knowing,” which is “the fact that we can know more than we can tell” (Polanyi, 1966, p. 4). In gazing at symbolic images, I found that I was blanked or silenced without any words or thoughts; I sometimes felt like I was in a state of stillness or meditation during the gazes. I may say that gazing at symbolic images have led me to the self-experience, the experience by heart, which made it possible for me to reach the essence or meaning of the Self in my heuristic process.

From my experiences of living with and gazing at symbolic images, I learned that gazing at and playing with them allowed me to understand my inner desires, needs or attractions and to have satisfaction or some degree of catharsis in experiencing and expressing them indirectly. I also learned that the self-experience of symbolic images opened up new understandings of the Self in a safe way. It led me to overcome and expand my limited concepts of the Self, God, my faith and so forth and allowed me to reformulate my understanding of them. I experienced that symbolic images had been

repeatedly revealed to me until I captured and reached the essence or meaning about the Self contained in the images; one symbolic image of the Self drew another image and they were interconnected with each other in the same theme. For example, the tree image guided me to discover the pond image and then the apple tree image. Also, the image of “the deep down inside of me” containing a heart with several layers, connected me to the image of the lotus flower. The symbolic images had constantly talked about the same message about the Self until I discovered the true essence of them in my heart. Through the guidance of symbolic images one after the other, I experienced the three manifestations of the Self according to C. G. Jung (1968, 1971), without intending to do so: the union of opposites in the playing with the Shadow and the Self, the castle and Mandala of geometrical figures, and Christ identical to God. I was surprised when I consciously realized this connection. It confirmed to me that Jung built his understanding of the Self not only based on his thought processes or his clinical experiences, but also based on his own heuristic journey written in the Red book (Jaffe, 1979). Also, while keenly working with symbolic images, I had experienced my own symbols of the Self, such as the tree, pond, heart, apple, and the lotus flower, besides the three ways of manifestation of the Self. Jung (1968) mentions the various manifestations of the Self as follows:

The Self can appear in all shapes from the highest to the lowest, inasmuch as these transcend the scope of the ego personality in the manner of a daimonion . . .

The commonest of these images in modern dreams are, in my experience, the elephant, horse, bull, bear, white and black birds, fishes, and snakes. Occasionally one comes across tortoises, snails, spiders, and beetles. The principal plant

symbols are the flower and the tree. Of the inorganic products, the commonest are the mountain and lake. (p. 226)

However, I also consider that using symbolic images only places a limit on fully completing the aim of reaching the core of the topic. I think, based on my heuristic journey, more profound, richer self-experiences or mysterious inner experiences with somatic sensations can occur, depending on better quality of “indwelling” and “focusing” on the topic with symbolic images (in my case), thought processes, self-resources, other resources, and so forth.

2) What are the fears, resistances or hesitations in the process of encountering the Self?

As Sela-Smith (2002) pointed out the presence of “resistance” in heuristic inquiry, I experienced fears generating resistance or hesitance in my heuristic journey and could identify them in three kinds. First I realized that I had a fear of going deep down inward and “swimming in the unknown” after I discovered the image of the pond. The experience actually recalled the fear that I had in a creative process on September 13th 2006. At that time I put my two fingers into the empty inside of a small frog figure, without thinking. Then I felt the sensation of my fingers going down to the deep inside. I was frightened and quickly took out my fingers. It was a symbolic experience of my fear of going deep down inward to the unknown. In this heuristic inquiry, I experienced that I was hesitant to “jump into the water” and to go deep down inside of me. For this resistance, symbolic images were a great guide to me. They opened up my experiences and understandings in a safe, indirect, metaphorical way and smoothly forced me to proceed on my journey. However, I feel a little bit of the fear still remaining somewhere

in my mind. I think it will be gone when I clearly see and hear, and I am fully aware of what the unknown is: the Self, God, love, or peace.

The other fear I experienced was about the “unknown sufferings or pains” in the process of encountering, realizing the Self or God and of dying to “me.” I had heard about this in my religion, my culture, and my studies. I was afraid that the unknown sufferings might occur to me in this heuristic journey. However, the fear was dissolved when I was able to reach a new understanding of unknown sufferings or pains on August 15th 2007. I realized that the unknown sufferings or pains would occur for my benefit if it was necessary; it is not for torturing me or making me fail. After that understanding I felt that I became brave enough to accept whatever occurred in my heuristic journey.

The last fear was about “losing my religious faith” in this heuristic inquiry. I felt that by working with symbolic images, my perception of the Christian belief had changed. My view of symbolic recognition made me think that all wise men and women in different religions or cultures seemed to refer to the existence of one ineffable core, the Truth, using different metaphors, frames, or shells and that their followers seemed to quarrel amongst each other because of the different shells and not because of the core. Also I started to understand my religion, Catholicism, as a symbolic expression to reach the core, God. I felt conflicts with the Christian faith in my perception. I was afraid that I had taken a wrong direction and that I could lose my faith in God during this journey. But one day, on July 14th 2007, I wholeheartedly realized that this path is my own, unique way to God. This understanding gave me a huge relief and confidence about my heuristic journey. Then I felt a greater desire to go to the end and see whatever is there.

Based on my experience of this journey, I learned that recognizing the fears and finding the answers or solutions to them are also a very essential, vital part of the heuristic inquiry process. Understanding the fears assists the researcher to proceed on the heuristic journey deeper and deeper, without resistance or hesitance.

3) What are the new discoveries or new understandings about the Self this heuristic inquiry allows me to reach?

Based on my experiences in this heuristic journey, I could reach several new discoveries about the Self. First of all, I could understand that the symbolic, indirect experience of the Self with its symbolic images can lead me to the self-experience for reaching essence or meaning of the Self. Throughout my heuristic journey, I lived with, gazed at, created, and photographed the symbolic images of the Self in my daily life; I observed the pond almost every day; I planted apple seeds; I painted, drew or doodled apple and mandala images over and over again; and I searched for the images of mandalas, castles, lotus flowers and Stonehenge. I think all those metaphoric experiences or expressions assisted me to reach a deeper understanding of the Self.

The other new understanding was about the “mandala” as a vital symbol of the Self leading me to a glimpse of the Self. Although this was very obvious in Jung’s understanding of the Self, I was very surprised when I vividly experienced it in my own creative artwork process. After that, I discovered that I was attracted to and searched for mandala forms in life. I recognized many things everywhere have mandala forms, such as a castle, a window, a lotus flower, a Host, Stonehenge, and so forth. I also repeatedly created and doodled mandalas on many occasions and realized I was truly pulled to the “mid-point” of the mandala; I felt a strong desire to reach the “mid-point.”

I discovered the “heart” as the “mid-point” drawing all into it and perceived that in this journey I had been drawn to the heart deep down within me. This discovery led me to open up my understanding of the Self as a manifestation of God. Then I realized that God, as the Self, is in my heart and everywhere for all. I was able to reach these essential understandings about the Self (also including new understandings of unknown sufferings) from my mysterious inner experiences involving somatic sensations, which I called “passive inner experiences.” I do not know how the inner experiences occurred to me. The only thing I can explain is that I had been constantly, eagerly dwelling and wholeheartedly focused on the topic, the Self, at those moments of the explication phase. I think perhaps the inner state allowed to overflow the inner wisdom or knowledge from the Self, God in my heart.

I also found new understandings about the process of heuristic inquiry. Based on my heuristic process, I learned that a heuristic journey on a topic has several layers, like a spiral shape, reaching a more profound knowledge, which increased as it approached the core of the topic. I think that the different layers of a heuristic journey have strong connections with each other due to their aiming at reaching the core. In my case, a new question about God, as the Self, in my heart might have been generated in the illumination and explication phases, thus proceeding with a different layer of the heuristic inquiry. The question formulated might be, “*What is my experience of accessing or reaching God who is residing in my heart as the Self?*”—a long time ago, people built the tower of Babel in order to reach Heaven; but the way to reach God is the inward way, toward our own hearts. Then, the immersion phase began and I started searching for other people’s views or self-experiences of God, the Self in the heart. Also, “the unknown

suffering” (which I had been afraid of, but finally resolved in this inquiry) occurred to me in the new layer of my heuristic journey.

In my understanding based on my experience of this heuristic journey, after the researcher encounters a topic, slightly different research questions can be formed in different layers of the heuristic journey. However, I think that in the heuristic journey the most vital point is the topic, not the research questions; in my opinion, a research question just means a generated question from the topic in formal writing for social and academic communication. Although, each question of each layer of a heuristic journey can be formed by a little different wording, all the layers of the heuristic journey on a topic can lead us to an alignment with the essence and the core of the topic. I also discovered that recognizing and resolving fears or hesitations is very essential in the process of the heuristic inquiry described above.

I was grateful to have undergone this heuristic self-inquiry for it allowed me to have a deeper understanding of the Self with abundant self-experiences of it. I was able to reach the essence of the Self by opening up and expanding my limited thoughts about the Self, God, my faith, art products, and so forth; it was a process of letting go of what I had known and of accepting the unknown. From this heuristic journey, the inner world, another world to live in, under the water, the unknown, which I had been afraid of going down to, became more and more real to me. The inner world, wherein the Self, the heart, God is residing, is the real world to live in and perhaps the outer world is the reflection of the inner world, like the upside down image of the pond. My heuristic journey to the Self, God in my heart, will be perseveringly continued throughout my life.

I hope this paper can be helpful to others to better understand the Self, our true nature, for their own growth and maturity. In addition, for an art therapy clinical practice, I think this paper may assist art therapists to understand and confirm that their own constant creative processes are essential to understand their clients within artwork processes of therapy and as well for their own personal growth and healing. I also want to emphasize that in the art therapy process, appreciating, gazing at and living with pictures for a long period, beyond words, are very important just as much as the creating process of artworks itself. In those processes, symbolic images reveal their hidden messages coming from our inner wisdom, and their connection with each other; and we could learn how to communicate with our art products in understanding their symbolic languages. Lastly, I hope my new understandings of the heuristic inquiry, such as the several layers of a heuristic journey on a topic and the importance of dealing with the fears or hesitations, and my depictions within the presentation of the heuristic phases could be beneficial for future heuristic researchers.

References

- Bible: Good News Bible-Today's English version* (4th ed.). (1976). New York: American Bible Society.
- Bible: New American standard Bible* (online). (1995). The Lockman Foundation.
Retrieved July 23rd 2007 from <http://www.biblegateway.com/versions/?action=getVersionInfo&vid=49>
- Bible: Today's new international version* (online). (2005). International Bible Society.
Retrieved July 23rd 2007 from <http://www.biblegateway.com/versions>
- Bion, W. R. (1962a). *Learning from experience*. London: Heinemann.
- Bion, W. R. (1962b). A theory of thinking. *International Journal of Psycho-Analysis*, 43.
- Bloomgarden, J. (1998). Validating art therapists' tacit knowing: The heuristic experience. *Art Therapy: Journal of the American Art Therapy Association*, 15(1), 51-54.
- Buber, M. (1961). *Tales of the Hasidim: The early masters*. New York: Schocken.
- Buber, M. (1965). *The knowledge of man*. New York: Harper & Row.
- Chodorow, J. (1997). Introduction. In J. Chodorow (Ed.), *Jung on Active imagination* (pp. 1-20). London: Routledge.
- Copey, B., & Forryan, B. (1997). *Therapeutic work with children and young people* (2nd ed.). London: Cassell.
- Corbett, L. (1989). Kohut and Jung: A comparison of theory of and therapy. In D. W. Detrick & S. P. Detrick (Eds.), *Self psychology: Comparisons and contrasts* (pp. 23-47). Hillsdale, NJ: Analytic Press.
- De Mello, A. (1986). *One minute wisdom*. New York: Doubleday.

- De Mello, A. (1987). *Wake up: Spirituality for today* [Video tape]. United States: Tabor.
- De Mello, A. (1992). *Awareness*. New York: Doubleday.
- De Mello, A. (1999). *Anthony de Mello: Writings (W. Dych, Ed.)*. Maryknoll, NY: Orbis Books.
- Dorgan, T., (Ed.). (2008). *A book of uncommon prayer*. London: Penguin Books.
- Douglass, B. G., & Moustakas, C. (1985). Heuristic inquiry: The internal search to know. *Journal of Humanistic Psychology, 25*, 39-55.
- Edinger, E. F. (1986). *Encounter with the Self: A Jungian commentary on William Blake's illustration of the book of Job*. Toronto, Canada: Inner City Book.
- Erlanson, D. A., Harris, E. L., Skipper, B. L., & Allen, S. D. (1993). *Doing naturalistic inquiry: A guide to methods*. Newbury Park, CA: Sage.
- Gendlin, E. (1962). *Experiencing and the creation of meaning*. Chicago: Free Press.
- Gendlin, E. (1978). *Focusing*. New York: Everest House.
- Jaffe, A. (Ed.). (1979). *C. G. Jung word and image*. Princeton, N.J: Princeton University Press.
- Jourard, S. (1968). *Disclosing man to himself*. New York: Van Nostrand.
- Jourard, S. (1971). *Self disclosure: An experimental analysis of the transparent self*. New York: Wiley-Interscience.
- Jung, C. G. (1959). Foreword to the fourth Swiss edition. In V. S. de Laszlo (Ed.), *The basic writings of C. G. Jung*. New York: Modern Library.
- Jung, C. G. (1963). *The integration of the personality*. London: Routledge & K. Paul.
- Jung, C. G. (1966a). The aims of psychotherapy. In H. Read, M. Fordham & G. Adler (Eds.), *The practice of psychotherapy: The Collected works of C. G. Jung* (Vol.

- 16, pp. 36-52). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1966b). The relations between the ego and the unconscious. In H. Read, M. Fordham & G. Adler (Eds.), *The two essays on analytical psychology: The collected works of C. G. Jung* (Vol. 7, pp.121-241). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1968). *Aion: Researches into the phenomenology of the self: The collected works of C. G. Jung* (H. Read, M. Fordham & G. Adler, Eds.). (Vol. 9ii). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1969a). On the nature of the psyche. In H. Read, M. Fordham & G. Adler (Eds.), *The structure and dynamics of the psyche: The collected works of C. G. Jung* (Vol. 8, pp. 159-234). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1969b). A study in the process of individuation. In H. Read, M. Fordham & G. Adler (Eds.), *The archetypes and the collective unconscious: The collected works of C. G. Jung* (Vol. 9i, pp. 290-354). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1971). *Psychological types: The collected works of C. G. Jung* (H. Read, M. Fordham & G. Adler, Eds.). (Vol. 60). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1973). Confrontation with the unconscious. In A. Jaffe (Ed.), *Memories, dreams, reflections* (pp.170-199). New York: Pantheon Books.
- Jung, C. G. (2002). *Answer to Job* (50th anniversary ed.). Princeton, N.J: Princeton University Press.
- Kang, J. (Director). (2004). *TaeGukGi: Brotherhood of War* [Motion picture]. Seoul, Korea: KangJeGyu Films.

- Lincoln, Y., & Guba, E. (1985). *Naturalistic inquiry*. Newbury Park, CA: Sage.
- Marshall, C., & Rossman, G. B. (2006). *Designing qualitative research*. Thousand Oaks, CA: Sage.
- Maslow, A. (1956). Self-actualizing people: A study of psychological health. In C. Moustakas (Ed.), *The self* (pp. 160-194). New York: Harper & Brothers.
- Maslow, A. (1966). *The psychology of science*. New York: Harper & Row.
- Maslow, A. (1971). *The farther reaches of human nature*. New York: Viking.
- Master Sheng-yen. (1999). *Subtle wisdom: Understanding suffering, cultivating compassion through Ch'an Buddhism*. New York: Doubleday.
- Mitchell, S.A., & Black, M. J. (1995). *Freud and beyond*. New York, NY: Basic Book.
- Moustakas, C. (1961). *Loneliness*. Englewood Cliffs, NJ: Prentice-Hall.
- Moustakas, C. (1968). *Individuality and encounter*. Cambridge, MA: Doyle, Prentice-Hall.
- Moustakas, C. (1972). *Loneliness and love*. Englewood Cliffs, NJ: Prentice-Hall.
- Moustakas, C. (1975). *The touch of Loneliness*. Englewood Cliffs, NJ: Prentice-Hall.
- Moustakas, C. (1981). *Rhythms, rituals, and relationships*. Detroit: Center for Humanistic Studies.
- Moustakas, C. (1988). *Phenomenology, science, and psychotherapy*. Sydney, Nova-Scotia: Family Life Institute, University College of Cape Breton.
- Moustakas, C. (1990). *Heuristic research: Design, methodology, and applications*. London: Sage.
- Online Etymology Dictionary* (2001). Retrieved July 23rd 2007 from <http://www.etymonline.co>

- Polanyi, M. (1964). *Science, faith and society*. Chicago: University of Chicago Press.
- Polanyi, M. (1966). *The tacit dimension*. Garden City, NY: Doubleday.
- Polanyi, M. (1974). *Personal knowledge : Towards a post-critical philosophy*. Chicago: University of Chicago Press.
- Polanyi, M. (1969). *Knowing and being* (M. Grene, Ed.). London: Routledge & K. Paul.
- Ramana Maharshi. (1972). *The spiritual teaching of Ramana Maharshi*. Berkeley: Shambala.
- Rinpoche, S. (1995). *Glimpse after glimpse: Daily reflections on living and dying*. New York: HarperCollins.
- Roads, M. (1987). *Talking with nature*. Tiburn, CA: H. J. Kramer.
- Rogers, C. R. (1961). *On becoming a person: A therapist's view of psychotherapy*. Boston: Houghton Mifflin.
- Rogers, C. R., & Stevens, B. (1967). *Person to person: The problem of being human: A new trend in psychology*. Moab, Utah: Real People Press.
- Rogers, C. R. (1969). Toward a science of the person. In A. j. Sutich & M. A. Vick (Eds.), *Reading in humanistic psychology*. New York: Macmillan.
- Rogers, C. R. (1977). *Carl Rogers on personal power*. New York: Delacorté Press.
- Rogers, C. R. (1980). *A way of being*. Boston: Houghton Mifflin Company.
- Rogers, C. R. (1985). Toward a more human science of the person. *Journal of Humanistic Psychology*, 25 (4), 7-24.
- Sela-Smith, S. (2002). Heuristic research: A review and critique of Moustakas's method. *Journal of Humanistic Psychology*, 42 (3), 53-88. Retrieved April 8th 2007 from INGENTA.

Shavarien, J. (1992). *The revealing image*. London: Routledge.

Steffle, B. (1965). *Theories of counselling*. New York: McGraw Hill.

Updike, J. (1993). *Collected poems, 1953-1993* (1st ed.). New York: Alfred A. Knopf.

Winnicott, D. W. (1960). *Maturational processes and the facilitating environment*. New York: International Universities Press.

Winnicott, D. W. (1965). *The family and individual development*. London: Tavistock.

Winnicott, D. W. (1971). *Playing and reality*. London: Tavistock.