

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

A Phenomenological Study of the Sandplay Therapy Expression of Six Immigrants'
Psychological Adaptation in Quebec

Olga Lipadatova

A Thesis

In the Individualized Program

of

Concordia University

Presented in Partial Fulfillment of the Requirement

For the Degree of

Doctor of Philosophy (Sandplay Therapy and Jungian Psychology) at

Concordia University

Montreal, Quebec, Canada

April 2014

© Olga Lipadatova, 2014

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

**CONCORDIA UNIVERSITY
SCHOOL OF GRADUATE STUDIES**

This is to certify that the thesis prepared

By: Olga Lipadatova

Entitled: A Phenomenological Study of the Sandplay Therapy Expression of Six Immigrants' Psychological Adaptation in Quebec

and submitted in partial fulfillment of the requirements for the degree of

DOCTOR OF PHILOSOPHY (Individualized Program)

complies with the regulations of the University and meets the accepted standards with respect to originality and quality.

Signed by the final examining committee:

_____ Chair
Dr. D. Howes

_____ External Examiner
Dr. R. Mitchell

_____ External to Program.
Prof. A. Hamalian

_____ Examiner
Dr. N. Howe

_____ Examiner
Dr. J. Leclerc

_____ Thesis Supervisor
Dr. S. Snow

Approved by _____
Dr. K. Schmitt, Graduate Program Director

March 24, 2014 _____
Dr. P. Wood-Adams, Dean
School of Graduate Studies

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

Abstract

A Phenomenological Study of the Sandplay Therapy Expression of Six Immigrants' Psychological Adaptation in Quebec

Olga Lipadatova, Ph.D.

Concordia University, 2014

This dissertation reports the results of a qualitative investigation of the individual psychological experiences of adaptation to a new socio-cultural environment of six adult participants with immigrant backgrounds. The experiences were expressed through Sandplay Therapy sessions in the form of verbal accounts and three-dimensional expressions in the form of sandpictures. The research design was based on the Descriptive Phenomenological Psychological Method (DPPM) which helped to uncover what the Sandplay Therapy expressions of immigrants in Quebec reveal about their psychological adaptation to their new environment. The data were collected over a period of sixteen months through Sandplay Therapy sessions and included the following categories: the written verbal accounts of the experiences; the therapist's process notes and comments; and the visual data in the form of photographs and maps of the created sandpictures. Data analysis included the analysis of the transcription of the sessions and of the sandpictures, for which the perspective of the Kallfian model of Sandplay analysis and Jungian theory was used. The findings suggest relations among the imagery representing the participants' experiences (in the form of the sandpictures); the underlining psychological processes unfolding in the participants' psyche; and the conscious understanding of the experience of adaptation voiced by the participants. The research participants presented patterns in their expressions linking their experiences of adaptation to the unfolding of the specific psychological processes that were revealed through the images.

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

I dedicate this work to the memory of my mother Nina Lipatova, who was and remains my biggest inspiration in life.

Acknowledgments

This dissertation would not have been possible without the love, support, and encouragement I received from my husband Jean-Claude and my daughter Ioanna. They have my deep gratitude for all they have provided me with on a daily basis. I have benefited greatly from the mentoring of Dr. Stephen Snow who I am greatly indebted to for his continuous support, wisdom, and ever-present enthusiasm in relation to my work. I have also benefited greatly from the comments I received from Dr. Josée Leclerc and Dr. Nina Howe, who dedicated their time to being members on my Doctoral Committee for a number of years. I am also deeply grateful for the mentoring of the late Dr. Nena Hardie, whose knowledge of sandplay Therapy inspired me to choose Sandplay as the main focus for my professional growth. I also want to thank Denise Tanguay for her advice and supervision during the first two years of my Ph.D. program, and her continued support later.

The realization of this project would not have been possible without funding from Fonds québécois de la recherche sur la société et la culture (FQRSC), awarded in 2009.

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

Table of Contents

List of Figures	vi
Introduction: Defining the Area of Research and the Population	1
Personal significance of the enquiry, first assumptions	1
Presenting the program to the agencies: finding the participants	4
Chapter outline	11
Chapter I: Review of the Literature and Theoretical Sources	16
1. Subject Area of Study	16
2. Canada as a New Socio-Economic and Cultural Environment for Recent Immigrants	20
Sociological perspective	20
Acculturation studies and adaptation	26
3. Jungian Analytical Perspective	35
Phenomenological method of C. G. Jung	36
Introducing Jung's theory	47
Jung on adaptation	61
4. Neumann's Theory of Child Development and Evolution of Consciousness	68
Phenomenological method of E. Neumann	68
<i>Conception of the archetype</i>	74
<i>Method</i>	77
Importance of early psychic development in Neumann's theory	79
<i>The primal relationship of the child to the mother and the first phases of child development</i>	81

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

<i>Development of the ego-Self structures and the primal relationship</i>	85
<i>Mother as a social context and a basis for adaptation to the society</i>	89
<i>Disturbances of the primal relationship and their consequences in respect to adaptation</i>	93
<i>Evocation of the archetype in child development</i>	104
Stages of ego-development and mythological apperception of the child	107
<i>The lower stage of development</i>	108
<i>The middle stage of ego development</i>	112
<i>The high stage of ego development</i>	117
<i>Differences in a girl and a boy child ego-development</i>	120
<i>Conclusive remarks</i>	125
5. Sandplay Therapy and D. Kalfff's approach	126
Introducing Sandplay Therapy	126
<i>Origins and main principles</i>	127
<i>Developmental stages in Sandplay Therapy</i>	134
<i>Sandplay Therapy and other therapeutic modalities</i>	138
<i>Understanding sandplay process</i>	150
<i>Basic theoretical concepts in Sandplay Therapy</i>	153
Methods of analysis in contemporary Sandplay research	162
<i>Assessment in Sandplay Therapy</i>	163
<i>Stages of alchemical process in sandplay analysis</i>	169
<i>Other theories in sandplay analysis</i>	172
<i>Sandplay and the process of adaptation</i>	182

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

Chapter II: Methodology	188
Descriptive Phenomenological Psychological Method (DPPM)	188
The choice of the phenomenological method	188
Main principles of the DPPM	191
<i>Main stages of the DPPM in the present study</i>	193
<i>Data</i>	195
Research Design	197
Preliminary phase	197
Recruiting of the participants phase	200
Therapeutic work and collection of the data phase	203
Data analysis phase	206
<i>Preliminary stage</i>	206
<i>First stage</i>	210
<i>Second stage</i>	211
<i>Third stage</i>	212
<i>Fourth stage</i>	216
<i>Fifth stage</i>	217
Chapter III: Sandplay Expressions of the Participant's Accounts of Adaptation	218
Introductory Interviews with the Participants of the Study	218
Maria's Story	221
Introductory interview	221
Session 1	223
Session 2	227
Session 3	234
Session 4	239

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

Session 5	242
Session 6	246
Session 7	253
Session 8	260
Session 9	264
Session 10	270
Session 11	274
Session 12	283
Session 13	288
Session 14	294
Conclusion	300
Alexander's Story	305
Introductory interview	305
Session 1	307
Session 2	316
Session 3	323
Session 4	333
Session 5	337
Session 6	343
Session 7	349
Session 8	355
Session 9	357
Session 10	365
Session 11	369
Session 12	371

PHENOMENOLOGICAL STUDY OF SANDPLAY EXPRESSION

Session 13	378
Session 14	384
Conclusion	389
Stories of the Remaining Four Participants	397
Tatiana's story	397
Pavel's story	414
Polina's story	429
Uliana's story	440
Conclusion	457
References	484
Appendices	514
A. Summary Protocol Form (SPF) University Human Research Ethics Committee	514
B. Consent letter	527
C. Consent form to participate in research	530
D. STA (Sandplay Therapists of America) Research Committee Guidelines for Research in Sandplay	532
E. STA Procedure Manual for research using Sandplay Therapy as originated by Dora Kalff	533
F. Photographs of the sandpictures and diagrams for the case of Maria	538
G. Photographs of the sandpictures and diagrams for the case of Alexander	552
H. Photographs of the sandpictures for the case of Tatiana	566
I. Photographs of the sandpictures for the case of Pavel	577
J. Photographs of the sandpictures for the case of Polina	587
K. Photographs of the sandpictures for the case of Uliana	595

List of Figures

Figure 1: Example of one of the sandpictures created by the author	4
Figure 2: Outcomes of the intra-uterine and extra-uterine phases	84
Figure 3: Development of the ego-Self axis through the primal relationship (PR)	87
Figure 4: Outcomes of the healthy ego-Self axis	88
Figure 5: Mother's role in the PR and the child's ability/inability to adapt to larger socio-cultural context	92
Figure 6: Stages of ego-development	108
Figure 7: Miniatures on the shelves in the researcher's sandplay room	131
Figure 8: An example of symbolic representations on the shelves in the researcher's sandplay room	133
Figure 9: Summary of Neumann's and D. Kalf's developmental stages (Turner, 2005)	135
Figure 10: Cyclical stages of the archetypal journey (Jackson, 2008, fig. 6.2)	177
Figure 11: Diagram of the sandtray from Ryce-Menuhin (1992, p. 92)	244
Figure 12: Diagram of the sandtray from Ryce-Menuhin (1992, p. 93)	249

A Phenomenological Study of the Sandplay Therapy Expression of Six Immigrants' Psychological Adaptation in Quebec

Introduction: Defining the Area of Research and the Population

Personal significance of the enquiry, first assumptions

The present enquiry is the product of personal experience and extensive professional training, resulting in a scrupulously planned program of study that officially started in September 2008 through the Special Individualized Program (SIP) at Concordia University (now called INDI). It is designed as a multidisciplinary phenomenological research focused on the areas of Sandplay Therapy, Depth Psychology, Sociology, and Anthropology, all of which emphasize the primary role of the human experience and, as a result, are particularly pertinent to studies of human adaptation to the socio-cultural environment.

This enquiry carries personal significance for me. Yet, when I started the process of defining my research and choosing the topic, I did not quite see it this way, even though immigration, a fundamental part of this study, is a part of who I am and has been a formative aspect of my life over the last fifteen years. At the beginning of this study, I thought that since I had gone through the process of adapting to a new country and integrating into a socio-cultural environment new to me, I knew a lot about it. I knew what had been helpful to me; I knew what was painful. I knew the resources, and I had also studied psychotherapy. So naturally, I believed that I would be in a good position to share my personal and professional experience and use it to help others. This is the stance from which the enquiry started: to help others. Later, when I was working on a methodological frame for my research I realized that my

research also carried a deep personal meaning to me, that it was not an abstract enquiry into the meaning of adaptation of my participants, but it was also an enquiry into the depth of my own experience.

Though this research is not principally about my personal experience of adaptation, my experience played a critical role in choosing the methodology, determining the ways to collect the data, and analyzing the data. At the starting point, only a few thoughts were clear to me: I wanted to work with immigrants and I wanted to do this using Sandplay Therapy. To begin, I had a first-hand immigrant experience, and I realized that a great number of people living around me here in Quebec were immigrants; therefore, I thought I could relate to them well. My second assumption was that anyone who was an immigrant would appreciate help, since I knew from my experience how much I appreciated all of the help that I received. Third, I was a trained art and sandplay therapist with experience working with multicultural populations. I also knew how much Sandplay Therapy had helped me in my process of adaptation; therefore, I chose Sandplay Therapy as a clinical model that I would use in my work.

I think it is important to say a few more words about the choice of Sandplay Therapy. After my arrival in Canada in 1997, I studied Art Therapy and, later on, Sandplay Therapy and, by the beginning of my studies in the SIP (now called INDI), I had established an art therapy and sandplay therapy practice. I worked with clients from immigrant populations in a community service setting and also in a private practice, doing verbal counseling, Art Therapy, and Sandplay Therapy. After many years of experience, my heart was definitely with the sandplay modality, partially because I felt that it helped to overcome the language barrier while working with

immigrants and also because of the tools it provides the therapist (both of which I will discuss further).

Sometime later, I realized the extent to which the choice of using Sandplay Therapy was based on my personal experience with sandplay. During Sandplay Therapy training, the neophyte has to complete her own *personal process* with an experienced sandplay therapist. Like any psychotherapy process, the sandplay process implies a serious exploration of one's psychological contents, such as conscious and subconscious beliefs and assumptions, feelings, reactions, and values. In Sandplay Therapy, the individual in therapy expresses herself through the construction of three-dimensional constructions in a box filled with sand using various object representations. These constructions are called *sandpictures*.

I completed the personal process in Sandplay Therapy over an extended period of time, at a time when I was seeking deeper understanding of the meaning of my life and my place in Canadian society. I knew how helpful the sandplay process was for my overall well-being and also for my adaptation to Canadian (and Quebec) life. I appreciated the way of working whereby I did not have to verbalize difficult experiences and feelings. Instead, I could express myself through the construction of sandpictures, which embodied deep truths about me. At the end of each session, I could look at the completed sandpicture (Picture 1), which, to me, was like an artwork in the art therapy session. Later on, although not always directly after the session, I would notice a change in perspective or feel a resolution of some important inner dilemmas.



Figure 1: Example of one of the sandpictures created by the author.

As a result of my experience, I brought the following assumptions into my enquiry from the onset: I wanted to work with the immigrant population because I thought I could understand and work well with this population; I assumed that anyone who was an immigrant would appreciate my help; and I wanted to use a Sandplay Therapy modality. All of these assumptions were evaluated further as I progressed through the stages of defining my future research.

Presenting the program to the agencies: Finding the participants

Even before my program had begun, I had the difficult task of determining the participants in my study and how I would receive referrals. There were several considerations that impacted these decisions. Firstly, Sandplay Therapy typically focuses on individual work and most research in the field is based on case studies. Since I was going to follow the Kalfian model of Sandplay Therapy, my research was going to be based on the analysis of the cases based on the individual sessions I would conduct with the participants in my research group.

Next, the fact that I had already worked in a community service agency in Montreal and knew all of the resources quite well was helpful in determining which agencies I would approach. I wanted to have access to the general immigrant population, more specifically those people who already received their status of landed immigrants. Therefore, the community organizations providing a liaison to newly arriving immigrants were my best choice. A great advantage in dealing with community organizations specializing in working with immigrants is that they have often grown out of the real needs observed within immigrant populations. Employees and administration in such organizations are also often of immigrant background; as a result, they are receptive, flexible, and open to new opportunities.

I prepared a fairly detailed description of the anticipated research and approached several social service organizations working with immigrants in the Montreal metropolitan area, including two CLSCs. The CLSCs did not show any interest in directing clients to me. But, I had a great response from several community organizations. Among these organizations were CRCRQ (Centre de référence de la communauté russophone du Québec), JIAS (Jewish Immigrant Aid Services), and Baobab Familial, a family home and gathering place in Côte-des-Neiges (Une maison des familles dans Côte-des-Neiges). Administrators of the two latter organizations distributed the information and referred a few candidates to me. Unfortunately, none of their candidates participated in the research.

Several people who came from Baobab Familial were women who had children. Two of them were of Middle-Eastern origin; they did not speak English, but spoke some French, and they wanted their children to be involved in the study instead of themselves. They were not comfortable disclosing anything about their families even at the introductory level of the initial interview, perhaps because speaking French

did not feel natural to them or, to some extent, to me. Unfortunately, I had to decline their involvement because the research participants were all supposed to be adults. Yet, this experience highlighted the importance for me of clients being comfortable expressing themselves in the language that would be spoken in the sessions. Similarly, it underlined the importance that I, in the role of the therapist, understood the cultural background, or even shared the same background, of the clients, such that I could have a better grasp of the situation.

When I had worked with multicultural populations previously, it had been within a different context. As a rule, the families that I saw had resided in Canada for a number of years and had a difficult situation related to a mental illness of a loved one, with which they needed help. They would normally already have some knowledge of the resources provided in the health system and a high degree of receptivity in respect to the workers helping them resolve their difficulties. In general, these clients were open to questions and were seeking human compassion and understanding. Also, I had some multicultural training and understanding specific to crisis intervention that allowed me to usually have a good rapport with them. In contrast, my chosen candidates for this study were not yet familiar with Canadian life; they were not yet at the point of articulating what exactly they were looking for. For the Middle-Eastern candidates, it was mostly about finding an “activity offered to children,” as one of them put it, while they would be doing something else.

I also presented my program directly to the members of the services at CRCRQ, which produced the best results. In the end, all of the participants whose process is presented in my dissertation came from this agency.

After my presentation at CRCRQ, I was also invited to lecture for groups they were holding at the time. Many members of the groups offered to participate in my

research. The workers at the agency helped by only selecting the candidates without any diagnosed mental or severe physical illnesses. The rationale behind these criteria was that I wanted to create a group of participants that was as homogenous as possible; when an individual has a severe mental or physical illness her/his experience is instantly altered by it and, as a result, a lot depends on very particular personal circumstances and specialized resources. My goal was to have participants who were presented with an equal set of opportunities and conditions and where differences in adaptation were determined on a personal level by family situation, personal history, judgments, and attitudes.

All of the candidates from CRCRQ were from various countries that had previously been a part of the USSR. They were from Byelorussia, Russia, Ukraine, Moldavia, Azerbaijan, Kazakhstan, and Kyrgyzstan. They all spoke Russian fluently, as do I. When I was interviewing the candidates from CRCRQ I realized that having Russian as a shared first language with the potential participants had a crucial effect on establishing trust with them.

Even though I had come to Canada a long time before them, our pasts included a similar background. Many of my candidates were similar to my age, but some were younger; as a result, there was a feeling of shared past and common language in our interactions. Many of them mentioned that in their previous experiences with local employment agents, counselors, or psychologists, they were not able to express themselves adequately due to language and cultural differences, even though they felt that they needed help.

I cannot overstate the extent to which having a common background played an important role throughout the stages of the clinical work with my participants, and later when I was analyzing my data. The significance of that fact became very clear

from the moment the selection interviews were conducted. Establishing a trusting relationship with participants of Moldavian, Byelorussian, Ukrainian, or Russian origin was easier for me because I also came from the ex-USSR and I shared a similar cultural background with them.

Even though all of the candidates had lived in their home countries in the post-Soviet era and they had all moved to Canada by 2008, they carried assumptions and projections from earlier Soviet times. These attitudes, inherited through family and close ethnic group ties, play a very important role in the dynamics of the psyche (Jung, 1938/1980). A further discussion in Chapter Three demonstrates the powerful influence of these attitudes, particularly in respect to the position taken towards one's adaptation to the new country. The common historic backgrounds shared by the candidates and myself became an important component throughout the course of the therapy sessions and, later, during the phases of data analysis and the writing of the dissertation, allowing for deeper understanding and greater subtlety of insight.

When designing the research, I planned to have ten participants. After having interviewed sixteen candidates, I ended up with eleven participants, of who nine were affiliated with CRCRQ, one with Baobab Familial, and one with JIAS. All of the candidates had migrated to Canada roughly within the same time-period (the past five years or less); they all resided in the Montreal area; they did not have serious psychological or physical disabilities; and they all had families and children.

Later on, some adjustments were made in relation to the number of the participants in the final study. After my research proposal (which included all of the required documents, such as consent forms and letters of intent for research) was submitted to the Ethics Committee at the Creative Arts Therapies Department at Concordia University, I was granted approval to conduct my research in May 2010

(please see Appendix A). In March 2011 the Committee made a decision to reduce the number of participants in my study to six. This number was deemed sufficient for a phenomenological study; the methodology of the research design is presented in Chapter II.

In June and July 2010, initial interviews were conducted with eleven candidates to participate in the research, after which seven participants were selected as fully satisfying the requirements. The selected participants were fully informed about the purposes of the research, their role in it, and their rights as research participants. They received the consent letters and signed the consent form to participate in the research (please see Appendices B & C).

In July and August 2010, I started conducting individual sessions with the following seven selected candidates: five candidates from CRCRQ, one candidate from Baobab, and one candidate from JIAS. Due to family circumstances, the candidate from JIAS dropped out of the study after the first session. I continued working with the remaining six participants during the fall 2010 and winter 2011. Three participants referred by CRCRQ dropped out of the study: two in December, after seven sessions each, due to family and work circumstances; and one in March 2011, after having completed ten sessions, because he moved to another city.

The life of newly arrived migrants is often centered on issues of survival, and sometimes they feel that they do not have any spare energy in their lives for anything else apart from their work and family. I gathered very interesting data through the sandplay sessions conducted with the participants who dropped out, but, ideally, all of the participants would have completed the fifteen planned sessions. In March 2011 three of the seven participants who I started working with in July 2010 were still involved in the sandplay therapy process: one from Mexico (Vivien), one from

Moldavia (Alexander), and one from Byelorussia (Uliana). I had to look for more participants for my study. CRCRQ had more candidates who were interested in participating in the research. After interviewing several of the candidates I selected four: Tatiana, Polina, and Pavel were from Byelorussia, and Maria was from the Russian Federation. They all spoke Russian as their first language. Here and further through my study, consistent with all of the documents provided to the Ethics Committee and to the participants, I use pseudonyms in place of the real names of the candidates/participants in order to protect their privacy.

I carried on with the individual sandplay therapy sessions with the participants from January to July 2011. A significant amount of data was gathered through this period of time in the form of progress notes, sandpicture maps, and photographs. All of the data was carefully collected and stored. I also started systematizing the material, which was abundant in quantity and quality. In March 2011 the members of my Committee suggested that I should limit the number of the participants to six. By then, six of the seven participants were of ex-USSR origin and one was from Mexico. The participant from Mexico was the only one with refugee status and, therefore, the resources available to her were different from the rest of the participants. Due to these reasons, I made a decision to not include her case study in the final analysis. However, she completed her process and I have seen her several times subsequently and learned that she was eventually granted immigration status and was adapting quite well to her new life.

The final overview sessions with the participants, which included the termination of the process and the revision of the results, were done in August and September 2011. In October, I started systematizing the material. The transcription of the sessions with the six participants was finished in February 2012. In February and

March, I focused on the theoretical part of the research and deepened my analysis of the theories of Jung and Neumann, which I am using as the main theoretical base and the interpretive tool for the research. Unfortunately, this process was interrupted by the sudden death of my mother in Russia, which delayed my progress in my work. I took two trips to Russia during the period from April to the end of June 2012 and was only able to resume the work on my dissertation in July 2012. This personal event also added more depth and a personal dimension to my understanding and analysis of the importance of the mother-child relationship and its influence on the entirety of the individual's personality. As will be shown later, the mother-child relationship constitutes one of the central concepts of Neumann's theory of child development. Through the process of the present phase of my investigation, it also became one of the most important concepts in the analysis of the personal process that the research participants expressed through the Sandplay Therapy, both verbally and in their sandpictures.

Chapter outline

Chapter I consists of five sections in which a review of the literature and theoretical sources relevant to the present enquiry are presented. The first section, *Subject Area of Study*, introduces the subject area and objectives of the present study. It also briefly provides the rationale for the choice of the population and therapeutic modality, and the choice of the phenomenological method for the present research.

The second section, *Canada as a New Socio-Economic and Cultural Environment for Recent Immigrants*, sets the stage for the present enquiry by giving an overview of Canadian (and more specifically Quebec) conditions that form the new socio-economic and cultural environment to which the participants of the study are

adapting. Two parts of the section refer to: (a) selected sociological literature relevant to the topic; (b) pertinent studies in cross-cultural psychology and other disciplines studying the subject of adaptation.

The third section, *Jungian Analytical Perspective*, presents the conceptual frame of the present research, which is rooted in the Jungian analytical perspective. Firstly, the phenomenological method and epistemology in Jung's psychology will be discussed, followed by the Jungian conceptual frame and operative terminology with special attention given to the concepts that are pertinent to the present enquiry. Following this, Jung's perspective on psychological adaptation, the central topic in this enquiry, will be presented.

The fourth section, *Neumann's Theory of Child Development and Evolution of Consciousness*, consists of three parts. The first part covers Neumann's phenomenological method. It also presents Neumann's perspective on the relational nature of the archetypes and his theory of the archetypal and hierarchical structure of the psyche. This part provides the foundation for the two subsequent parts, which cover Neumann's developmental theory.

Part two, *Importance of early psychic development in Neumann's theory*, covers the following themes: (a) the primal relationship of the child to the mother and the first phases of child development; (b) the development of the ego-Self structures and the primal relationship; (c) the mother as a social context and the basis for adaptation to society; (d) disturbances of the primal relationship and their consequences in respect to adaptation; and (e) the evocation of the archetype in child development.

Part three presents the *Stages of ego-development and mythological apperception of the child*, which consist of the lower, the middle, and the high stages.

There, the differences between male and female child ego-development are also discussed, bringing together Neumann's reflections on the subject, which are scattered among his various works.

The fifth section, *Sandplay Therapy and D. Kalff's approach*, introduces the Kalfian model of Sandplay Therapy and the methods of analysis in contemporary sandplay research. In the first part of this section, the origins, the main principles, and the basic theoretical concepts in Sandplay Therapy are discussed. A reflection on the principles employed in the understanding of the sandplay process, as well as on the similarities and differences between sandplay and other types of therapy, is also presented here.

The second part of this section discusses the methods of analysis in contemporary sandplay research in the following sequence: (a) assessment in sandplay; (b) conceptualization of the stages of the alchemical process in sandplay analysis; (c) other theories relevant to the present enquiry. It ends with a discussion of the work done in sandplay in relation to the process of adaptation, highlighting the aptness of the choice of Sandplay Therapy as a modality for working with immigrants.

Chapter II presents a detailed discussion of the methodology used in the present research. The first section presents the Descriptive Phenomenological Psychological Method (DPPM) developed by Giorgi (2009) as most suitable to the type of research envisioned by the author. It starts with the author's elucidation of the choice of the phenomenological method. Then, a discussion of the main premises and principles of the DPPM is followed by the description of the main stages of the DPPM in the present research and its data.

The second section presents a detailed description of the five stages of the research design of the present study. The stages of the research result from several

modifications of the initial scheme suggested by Giorgi (2009). These modifications are introduced to accommodate cases with an abundant amount of data (Smith, Flowers, & Larkin, 2009), as well as the methodology specific to the analysis of data in Sandplay Therapy. Thus, the interpretive tool adapted for the analysis of the participants' sandpictures is detailed in the description of the third stage of the research design.

Chapter III presents the sandplay expressions of the participant's accounts of adaptation to their new country of residence, as presented through the sandplay sessions. It consists of five sections, the first of which summarizes the introductory interviews conducted with all six participants. It is followed by two sections presenting detailed accounts of the participants assigned the pseudonyms Maria and Alexander. Section four presents the stories of the remaining four participants, under the pseudonyms Tatiana, Pavel, Polina, Uliana. The last section contains the summary of the participants' accounts of adaptation and concluding remarks discussing the limitations of the present study and possible directions for future research on the topic of adaptation to a new socio-cultural environment.

The photographs of the sandpictures created by the participants are provided in the appendices. The first two cases are supplied with detailed diagrams of the sandpictures, each with a numbered list of figurines used, which can be consulted in parallel with the case studies. The less detailed cases are supplied with photographs of the sandpictures without the diagrams; there are no references to figurine numbers in the text for these cases.

Finally, the appendices also contain the following documents: the *Sandplay Therapists of America (STA) Research Committee Guidelines for Research in Sandplay*; the *STA Procedure Manual for research using Sandplay Therapy as*

originated by Dora Kalff; the sample of the Consent form to participate in research; the sample of the Consent letter; and the Summary Protocol Form (SPF) University Human Research Ethics Committee as submitted to the Ethics Committee.

Chapter I: Review of the Literature and Theoretical Sources

1. Subject Area of Study

The focus of my study will be the *individual psychological experiences of adaptation to a new socio-cultural environment* of six adult participants who immigrated to Canada and settled in the Greater Montreal area within five years prior to their participation in the research. I consider the enquiry into the process of adaptation to be very timely, particularly in Quebec, Canada. In post-modern society, the socio-cultural changes resulting from migrations that are caused by various political, economic, or personal reasons are experienced by vast numbers of people. The United Nations estimated the number of international migrants at almost 214 million in 2010 (Teixeira, Li, & Kobayashi, 2012). The migrating individuals and groups have to deal with multiple dimensions of the process of adaptation, which makes this process central in their lives.

A great number of studies on adaptation have been carried out under the umbrella of *acculturation* throughout the 20th and the first decade of the 21st century. Gielen, Draguns, and Fish (2008) classified these studies into nineteen disciplines including cross-cultural and transcultural psychology and psychiatry, multicultural and international therapy and counseling, cultural anthropology, sociology, education, public health, and other disciplines.

Sam and Berry (2010) acknowledge that the term *acculturation* reflects a widespread history of acculturation studies serving as a concept or a model for various socio-cultural and psychological processes, for example, adaptation, integration, assimilation, etc. In the present study the term *acculturation* will be understood as referring to *cultural learning and adjustment in the context of continuous cross-cultural experience* (Rudmin, 2011).

Sam and Berry (2010) consider *adaptation* to be a consequence of an *acculturation* process (p. 472). In the literature on acculturation, the subject of *adaptation* covers a wide range of changes that arise within, and after, contact between individuals and groups of different cultural background (Redfield, Linton, & Herskovits, 1936; Sam & Berry, 2006). In their study on human neurobiology, Laughlin, McManus, and D'Aquili (1990) understand *adaptation* as a capacity of the individual to be able to assimilate the information about the environment and to provide coherence and continuity to the process of responding to the environment and modeling it (p. 66). This definition of *adaptation* will be further elaborated through the introduction of the concepts and terms reflecting the psychological methods of Carl G. Jung and Erich Neumann.

In my study, I will examine the stories of the six newly-arrived immigrants in Quebec, Canada. The term that I use in relation to the participants of the study is *immigrants*. While the term *migrants* includes all of the categories of people who were uprooted, displaced, and moved to a country other than their own homeland, the term *immigrants* specifically refers to the individuals who were born overseas and after migrating from their homeland, received a legal status of permanent residency (Fleras & Elliott, 1999, p. 256), in the present case in Canada (and, more specifically, Quebec). The term *immigrants* includes successful refugee claimants, but does not include asylum seekers and temporary residents, like sojourners or students (Fleras & Elliott, 1999).

My objective in the present research is to answer, through a phenomenological approach, the following question: how do the Sandplay Therapy expressions of immigrants in Quebec reveal their psychological adaptation to their new socio-cultural environment? For this purpose, I will examine the individual accounts of

psychological adaptation to the new country as produced by the six participants in the course of fifteen individual sandplay therapy sessions. This study examines the personality and culture through in-depth psychological analysis of personality in a specific cultural context, in consistence with emic and integrative emic-etic approaches (Cheung, Vijver, & Leong, 2011). The participants of the study are all adults who recently immigrated to Canada and settled in the Greater Montreal area. Therefore, the overall new socio-cultural, political, and, to certain degree, economic conditions in which all six participants have to adapt are very similar.

The analysis will be based on the verbal and visual data obtained through the sandplay therapy process. In the analysis, I will also use broader research data from the defined fields of study as it pertains to the goal of presenting and understanding the participants' experiences. Attention will be given to the verbally expressed—conscious—reflections about participants' experiences of adaptation. However, the purpose of the study is to grasp and understand the meaning of the phenomenon not only consciously reflected by the participants, but as experienced on the unconscious level and expressed via sandplay pictures. As a therapeutic model, Sandplay Therapy is suitable for this type of investigation: it provides the participants with an opportunity for symbolic expression of unconscious contents; it also presents the researcher with a method of analysis of participants' unconscious contents (Kalff, 1980/2003; Turner, 2005). The analysis, therefore, will focus on investigating the *unconscious* processes of the participants following their adaptation to a new socio-cultural environment as uniquely expressed through sandplay pictures.

A substantial body of research demonstrates how Sandplay Therapy can contribute to the individual's greater sense of integrity, creating constructive changes in one's behavior and the ability to adjust to changes in one's life (Mitchell &

Friedman, 1994). The research will use the Kalfian model of Sandplay Therapy (Kalff, 1980/2003; Ammann, 1972/2009) as a main therapeutic tool and as a basis for the analysis. In the analysis of the sandpictures (in line with the tradition of the Kalfian model of Sandplay Therapy based on phenomenological methodology), I will use a phenomenological perspective and the concepts of Jung's depth psychology and Neumann's theory of child development. Neumann's methodology of symbol analysis in relation to in-depth interpretation of an individual's psychological development will be used as the main tool to understand the psychological meaning of the individual experiences in the process of adaptation.

This research, therefore, attempts to bring together multidisciplinary methods conceptualizing the phenomenon of the adaptation of immigrants with therapeutic methods studying the individual's unconscious responses occurring when the process of adaptation is called forth.

In order to achieve the stated goals, I will first set the stage for the present enquiry by giving an overview of Canadian (and more specifically Quebec) conditions that form the new socioeconomic and cultural environment to which the participants of the study are adapting. To do so, I will refer to selected sociological literature relevant to the topic followed by a review of pertinent studies in cross-cultural psychology and other disciplines studying the subject of adaptation. I have to remark that it is not within the purposes of the present study to attempt to cover all of the literature on acculturation,¹ therefore, only the issues contributing to the designated objectives will be reflected upon.

¹ For more information, please see references at the end.

2. Canada as a New Socio-Economic and Cultural Environment for Recent Immigrants

Sociological perspective

Multiple sociological perspectives examine the social and the structural elements that contribute to shaping the relationship between the individual and the socio-cultural environment and allow us to grasp the complexity of the conditions under which immigration unfolds in contemporary society. The area of the “sociology of immigration” (Roth, Seidel, Ma, & Lo, 2011) examines a range of the themes linked to health-related issues (Spitzer, 2011), as well as complex social, cultural (Teixeira, Li, & Kobayashi, 2011), economic (Roth, Seidel, Ma, & Lo, 2011), and political factors that affect immigration policies and immigrant experiences in Canada and the whole of North America (Castles & Miller, 2003).

Canada is known as a country with a broad immigration policy, which is reflected in its ethnic diversity and multiculturalism, promoting social cohesion by recognizing distinct ethno-cultural groups within the society (Becklumb, 2008). “Canada—a home for the world” was chosen a few years ago in the National Post contest to describe Canada in six words (Gallaher, 2008). Gallaher estimates that 10 million immigrants arrived in Canada after the end of the Second World War hoping for a comfortable, secure, and tolerant community. Net migration in Canada is one of the highest in the world and immigrants to Canada are of very diverse ethnic origins, which raises a number of concerns, including those addressed by the Bouchard-Taylor Commission (Adelman & Anctil, 2011).

Ninety-four percent of the immigrant population settles in the greater metropolitan areas (Le Goff, 2004); however, as Gallaher (2008) points out, the implications of social and demographic changes have not been the subject of

substantial political or public discussions in Canada. Nor have various aspects of the long-term socio-economic effects of immigration been subject to extensive academic or research interest (Gallaher, 2008; Le Goff, 2004). Thus, as Le Goff (2004) concludes in his study, Canada is in need of clearly stated research-based long-term objectives regarding immigration policy.

The rationale behind immigration has evolved over time, starting from the concept of a cheap labor force that would meet the needs of the economy. Today's "human capital model" relies on bringing in immigrants with professional and language skills who can integrate into the knowledge-based economy and adapt to a quickly changing environment (Beach, Green, & Reich, 2003). On the whole, it is considered in sociological literature that Canadians believe that immigration advances their personal and national interests. In practice, however, the experience of acceptance/non-acceptance by the broader Canadian society affects immigrants in many different ways and also impinges on their integration into a new society (Fleras, 2010).

Sociologically-speaking, Canada as an *immigration society* is defined by a principled approach to immigration with governmental policies controlling the flow of immigrants into the country and programs assisting their integration and settlement. Immigrants in Canada are entitled to rights and privileges, including citizenship rights. Official policy considers immigrants as an asset or a resource for society-building (Ucarer & Puchala, 1997). However, in reality federal governmental policies valuing professionally skilled and educated immigrants come into conflict with the provincial professional bodies, which employ practices that devalue non-Canadian education and the work experiences of newcomers (particularly in Quebec), thus preventing them from smoother and quicker integration into a new society (Finnie & Meng, 2002). In

1980, 22% of full-time working immigrants had a university degree; this number increased to 66% in 2000 (Fleras, 2010). At the same time, the earnings of new immigrants with high education working full-time declined by 7% (Statistics Canada, 2003). The stories of the six participants in this study show how much the abovementioned policies and tendencies impact various aspects of the lives of immigrants.

The amount of funding and, more importantly, the choice of the financed initiatives facilitating immigrants' integration into the Canadian and Quebec society remain somewhat problematic. According to the Conference Board of Canada (2004), non-recognized credentials of immigrants cost our country billions of dollars in lost revenue and also contribute to the segregation and increasing feelings of frustration and disappointment of immigrants (Alboim & McIsaac, 2007).

It is widely recognized that immigrants move to Canada with the best of intentions to build lives for themselves and their families and make a contribution to Canada as their new home (Isajiw, 1999). Yet, studies show that Canadians seem ambivalent about immigration (Li, 2007), which, combined with other obstacles, results in escalating frustrations, generating dysfunctionalities, and causing inwardly- and outwardly-directed violence and abuse within the immigrant population (Fleras, 2010).

Patterns of adaptation and its success vary considerably among immigrants in Canada (Fleras, 2010). Presently, the strongest predictor of successful adaptation is a high degree of proficiency in at least one of the official languages (which enables newcomers to communicate effectively), getting along in teamwork, and problem-solving (Banting, Courchene, & Siedle, 2007). In Quebec, the importance of French skills surpasses that of English skills by far, particularly in respect to governmentally

run institutions (Chevrier, 2003). As Papademetriou (2003) points out, the discourse on immigration reflects the sensitivity of the topic; similarly, because the politics of immigration challenge notions of national unity and identity, which are particularly difficult in Quebec, they require serious political decisions at the individual and institutional levels. Meanwhile, as the accounts of the six participants of the present study show, the experiences of adaptation of newly arriving immigrants become more controversial; they seem to require a longer time to integrate into Quebec life, and report a variety of concerns related to their state of health, overall well-being and ability of successful integration into a new socio-cultural environment.

Reflecting changes in the research related to immigration, the Institute for Research on Public Policy (founded in 1972), generated a significant number of studies on various aspects of integration of immigrants: wealth and economic polarization (Dalglish, 2008), civic participation, sense of community (Long & Perkins, 2007), community attachment (Long & Perkins, 2002; Hidalgo & Hernandez, 2001), and education (Gluszynski & Dhawan-Biswal, 2008). These studies show important socio-economic trends in the process of integration of various groups of immigrants, but do not present all of the complexities or a clear understanding of the process.

In 1971, Prime Minister P. E. Trudeau emphasized the importance of individual identity as a basis for individuals' integration into the larger Canadian society, with the goal of creating a cohesive society. In a sense, *cohesion* could serve as an indicator of the *successful adaptation* of newcomers into society. Recently, systematic research began to study social cohesion in Canada, the impact of minority groups, and various aspects of social integration (Soroka, Johnston, & Banting, 2007). However, since cohesion cannot be directly measured, the focus of these analyses is

mostly on the social and economic integration of individuals (Reitz, Breton, Dion, & Dion, 2009). Thus, the issue of successful adaptation of a multicultural immigrant population into Canadian society is mostly approached through the prism of economy and employment. Social integration is studied from the perspective of political participation, issues of equality and inequality, social inclusion, and interactions (Stolle, Soroka, & Johnston, 2008). Many researchers came to realize that second generation immigrants compared to first generation immigrants are more likely to adapt and integrate into Canadian society due to the availability of higher levels of education, employment, and income (Soroka et al., 2007).

In his study, Corak (2008) examines issues related to family policy and touches directly on the values that lead to successful social integration; he considers the education system as the main instrument in promoting these values. Corak brings attention to the consequences related to changes in the immigration selection process in the mid-1960s, at which point there was a switch to the currently used point system. The change resulted in the arrival of immigrants with a level of education and professional skills much greater than before, to which the market was not able to respond adequately. The other result is a much higher percentage of families and, therefore, a need for the integration of children of first, or second, generation. Corak points to an increase in incidences of fathers coming to Canada with higher than average education who earn less than the average Canadian. This translates into an increasing sense of frustration in the whole family and a lack of belonging to the host country, a pattern that could carry on in the second generation (Corak, 2008). This issue is directly related to the experiences of all six of the participants of the present study. All of the participants who have one, or even two, university degrees reported

an inability to either have their professional skills acknowledged or be adequately employed in their new country of residence.

A number of bridging programs seek to find better ways to integrate immigrants into Canadian socio-cultural context. These programs, which are mainly centered on employment and education, attempt to solve the negative outcomes of the mismatch of skills of the immigrants with the needs of the labour market (Ministry of Citizenship and Immigration, 2009; Pearce, 2008). However, the problem is far more complex than that. Apart from the need for employment, immigrants carry their own aspirations and cultural and moral value systems. In their search for a higher quality life, they also try to preserve the link to their cultures because they want to maintain their identities (Claval, 2002). Hence, an effort has to be made on the part of the host country to understand the specifics of the joining cultures and to seek ways of ensuring faster and smoother integration. Yet, the current emphasis is more on finding efficient ways to transfer necessary skills and values to the members of various cultural groups, which has been regarded as assimilation of newcomers into a host culture (Fleras, 2010). The focus of the present study aims at acquiring an in-depth understanding of the immigrant's process of adaptation, which can contribute to finding more effective ways of facilitating their integration into a host culture.

The tendencies discussed above are showing the need for a thorough analysis and understanding of the psychosocial and cultural processes accompanying integration of immigrants with diverse cultural and ethnic backgrounds into Canadian society. These observations also show the need for further analysis of the effects resulting from these processes, more specifically how they have an effect on an individual's adaptation. The discussed literature shows the crucial importance of successful integration of immigrants. It also substantiates the need for further work

examining efficient ways to help immigrants adapt to their new environment. Finally, it points to the need for in-depth understandings of the psychological changes taking place through the process of adaptation, which the author hopes to contribute through the present enquiry.

Acculturation studies and adaptation

Today, vast numbers of migrating individuals and groups have to deal with multiple dimensions of the process of adaptation; this makes the process central in their lives. Cross-cultural psychology has extensively examined the issues of cross-cultural migration and communication and the consequences of these processes for the well-being of individuals and groups. The contact between different cultural populations is considered one of the major sources of the development and display of new and different human behaviors and results in both psychological and cultural changes (Sam & Berry, 2010). The changes that arise through, and following, the contact between individuals and groups of different cultural backgrounds have been referred to as *acculturation*. The subject of *adaptation* is considered closely linked to *acculturation* and is primarily examined under the umbrella of acculturation studies (Redfield, Linton, & Herskovits, 1936; Sam & Berry, 2006). Sam and Berry (2010) use the term *adaptation* to “refer to individual well-being and how individuals manage socioculturally” (p. 472).

The studies in the areas of acculturation and intercultural contact (Berry, Poortinga, Segall, & Dasen, 2002; Castro, 2003; Sam & Berry, 2006) show that immigration makes individuals go through major adjustments in their lives and causes significant inner changes. Not all of the changes lead to successful adaptation to the new environment.

Berry (1991, 1997), one of the leading theorists in acculturation, studied the acculturation process along two lines of enquiry: concerning cultural maintenance and cultural contact. His earlier work focused on the integration of the Australian aboriginals. In the late 1970's, he began integrating his experience of working in the Canadian context into his model. The four acculturation attitudes which are differentiated in his model are: integration, assimilation, separation, and marginalization. Berry has established a bi-dimensional, fourfold acculturation model that has been used widely in the studies of migrants of different categories (Ward & Kus, 2012). Culture maintenance, preservation (or not) of the migrants' cultural tradition, and contact, acceptance (or not) of the host culture, constitute two dimensions of the model (Berry, 1991, 1997, 2001; Berry, Segall, & Kagitcibasi, 1997; Sam & Berry, 2010). A fourfold conceptualization of the resulting strategies includes assimilation, integration, separation, and marginalization, all of which depend on the degree to which these two dimensions are balanced in the process of acculturation (Sam & Berry, 2010). This model was criticized for being based on the assumption that the supposed strategies are always available as choices to the individuals or groups in the process acculturation; yet, this is not always the case, particularly in discriminatory cultures (Kagitcibasi, 2007).

Berry and his colleagues explain that there are both group and individual level changes taking place within this process (Berry, 1991; Sam & Berry, 2010; Sam & Berry, 2006). They acknowledge that the changes taking place at the individual level, as well as the rate at which they occur, could be significantly different from person to person even within the same ethno-cultural group. In their approach, they focus on changes in the individual's identity, principles, attitudes, and conduct, which do not

provide a much needed in-depth perspective into the psychological aspect of the change happening either on the individual or the group level.

Berry's framework addresses three aspects of the process of acculturation: what changes take place during acculturation, how people acculturate, and how well they adapt in and after acculturation (Sam & Berry, 2010). Berry's interest in the last aspect is primarily on the long-term psychological outcomes of adaptation. He differentiates between psychological and sociocultural adaptation, which was originally proposed by Ward and her colleagues (Sam & Berry, 2010). Sociocultural adaptation is concerned with acquiring the necessary knowledge and culturally appropriate skills serving specific social, cultural, and economic needs, while psychological adaptation refers to psychological and emotional aspects of well-being (Sam & Berry, 2010; Berry, 2006; Ward, Bochner, & Furnham, 2001; Ward & Kennedy, 1999). The affective, behavioral, and cognitive changes in the individual implicated in the process of acculturation, defined as the ABC's (Ward et al., 2001), were further developed by the predominant theoretical perspectives, which include the culture learning approach, a cognitive perspective, and a stress and coping framework (Sam & Berry, 2010).

The culture learning approach stems from social psychology and emphasizes interpersonal behavior and social and other culture-specific behavioral skills necessary for immigrants to engage with a new culture. Lately, this approach has evolved in two directions. One focuses on communication styles and competencies, among which second language and communication skills are considered the core of the ultimate sociocultural adaptation (Masgoret & Ward, 2006). The other direction focuses more on the correlation between cultural communication styles, norms, and values and

sociocultural adaptation outcomes; both approaches look for practical ways in which unhelpful or negative experiences could be minimized (Ward et al., 2001).

The cognitive perspective is concerned with the perception of the self and the other in the process of intercultural encounters; it mostly refers to how people process and categorize information about one another and to their group identification (Tajfel & Turner, 1986).

Berry and associates conceptualize adaptation through the *affective perspective* of the *acculturative stress model* with its emphasis on emotional aspects of acculturation (Berry, Kim, Minde, & Mok, 1987; Berry, 1997; Sam & Berry, 2006). This perspective focuses on issues at the individual level in regards to psychological well-being and life satisfaction. Individual level changes are classified as ranging from simple behavioral shifts to more challenging and complex ones, which produce acculturation stress and manifest as anxiety, uncertainty, and depression (Berry et al., 1987; Berry, 1997; Sam & Berry, 2006).

A series of major life events occurring in the process of acculturation, which cause challenges at the individual level, qualify as stressors. They continuously induce stress, particularly in cases when coping strategies, social and language skills, or social supports are lacking (Berry 2006; Berry et al., 1987). Acculturative stress takes place as a result of the individual's inability to deal with these challenges by adequate changing one's behavior, which results in the individual's inability to adapt to the new culture (Sam & Berry, 2010). However, an in-depth understanding of the psychological processes ensuring the individuals' ability to deal effectively with the acculturative challenges is still far from being complete and research in this direction is much needed.

All of the participants in the present study, including those who dropped out for various reasons, reported having difficulties in learning social and language skills, in understanding certain socio-cultural aspects of everyday life, and particularly in handling the monetary aspect of their life in Quebec. They also reported lack of social support and alienation, which forced them to seek refuge within their own cultural communities. Many of them also admitted that they had emerging health issues and a low level of energy, which altogether gave the impression that they were undergoing different degrees of acculturation stress.

It has been recognized that the challenges of acculturation impose competing demands from the host society and the heritage culture on the migrant population. The resulting pressure can cause the identity conflict which can impact not only individuals' values and behaviors, but also one's sense of self (Berry, 1980; LaFromboise, Coleman, & Gerton, 1993; Ward, 2001). The identity conflict was described by Baumeister, Shapiro, and Tice (1985) as resulting from "multiply defined self whose definitions have become incompatible" (p. 408). They argue that the immigration experience presents an obvious context in which a contradiction between personal commitments and social prescriptions can cause identity conflict. Ward, Stuart, and Kus (2011) expressed the practical need for further research in the area of identity crisis, which was largely overlooked in the acculturation literature. The present research, with its depth psychology stance, attempts to provide insight into the inner dynamics of the individuals going through the process of adaptation and possibly experiencing identity crisis.

Sam and Berry (2010) emphasize that personal characteristics, such as age, gender and openness to another culture, may act as mediating factors influencing individual experiences of adaptation. They call attention to the fact that there are no

clear theories linking personality and acculturation. Mostly, existing research aligns with the affective perspective and revolves around how personality characteristics could help to reduce stress in the adaptation process. Researchers emphasize the need to examine how psychological changes and adaptations to the new situations take place on the individual level, the gap which the present study attempts to help to fill in. On the other hand, they point out that it is difficult to measure personality traits and predict adaptation outcomes. The focus of the present study could contribute to our better understanding of the psychological mechanisms behind individual responses to changes called forth by the acculturation process, allowing for better understanding of how personality traits manifest through the process of adaptation to a new culture. The present study also corresponds with the need for a different, less universalistic, approach and for further development of the emic methodologies when studying cross-cultural issues, which has been more and more frequently expressed in the literature (Cheung, Van de Vijver, & Leong, 2011; Kagitcibasi, 2007; Rudmin, 2011).

It has also been pointed out that limited attention continues to be given to ontogenetic development, personality, and individual factors in acculturation studies (Sam & Berry, 2010). Developmental issues appear particularly important since the process of development entails systemic changes similar to the process of acculturation. Oppedal (2006) views acculturation of younger people as a developmental process by and large. This perspective further validates the Kalfian model of the Sandplay Therapy, where the developmental process is seen as reflected through the sandplay process in the form of the constructed sandpictures (Kalff, 1980/2003; Turner, 2005). The developmental phases could be traced on the basis of the analysis of the contents of the pictures and the use of the symbols, a method that will be discussed in greater detail in the section on Sandplay Therapy. Developmental

researchers have noted that although some developmental processes can be jeopardized by a simultaneous need to adapt to a new environment, developmental needs can merge with the process of adaptation and be successfully accomplished within the process of acculturation (Kagitcibasi, 2007).

In acculturation studies, a distinction is made between psychological and socio-cultural levels of adaptation, although the two are interrelated. Adaptation has been studied from the perspectives of health and well-being, stress reduction, communication, and language competencies. Researchers have attempted to establish the parameters determining the levels, or success, of adaptation. Thus far, findings about how, and how well, immigrants adapt are mixed and inconclusive. The ability to manage stress and cope with unfamiliar environments is one of the main factors defining the success of an individual to adapt (Ward, Bochner, & Furnham, 2001). Another important factor predicting the outcome of adaptation is the level of discrimination to which an immigrant is subjected: as a rule, high discrimination is associated with marginalization and poor adaptation to the new country (Berry et al., 2002; Sam & Berry, 2010). It is important to recognize that within acculturation studies, there is a focus on the long-term outcomes, rather than on the depth of psychological processes characterizing the process of adaptation, which is in the focus of the present study.

In current cross-cultural psychology, there is a further diversification of the issues, viewpoints, and research populations discussed, as well as of the methodologies used by Western and non-Western scholars. Keith (2011) denotes the tendency of North American psychologists to treat their findings as if they were universal, although they are limited in their scope. LoSchiavo and Shatz (2009) similarly acknowledge the lack of cultural diversity in psychological research,

explaining it by the unavailability of convenient, affordable access to international samples. Thus, an important strength of the present study is that, as a qualitatively based enquiry exploring the multidimensional, first-hand experience of a small multicultural sample of participants undergoing the process of adaptation, it offers a much-needed exploration of the process of adaptation from a depth psychology perspective.

The volume edited by Dr. T. S. Saraswathi (2003) represents major schools of thought and theoretical orientations that currently dominate the field of cross-cultural studies. It opens up a possibility for an important debate between the evolutionary perspective (which emphasizes the psychological and biological adaptation of the individuals to different environments) and the standpoint of cultural psychology (which emphasizes culturally-bound meaning systems). The contributors aim at stimulating a discourse, building multidimensional, process-oriented methodologies and a cross-culturally informed theory of human development and adaptation to the environment (Saraswathi, 2003). This standpoint is also central to the present investigation.

Although the search of cross-cultural psychology for universals in the psychological processes across cultures seems very ambitious, it has important methodological implications (Kagitcibasi, 2007). On one hand, the published studies such as those mentioned above provide professionals in the field with tools, methodologies, and empirically validated protocols (Keith, 2011); on the other hand, cross-cultural psychology stimulates a range of questions and encourages attempts to define new ways of bridging different cultures, rather than fitting human intrasubjectivities into Western definitions. This approach to psychology also points out the necessity of validating and broadening qualitative research (Kagitcibasi, 2007;

Saraswathi, 2003) to allow for the study of cross-cultural phenomena on their own terms. Cross-cultural psychology has the potential to stimulate a wider acceptance and use of qualitative cross-cultural studies that question the dominant paradigm in psychology and related disciplines; it also validates the methodological approach of the present study.

Cultural psychology, with its focus on mutual co-dependence between culture and individual behavior, is much closer to the stance of the present research (Cole, 1996; Greenfield, 1997; Miller, 1997). Cultural psychology studies tend to use interpretive methodology with a focus on subjective meaning (Mistry & Saraswathi, 2003), which is particularly appealing to the phenomenological stance of the present investigation. The grounding of the analysis in everyday life events, the assumption that the individual attitudes and mentality emerge out of the cooperative activity of individuals and people around them, and a view that individuals are active agents in their own reality are central to the cultural psychology (Cole, 1996). That stance goes well with the theoretical and therapeutic assumptions of Jungian psychology and Sandplay Therapy, which are focused on accompanying individuals in becoming active agents in their life.

This overview of acculturation studies did not seek to give a full account of the field, but had the objective of presenting the most important concepts and findings related to the issue of *adaptation into a new culture* (socio-cultural environment). It also attempted to situate the present research in relation to the other fields of research related to the issue of adaptation. As was shown, most research in the above-mentioned areas examines cognitive, emotional, and behavioral changes occurring on both group and individual levels accompanying the process of adaptation. The other direction focuses more on the correlation between cultural communication styles,

norms, and values of the migrants and the host culture, looking for practical ways to maximize sociocultural adaptation outcomes (Ward et al., 2001). Using a different approach, the present research will examine the depth psychological processes pertaining to the process of adaptation as uniquely experienced by six individuals who have recently immigrated to the province of Quebec. The conceptual frame of the present research, Jung's perspective on the psychological adaptation, provides a good foundation for this investigation and has the potential to further our understandings of personal differences stemming from the challenges of adapting to new environments.

3. Jungian Analytical Perspective

The Jungian analytical perspective is central to the present enquiry on several levels. Firstly, the Sandplay Therapy clinical model, which is used to provide therapy to the participants of the study and through which all of the main research data was generated, is based on a model of Jungian analysis also referred to as depth psychology (Neumann, 1973/2002). The theoretical perspective of Sandplay Therapy was developed by Dora Kalff, a student and an associate of Dr. C. G. Jung in Switzerland (Mitchell & Friedman, 1994). The theoretical foundation of Sandplay Therapy, its analytic stance, the understandings of the meaning of the sandpictures, and their psychological interpretation are all rooted in, and deeply reliant upon, a Jungian analytical frame; the understanding of which is, furthermore, greatly assisted by a thorough comprehension of Neumann's theory.

Secondly, the phenomenological methodology of the present investigation combines the principles of the Jungian analytical perspective, Jungian phenomenology and epistemology, and modern principles of scientific phenomenological enquiry.

Lastly, the Jungian analytical perspective and its terminology constitute the operative analytical and interpretive frame of the present enquiry.

For these reasons, I will present the Jungian analytical perspective as follows: to begin, I will discuss the phenomenological method and epistemology in Jung's psychology, as well as the Jungian conceptual frame and operative terminology. Particular attention will be given to the concepts central to the present enquiry. Following this, I will introduce Jung's perspective on the process of adaptation, a central topic in this enquiry.

Phenomenological method of C. G. Jung

In the present section, I will discuss the phenomenological method of Jung, as it emerged following the different stages of his life. The method of investigation created by Jung was irrevocably connected to the phenomena he studied and the theories that he developed as a result of his scientific investigation. As Jung's method is central to Sandplay Therapy and the analysis of the data from the present study, it is instrumental to fully comprehending the phenomenological stance of the present investigation. This discussion will also demonstrate that Neumann's theories of child development and evolution of consciousness are consistent with Jung's method and ideas. I will make use of some of Jung's writings, as well as Brooke's (1991, 2000) and Papadopoulos' (1996, 2006) studies of Jung's phenomenology and epistemology, each of which contributes to a better understanding of the various aspects of Jung's psychological theory.

The following quote from Jung gives a good overview of how he understood his method and his role in the creation of the new psychology:

The reader should not be misled by the current prejudice that I produce nothing but theories. My so called “theories” are not figments but facts that can be verified, if one only takes the trouble ... to listen to the patient, to give him the credit— that is humanly so important— for meaning something by what he says, and to encourage him to express himself as much as he possibly can. ... Drawing, painting, and other methods are sometimes of inestimable value, inasmuch as they complement and amplify verbal expression. It is of paramount importance that the investigator should be sufficiently acquainted with the history and *phenomenology of the mind* [emphasis added]. Without such knowledge, he could not understand the symbolic language of the unconscious and thus he would not be able to help his patient... The psyche, like the body, is an extremely historical structure. (Jung, 1953/1966, p. v)

Here, Jung brings our attention to four important characteristics of his psychological method. Firstly, Jung refers to what we call today the *validity* of his “theories,” pointing that they “can be verified,” or *replicated*, on the condition that an investigator follows the developed procedures. Secondly, Jung mentions the following procedures: listening to the patient, encouraging him or her to express himself/herself, and crediting the meaning of what is expressed. This centeredness on the client and the meaning of the client’s expressed story is recognized today as one of the most important elements of the therapeutic process and of the phenomenological enquiry. Thirdly, Jung attributes much importance to such methods of expression as “drawing, painting, and other methods” as being of “inestimable value,” intuiting the validity of the expressive methods used in Creative Arts Therapies and in Sandplay Therapy. The fourth feature of Jung’s method is the necessary professionalism of the investigator, who must have “sufficient” knowledge of the “history and phenomenology of the

mind”— that is, of the phylogenetic development of the human consciousness; of the phenomenological nature of its experience; of its ability to comprehend this experience; and also of its ability to express and understand itself. This last point, which is particularly important for the present investigation, will be further discussed in the current chapter.

As Brooke (1991) states, conceptualizations of Jung’s method have to be based on Jung’s own understanding of his work. From its beginning, Jung’s scientific quest was primarily guided by his own experiences, one of the most striking accounts of which we find in his *Red Book* (Jung, 2009). Very quickly, Jung became conscious of a tension between his personal experience and the ways in which he worked as a scientist and wrote about these experiences. This tension between his experience and knowledge, between his intuition and the apparent conceptual expression of his insights, was manifested throughout his life in his writings and interests. It was also reflected in Jung’s writing by his use of two general styles: the natural scientific and the poetic. Of the two, the poetic style, which characterises the language of myth and of religion, uses metaphor and imagery to describe various concepts (e.g., soul, spirit, anima, shadow, persona, etc.), as Jung (1961, 2009) himself revealed, was much more satisfying for him.

Brooke (1991) and others authors (e.g., Papadopoulos, 2006) offered several important considerations regarding Jung’s poetic style that are central to current understandings of Jung’s phenomenology and the foundation for analytical psychology. Firstly, Jung attempted to break away from the old reductionist natural-scientific tradition in an effort to see through and beyond the natural-scientific language to access the phenomena that form it. Jung (1983) emphasized the supremacy and the reality of the “stuff of the psyche” that forms the basis of our

knowledge, pointing out that, “The only true basis for philosophy is what we experience ourselves and, through ourselves, of our world around us... on the basis of *real experience*” (par. 175). Jung also drew attention to the reality of both the inner and the outer world, and, in the analysis of the studied phenomena, warned against the imposition of parameters external to what is observed. This dual emphasis caused Jung to be perceived both as an empiricist and as a phenomenologist (Brooke, 1991).

Even though Jung emphasized his empirical approach, he somewhat reconciled the tension between his natural scientific and poetic sides by insisting that the primary task of empirical psychology was to supply factual documentation supporting psychological theories. One of the hallmarks of Jung’s later methodology was that he saw himself as both an empiricist and a phenomenologist, insisting on both the empirical nature of his inquiry as well as the primacy of the phenomena of the psychological experiences (Papadopoulos, 2006).

In his five lectures on the issue of the nature of scientific inquiry presented in Zofingia in 1896-1899, Jung (1983) demonstrated his understanding of the epistemology and methodology of scientific examination in psychology for the first time. He insisted on the primacy of the psychological realm and on the need for an empirical approach to methodology that had to be developed on its own terms. Two other epistemological concepts important for Jung’s method that were first introduced in the Zofingia lectures were *teleology* and the *primacy of morality*. *Teleology* was rooted in Jung’s belief that humans are driven by a “causal instinct” (Jung 1983, par. 224), forcing them to inquire about the cause of all phenomena and seek greater understanding of their own origins, structure, purpose, and meaning. By *morality*, Jung emphasized the strong moral foundation of epistemology and psychological examination. Jung’s position in relation to scientific enquiry, following Kant’s

primacy of morality and criticism of the unethical positions of sciences, stated that no production of knowledge could be placed above *ethical* considerations (Papadopoulos, 2006).

Jung's dissertation for his medical degree was based on an analysis of the observations of a 15-year-old girl who claimed to be communicating with spirits. This was Jung's first attempt to look for the *meaning* behind what was verbalized by the client that he presented in a professional context. He was seeking the meaning that these verbalizations carried *for his client*, thus assuming what is known today as a client-centered approach in psychology. Through this dissertation, Jung expressed the position of the primacy of the psychological, emphasizing the necessity of examining the *psychological meaning* of the phenomena under investigation and of their psychological implications. In all of Jung's later investigations, he followed the same epistemological approach to different psychological phenomena, attempting to understand them in terms of their psychological functioning rather than their pathological meaning (Papadopoulos, 2006). He attributed teleological qualities to psychological phenomena, meaning that they carried a purpose or a goal in one's development or one's psyche.

Another methodological aspect that Jung introduced in his dissertation was the method of *participant observation* that remained one of the main characteristics of his methodology of psychological investigation. Jung worked with his client both as a participant and as an observer, which touches on the core of the phenomenological approach in psychology of valuing the *knowledge* that is produced by the *experience* in the *context of interaction with others*. In modern epistemology and phenomenology, this method is called the "co-construction of knowledge (Glaser & Strauss, 1967).

During Jung's work at the Burghölzli psychiatric hospital under the directorship of Professor E. Bleuler (1900-1909), Jung's search for the meaning of his patients' verbalizations continued. Jung's best known works of this period were his association studies, which were rooted in the approach of *associationism*. According to associationism, our mental activity—and therefore our knowledge of things—is based on associations, which in turn rely on our sense experiences (Papadopoulos, 2006).

One of the most well-known results of association studies was Jung's invention of the concept of *complexes*. Jung (1911) defined the *complex* as an emotionally charged complex of ideas, which influences an individual's psyche in a profound way by forming a large number of constellations all referring to this complex of ideas. As Jung (1911) explains, the distinctive feature of the complex is that it generates an independent perception and knowledge of things within the individual, so it could be regarded as a "second mind" holding intentions contrary to those of the individual's conscious mind (par. 1352). Jung's discovery of the complexes allowed him to conclude that the knowledge in the individual could be divided into various complexes characteristic of that individual. This meant that complexes could create a fragmentation, or dividedness, in the mind of the individual. By grasping the essence of the individual's psyche and its "dissociability," Jung contributed to the complexity of the phenomenological perception of the nature of the human psyche (Papadopoulos, 2006, p. 20).

Jung's method became more clearly articulated in his communication related to his break with Freud, when he defined their differences in terms of their upbringing, milieu, and scientific premises. By scientific premises, Jung was referring to *subject matter* as well as the *epistemology* and *methodology* of the investigation. In other

words scientific premises defined what was studied, how was the evidence for the investigation defined, and how was the knowledge of the studied phenomenon constituted? Jung's own scientific premises and epistemological attitudes were based first of all on his inclination to approach psychological work both theoretically and practically. As outlined earlier, this included Jung's great concern with the meaning of the client's expressed contents, which also corresponded with Jung's intense interest in various forms of the "otherness" in the human psyche (Papadopoulos, 2006, p. 23). Secondly, Jung's (1953/1966) scientific premises were also based on his position that "sufficient" knowledge of the "history and phenomenology of the mind" is necessary in order to conduct a psychological investigation (p. v). However, this was not Jung's official theoretical position, because, at that time, the field of epistemology of psychotherapy did not yet exist as such. Instead, Jung put forth a professional image ("personae") which reflected what he thought was expected of him at the time.

According to Jung, the terms "upbringing" and "milieu" referred to an awareness of the importance of the influence on one's personality by one's immediate surroundings (family group) and belonging to a particular class and social environment (cultural influence). Here, Jung refers to what was later introduced by Husserl's methodology as an aspect of the concept of *epoché* or the bracketing of the investigator's assumptions, past knowledge, and experiences shaped by a particular environment and influences in order to assume a rigorous perspective in the enquiry (Giorgi, 2009).

The following three of Jung's insights are the most important for understanding the way Jung's epistemological model of psychology influences the present enquiry: the *collective* dimension of knowledge; the *teleology* of the psyche

constituting knowledge in the making; and the epistemology of *archetypal teleology*, which will be discussed further.

Jung (1909) came to a conclusion about the collective dimension of knowledge on the basis of his early studies of the application of the Word Association Test (WAT), which he conducted together with Dr. Fürst. The Word Association Test was administered to the members of 26 families and the responses were analyzed on the basis of the “logical-linguistic criteria” (Jung, 1909, par. 1000). The researchers discovered statistical similarities in responses between the members of the families who were closer in their relationship to each other (“sub-groupings”), like mother and daughter. Thus, they hypothesized that there were similarities in the ways the family members were structuring their perceptions, their knowledge, and other overall psychological realities, which were influenced by Collective Structures of Meaning (CSM). Jung (1909) first attributed the existence of these structures to the family context and its influence, which he referred to as the “emotional environment constellated during the infancy” (par. 1009).

Thus, through this research, Jung discovered the existence of the logical-linguistic patterns of meaning, or patterns of co-constructing knowledge on the basis of the individual’s own experience. He also discovered that there were two more potential sources of the knowledge construction: the interactional and the relational. He presumed that the members of the sub-groupings shared commonalities in the structuring and functioning of the layers of the knowledge-forming processes of their minds. Jung (1919) suggested that these layers were the structures of a “collective” nature, which he subsequently termed the *collective unconscious*. Thus, in his striving to create and follow a constructive or synthetic method in approaching psychological

phenomena, Jung discovered the collective structures of knowledge belonging to the deep, and, as his studies demonstrated, unconscious, layers of the psyche.

However, because his method was based on teleology, the psychological phenomena were understood not only on the basis of their causes, but also in terms of their purpose and meaning in one's psyche. The main areas of inquiry where Jung applied his teleological understanding were therapeutic teleology, methodological teleology, human teleology, and natural teleology basically providing for all knowledge pertaining to human psychology (Jones, 2002). For Jung (1961, 2009), as we know from his own accounts, the production of knowledge involved examining his own life experience along its teleologically unfolding pathway. Based on his initial understanding of the collective structure of knowledge and its teleological unfolding through one's lived experience, Jung further introduced the theory of archetypes, which bridges the personal realm and wider collective structures in the psyche.

Jung (1958) came to a conclusion that "consciousness ... rests on archetypes" (par. 656), by which he meant that it was only possible to comprehend the sources of one's knowledge if the *organizing effect those archetypes have on the knowing process and consciousness* could be understood and appreciated. According to Jung (1934/1954), archetypes affect individuals and groups and all previously mentioned processes of knowing, therefore, they never act in isolation, but in *networks-constellations*, which manifest themselves "through their ability to organize images and ideas" (par. 440).

Jung (1916) wrote: "When a psychological fact has to be explained ... psychological data necessitate a two-fold point of view, namely that of causality and that of finality" (par. 456). Thus, the archetypal effect is always two-fold and prospective: archetypes are rooted in the past and have an influence over the present,

but they are, by their very nature, referring to the future with teleological purposefulness, “a sense of purpose inherent in them” (Jung, 1916a). Jung’s concept could be compared with a “circular” or “systemic epistemology” used by modern family therapists, suggesting that any three points/positions/events (A, B, and C) are connected in a circular way and, as such, are continuously affecting one another in a circular manner through their continuous interaction (Kenney, 1983).

Thus, it can be summarized that Jung’s method implies a fuller understanding of all of the elements that contribute to the person’s meaning of life and personality. To achieve this, the analyst or the researcher has to attempt to trace the connection between the archetypal and the contextual patterns within which they unfold. Then, the sense of purpose of the archetype and its influence on the person has to be understood and connected within the patterns of one’s life. According to Jung, the relationship between the individual as a knowing object and the archetype as a living experience with a purpose, unfolds through the grip that the archetype has on that person creating a new unique life pattern. It is this relationship that changes or influences how the person understands himself or herself, others, and his or her own sense of identity. This concept formulates the essence of the method which is used in the present enquiry, allowing depth understanding of the participants’ experiences as presented in their sandplay images.

The presented above frame seems particularly suitable for the present investigation, which focuses on the individual experiences of adaptation. Indeed, the process unfolds within a lived experience affecting the participants’ understanding of themselves, the others, and their own sense of identity. In the lives of the participants of the present study, the moment of creation and of the unfolding of the new meanings is active due to the fact that they are in a position of a new beginning, where many

choices have to be made consciously. For this reason, Sandplay Therapy can be particularly helpful in their effort of changing their lives.

Jung referred to his approach as synthetic or constructivist, which implied that the individual psyche had to be understood on the basis of: (a) the context of the person's communication with the other (including the analyst); (b) the meaning conveyed by the experience to the person; (c) the meaning conveyed to the analyst; and (d) the cumulative understanding of the previous points. Only then an understanding of the teleology of the psyche of that individual becomes possible. The Sandplay Therapy methodology, which uses a well-defined methodological frame for the construction of the meaning of the individual's sand expressions, corresponds uniquely well with Jung's synthetic approach.

Jung distinguished several levels contributing to the construction of the knowledge of the individual's psyche and the meaning of the lived experience. He concluded that the patterns of communication one passed on to other were influenced by what was shared in the sub-grouping's unconscious collective structure. The complexes were the result of the individual impressions from the lived experience of the individual formed under the influence of that collective structure, which Jung (1911) later called the *collective unconscious*. Sometimes, when the impressions were based on strong experiences and/or unresolved conflicts, complexes could become quite autonomous, acting like a "second mind" within the person. Later, Jung also added to his approach a constructive process of the archetypal organizing influence. Thus, Jung made an important contribution to the epistemology of the psychological enquiry and also of the psychology of therapeutic interaction, both of which contribute to the method of the present enquiry.

The two epistemological positions— the empirical and the phenomenological— held by Jung throughout his life do not seem to be in opposition, but rather to be complements to each other; indeed, Jung’s psychological method presents a lifelong continuously developing effort to bridge both of these positions. The next section presents a more detailed discussion of Jung’s concepts pertaining to his method and theory, which are also central to the present enquiry.

Introducing Jung’s theory

In the present enquiry, the Jungian analytical perspective plays a central role in the attempts to understand the intrapsychic processes distinguishing an individual’s experiences of adaptation to a new environment or situation. All Jungian concepts and operational terminology that are used throughout the discussion of the Sandplay Therapy process and in the analysis of the data on adaptation in the present research are introduced further through the framework of Jungian theory. Although the present section introduces the most essential aspects of Jung’s concepts, their further development through Neumann’s theory and also their application and research in Sandplay Therapy, will be discussed in greater detail in subsequent sections.

Jung (1921/1990) considered the whole of the human psyche as encompassing the consciousness and the unconscious, whereby he discriminated two main structural components: the *ego* and the *self*. The self, often referred to as the *Self*, as the whole of the psyche containing both conscious and unconscious, Jung (1936/1968) also saw as “the centre of this totality, just as the ego is the centre of consciousness” (par. 44). As the total of the personality, Jung (1921/1990) wrote, “the self can be only in part conscious and, therefore, can be only *potentially* empirical and is to that extent a *postulate*. ... It encompasses both the experienceable and the inexperienceable (or the

not yet experienced)” (par. 789). The self appears in myths, fairy tales, and dreams and also can be manifested in artwork (Jung, 1921/1990; Kellogg, 1978) or in sandplay pictures (Kalff, 1980/2003; Turner, 2005; Weinrib, 1983/2004).

According to Jung (1934/1954), *ego* is the center of the consciousness and is also a complex, “which is constituted partly by the inherited disposition (character constituents) and partly by unconsciously acquired impressions and their attendant phenomena” (par. 169). Ego is subordinate to the self, however, it sees itself as a center of the psyche, and this creates the illusion for the ego-consciousness that it possesses knowledge of the self. The process of identification with the self leads either to the assimilation of the ego by the self, when the ego falls under the control of the unconscious, or to the assimilation of the self by the ego. Both cases lead to inflation of the ego and result in difficulties in adaptation, which will be discussed in a subsequent section of this chapter.

Jung (1921/1990) came to the conclusion that there were four distinct types of psychic activity that characterise the ways that individuals perceive and process information. Jung paired these four types of psychic functions as follows: *thinking* and *feeling*, and *sensation* and *intuition*, among which there was one leading, one inferior, and two auxiliary, functions. The leading and the inferior functions are always of the same nature, e.g., thinking and feeling, but the leading one is most invested with libido.

In Jung’s (1921/1990) system, the four functions have a direct connection to the important psychic process of *differentiation*. Indeed, the four functions have to differentiate, or separate, through the process of an individual’s growth and development; this characterises the process of the gradual differentiation of the ego as the center of the consciousness. Distinguishing between the functions of thinking,

feeling, sensing, and intuiting allows the individual's ego to do its job of differentiating between different goals, making choices, and laying courses of action. According to Jung (1921/1990), a confusion of the functions leads to an individual's inability to set priorities, discriminate between what is relevant and irrelevant, and act in one's best interests.

Jung (1921/1990) outlines that in the process of ego development, the ego assumes the goal of the actualization of the self (if this goal is not too hindered by an over-adaptation to the collective). This process leads to the ego's centeredness on the creation of the *persona*, which allows the individual to survive. Actualization of the self requires the ego to accomplish the proper differentiation of the four functions, which in its turn makes the process of *individuation* possible.

The concept of *persona*, derived from the Latin word for "person," refers to the mask, or the role representing the individual in an idealized way, that the individual presents to the outside world (Jung, 1921/1990). In the individual psyche, the persona serves to create an appropriate presentation of the individual to the world and, thus, helps one to adapt to the demands placed on her/him. It is usually attuned to what the individual believes is expected of her/him by the outside world and the collective. According to Jung (1953/1966; 1921/1990), the persona consists of a set of defences and qualities that serve the individual's self-preservation and gratification. In healthy development, the persona serves as an adaptive tool, since it is usually attuned to a particular role that the individual plays or wants to play in the society or in a community of other people. The general outline of the persona is based on what is considered acceptable by the collective. In everyday life the persona serves as the support for the ego's activity towards self-actualisation. However, when the whole of

the individual is identified with the persona, it can distract the individual from their inner reality and cause disconnection between the ego and the self in the ego-Self axis.

Neumann (1994) elaborated on the situation when the super-ego imposes the demands of the collective on an individual, therefore imposing an over-adaptation to the collective and causing the individual to be psychologically stuck in a persona. This process could sometimes be seen in individuals from an immigrant background if they lived their lives under the pressure of over-adaptation in their country of origin, as demonstrated by some of the case material in the present study. The deconstruction of the over-adapting persona through therapy or analysis can result in re-establishing of the connection to the self and the beginning of the process of individuation (Stein, 2006). In Sandplay Therapy, such a persona—called a false persona—may appear as a superhero, a cartoon character, a Barbie doll, or as any other stereotyped image with which the person identifies.

Opposite to the persona is the *shadow*, the concept through which Jung (1936/1968; 1938/1980) refers to the material experienced as incompatible with the ego and the conscious moral values imposed by the collective and the super-ego. These incompatible experiences have to be moved into the area of the personal unconscious and constitute the shadow material. The shadow can also include elements of the deeper layer of the psyche, belonging to the collective shadow. The difference between these two shadow components is that the *personal shadow* usually refers to the individual's weaknesses, some qualities considered unacceptable due to their upbringing, or features coming from inferior functions of the individual. The *collective shadow* usually corresponds to broader collective beliefs and values, archetypal in their nature, that is, some kind of "universal evil" (Edinger, 1984).

The shadow is the opposite side of the ego. As explained by Henderson (1964), in the struggle toward the consciousness the conflict between the ego and the shadow is expressed by the “contest between the archetypal hero and the cosmic powers of evil, personified by ... monsters” (p. 118). In the sandplay process, the work on a shadow material takes up a significant amount of space, such that the physical constraints of the sand tray and containing provided by the therapist help the individual’s ego deal with the shadow material (Turner, 2005).

The process of *individuation*, one of the central concepts of Jungian psychology, leads to the differentiation of the ego from other complexes and its subordination to the self (*relativisation*). Ideally, as a result of the process of individuation, the individual becomes more subjectively integrated while also developing broader relationships and becoming more integrated into the collective of the society (Jung, 1960/1969). This process requires integration of the *shadow* material as well as the development of the inferior psychological functions. In his later writings, Jung emphasized the distinction between the conscious and the unconscious material. He explained that while it integrates the shadow material, the individual’s ego has to sustain the confrontation with the unconscious, which is one of the most fundamental aspects of the process of individuation. However, without proper differentiation of the four functions, neither process is possible because the four functions directly affect the individual’s orientation in life and adaptation to the collective (Jung, 1921/1990, p. 518). In the sandplay process, the discrimination of the four functions is considered to be a sign of the integration of the consciousness and strengthening of the ego (Turner, 2005).

In order to describe how the collective relates to the individual in the human psyche according to Jung, the Jungian structure of the psyche can be conceptualized as

consisting of four layers. The first layer is the conscious mind, which is comprised of conscious mental activity. The second layer is the preconscious: it includes memories, which can be voluntarily recalled. Third is the subconscious or personal unconscious layer, which is based on contents from the unconscious psyche and “functions together or despite consciousness” (Jung, 1960/1969, p. 13). The contents of the subconscious are manifested through dreams, hypnosis, and psychotherapeutic processes, such as, Sandplay Therapy. The fourth layer is the collective unconscious, which is the source of instinctive behavior as defined by the evolution and history of humanity. Its contents become revealed through the archetypes, which result from the evolutionary process and are universal across different cultures (Von Frantz, 1999), the process which was further scrutinized by Neumann (1954/1995).

The contents of the collective unconscious could be attributed to family, group, tribe, race, and universal layers (Jung, 1960/1969), which can be presented in the form of a genealogical tree (Jacobi, 1940/1943). The collective unconscious plays a very significant role in the functioning of the individual, particularly in her/his ability to use built-in responses to adapt to unfamiliar or new situations in which emotional responses to changes play a central role. As the essential basis of human survival, emotional life had to evolve together with the other aspects of human development. Tightly connected to our perceptions, emotions are associated with the more primitive parts of the nervous system, but also partake in the formation of the whole of the nervous system and of an individual’s overall intellectual development. Recent findings in the field of neurobiology suggest that it is likely that the human brain evolved in four stages (Stevens & Price, 2000).

This four-level evolutionary structure creates a phenomenon observed by different thinkers, including Freud and Jung, who pointed to the fact that the human

mind seems to possess components competing with one another for overall control over an individual's behavior. Jung (1938/1980) presumed that the archetypes of the collective unconscious might be neurologically situated in the phylogenetically ancient parts of the human brain. He wrote: "Ultimately every individual life is at the same time the eternal life of the species" (par. 146). Jung presumed that the key evolutionary laws, which manifested themselves through regular patterns in the slowly evolving environment, evolved into archetypal patterns.

Archetypes could be presented as patterns characteristic of life tasks that every individual encounters through individual development in the process of a lifetime; these patterns allow her/him to adapt to a changing environment. Neumann (1954/1995), who took Jung's theory of archetypes a step further, created a theory that suggested that every individual passes through stages of development that correspond to a progressive succession of symbols and themes. These themes are clustered in patterns that are universal to all human beings (i.e., archetypes) and correspond to the stages of the evolution of the human psyche.

From the archetypal perspective, being adaptable means that the individual has been able to integrate the most important archetypes in her/his personal evolution more or less successfully. As articulated by Marie-Louise von Franz (1999): "Archetypes are inherited, inborn, structural dispositions with respect to the species-specific modes of behavior of human beings ... they express themselves in typical actions, similar in all human beings, and thus are instinctive" (p. 6).

Since the mid-1990s there have been a considerable number of articles reviewing Jung's theories in light of current developments in the fields of neurobiology, evolutionary and cognitive sciences, and physics. As Zinkin (1987) points out, it is no longer necessary to claim that either the archetypes or the Self exist

as a “structural entity with a constant boundary and definite size, or as having the inside and the outside” (p. 184). Contemporary emphasis on the structures of the psyche is on their emergence in relation to the context (Colman, 2006). In the conceptualization of the Self, the main contradiction appears between the self as an organizing principle and the self as the totality. As Colman (2006) explains, the Self can be conceptualized today as the self-organization of the totality of the psychic functioning, which in turn produces the capacity to create meaning by organizing elements of our experience into both archetypal imagery and behavior. He explains that the centrality of the Self thus becomes mostly metaphorical, not a physically existing center. At the same time, Colman (2006) points to the Self as being an experience of the “*mysterium tremendum*” that has to be experienced and explored at its core and that provides us with the experiencing of both our individuality and the totality of what makes us human and unique (p. 171).

The *instinctive* quality of archetypes means that they have a form of expression that could be perceived inwardly, through feelings, emotions, and mythical or symbolic images. This instinctive quality of archetypes is universal to all cultures, which bridges collective unconscious cross-culturally. At the same time, it expresses itself through the individual and, in this way, bridges the collective and individual consciousness. It is a very creative process, opening new ways of seeing reality and relating to it.

It has to be commented at this point that all of the summarized concepts are discussed here with the purpose of providing the base for orientation in operational terminology that is used through all of the phases of the research. This covers neither the full complexity of the concepts nor their evolution over time from the moment when they were first formulated by Jung. One of Jung’s (1951/1968) later works,

Aion, provides the most concentrated account of the interconnectedness of his main concepts. There he refers to a *personal shadow* as primarily representing the personal unconscious (par. 10), related to the person's *inferior* function, and often projected on the other. The assimilation of the shadow material necessitates development of the inferior function and requires a significant effort on behalf of the ego in order to integrate the material projected on the other, the work which can be significantly helped through the process of psychotherapy.

According to Jung's (1951/1968) account in *Aion*, the contents of the personal unconscious and personal shadow at some point connect with the *collective unconscious* and *collective shadow*, manifesting as an archetype representing an "absolute evil" (par. 10). That shadow material can result from the introjections of the parental negative or destructive side into one's *self*, which is then projected onto the world and fought against. The *reconciliation of the opposites* in one's process, which is enabled by the *transcendent function*, refers to the psychological integration of the shadow material on both the personal and collective level, and it ultimately makes the process of *individuation* possible. The analysis related to the case material presented in the chapter III powerfully demonstrates how the above-mentioned processes unfold through the sandplay process and can be followed in the sandpictures created by the participants of the study.

Another important part of the process of individuation, according to Jung, is the individual's integration of her/his *animus* and *anima*, which initially referred to the women's masculine and man's feminine unconscious counterparts, respectively. In his early writings, Jung concluded that the *animus* in a woman and the *anima* in a man belonged to their personal shadow. According to Jung (1961), the non-integrated *animus* and *anima* could dominate the conscious mind very similarly to a complex

creating a “second mind” within one’s psyche. Jung saw *animus* and *anima* as psychological formations that bridge an individual’s consciousness with the individual unconscious and then with the collective unconscious, within the depth of one’s psyche.

In terms of its contents, Jung refers to the *animus* as the deposit of the women’s ancestral experiences of men, and to the *anima* as the archetypal experience of the feminine by the men (Kast, 2006). In *Aion*, Jung (1951/1968) refers to *anima* and *animus* as expressing the autonomy of the collective unconscious (par. 20ff). Jung explains that the contents of the *anima* and *animus* are always projected and can be realized by the individual only through projection. These projections can appear via the mechanism of image-making through one’s dreams, artwork, or images like sandplay pictures. These images are brought into one’s consciousness by the process of *active imagination* (Jung, 1951/1968, par. 39).

As with other Jungian concepts, an individual’s *anima* or *animus* evolves over time. Kast (1993, 1997) discusses this concept from the angle of its evolution in the course of one’s development over a lifetime. She comments that the process of individuation requires integration of the elements of *anima* and *animus* and also the separation of the *anima* and *animus* from the parental complexes and other entanglements carried over from the personal and the collective unconscious.

In Sandplay Therapy, images of the *anima* and *animus* are often expressed through the use of a variety of figurines representing males and females, ranging from representations of boys and girls, ordinary male and female figurines, figurines expressing particular masculine or feminine attitudes and professions, or images of queens and kings or goddesses and gods. In sandpictures, when the integration of the *animus* and *anima* in one’s psyche is achieved, the images of the male and female

figurines complement each other, the figurines are put in couples, and the theme of a wedding appears. The knowledge of the background contexts of the mythological or folk images and understanding of the dynamics between the figurines and various symbolic representations in the tray are essential for the therapist's, or analyst's, understanding of the interplay of the structural components of the psyche, as well as of the dynamics and goals of these components (i.e., their teleology).

The psychological meaning and the use of the other symbols and also the use of the *symbolic function* are essential to understanding the contents expressed in sandpictures by the participants. In the individual's psyche, a symbol assumes the position between the conscious and the unconscious, holding two opposite sides in the opposition between the ego attitude and the compensatory unconscious attitude. As Jung (1921/1990) puts it, the symbol points at something that is unconscious and cannot be represented more directly: "The symbol is alive only so long as it is pregnant with meaning." For this reason, the therapist does not interpret the sandpicture created during a session and the symbols it contains; it is left to unfold within the individual's psyche (Turner, 2005).

There has been significant interest in using Jung's concepts, including that of archetypes and the symbolic imagery in psychotherapy (Laing, 1967; Stein, 2004; Whitmont, 1991). Jung (1938/1980) wrote that the symbolic approach "by definition points beyond itself and beyond what can be made immediately accessible to our observation ... it has laws and a structure of its own which correspond to the structural laws of emotion and intuitive realization" (par. 601). Whitmont (1991) compares the potential of the emotional energy of the unconscious to "the energy of the atomic nucleus, which is equally capable of destroying as well as aiding us" (p. 33). It all

depends on whether we are acquiring the capacity to relate to this emotional energy and use it creatively, or remain a victim of this energy.

The release of this energy through the creative process has been long known and very successfully used in Creative Arts Therapies. In Sandplay Therapy, the effect of the energy erupting in the life of the individual following the sandplay process has been extensively noted, beginning with Dora Kalff herself and the therapists that followed her. This characteristic of the release of energy has been attributed to the transformative quality of the sandplay process through which a healthy re-ordering of the psychological contents takes place accompanied by the release of energy that can be now constructively used by the psyche (Kalff, 1980/2003). It seems that the main mechanism through which this transformative quality of the Sandplay Therapy process arises is the *transcendent function*, which allows the individual to experience symbols representing the opposite attitude simultaneously “with equal tension in consciousness” (Turner, 2005, p. 39).

The transcendent function allows more of the self to be integrated into the individual’s psyche. It also allows the individual’s psyche to experience at a more conscious level the archetypal dimension of life, and this experience rebalances the psyche and brings forth transformation and the possibility of what Jung termed *individuation* (Turner, 2005). In the sandplay process the work of the transcendent function manifests in the images of the Self in the sand tray, which were remarked upon by Kalff (1980/2003) as of utmost significance in the clients’ sandplay process. Similarly to how Jung (1921/1990) described manifestations of the Self through imagery, they are often represented in sandpictures as the symbols of totality “such as the circle, square, *quadratura circuli*, cross,... a unified duality,...as the interplay of

yang and yin,... Empirically, therefore, the self appears as a play of light and shadow..." (par. 790).

In order to complete an overview of Jung's concepts, it is necessary to provide at least a brief review of his studies on the symbolism of alchemy, which are frequently used in the interpretation of the sandplay process. Discovering and studying alchemy had a tremendous effect on all of Jung's work: the subject of alchemy constitutes the focus of about one third of all of Jung's writings (Marlan, 2006). Jung perceived alchemical symbolism largely as a product of the unconscious concerned with the essence of the human psyche, which the mind of the philosopher-chemist projected onto the matter. The alchemical process presented a detailed account of the processes required in order to complete the *opus magnum*, the result of the alchemist's entire life work. In Jung's view, the alchemical stages described the process of individuation, where the *opus magnum* symbolized the life task of the individual's psychic development (Jung, 1936/1968).

Two of Jung's disciples, E. Edinger and M.-L. Von Franz, continued Jung's exploration of alchemy and played a very important role in disseminating Jung's concepts and also making them more accessible for wider professional circles. As Edinger (1991) puts it, the images of the stages of the alchemical process express the transformation of the human psyche in what Jung called the process of individuation, and also correspond with the process of depth psychotherapy, providing the "anatomy of individuation" (p. 2). The *opus* is the central image of the alchemist's life work, carried on solitarily with the highest degree of commitment to its divine purpose. The work begins with the extraction of the *prima materia*, which is then subjected to a sequence of transformations dedicated to the final goal of obtaining the *Philosophers' stone*, which is in turn capable of turning matter into gold and giving eternal life.

Edinger summarises the stages of the process as *calcinatio*, *olutio*, *coagulatio*, *sublimatio*, *mortificatio*, *separatio*, and *coniunctio*. He argues that these symbolic operations describe not only all alchemical imagery, but also account for many images derived from mythology, religion, and folklore, for they all originate in the archetypal psyche.

The essence of this transformative process is to transcend the suffering that is encountered when one faces the “blackness” (*nigredo*), the “dragon,” or the chthonic aspect of the psyche to the “glorious state of consciousness in which the last trace of blackness is dissolved. In which the devil... rejoins the profound unity of the psyche.... Then the opus magnum is finished: the human soul is completely integrated” (Jung, quoted in Marlan, 2006, p. 271). In this process, the “blackness” or the shadow is gradually assimilated, the opposites are reconciled, and the state of *coniunctio*, a mystical marriage, is achieved. Thus, in one’s accomplishment of the process of individuation, all of the elements of the psyche undergo a transformative process, until finally the suffering is transcended and the wholeness of the psyche is achieved.

The stages of the alchemical process, within their manifestation and application in the sandplay process, will be discussed in more detail in the section on Sandplay Therapy. As we will further see in the description of the individual process of the participants, the alchemical stages are also highly relevant to the therapist’s understanding of expression of the process of adaptation, which, as was pointed out previously, has similarities with the process of individuation.

Jung on adaptation

In one of his lesser known articles, *Adaptation, Individuation, Collectivity*, Jung (1916) attempts to concisely sketch the relationship between various aspects of the process of adaptation and the individual's path between the process of individuation and what he calls a *collective function*. Jung's insights are particularly helpful to enable better understanding of the depth psychological processes accompanying immigrants' adaptation to a new society, through which they are confronted with the uneasy dilemma of both finding their own path and adjusting to new demands from the collective.

First, Jung (1916) suggests that, psychologically, adaptation consists of two processes: adaptation to *outer conditions* and adaptation to *inner conditions* (par. 1084). Jung includes the influences of the surrounding world and also the conscious judgments of the objective phenomena held by the individual as *outer conditions*. By *inner conditions* Jung means all of the facts or data that form inner perception, including the unconscious influences that are independent of conscious judgments and could be opposed to them. This means that the adaptation to inner conditions requires adaptation to the influences coming from the unconscious, including the unconscious responses to the demands from the outside world.

Jung (1916) regards disturbance in the individual's process of adaptation as taking one of the two following forms: either a distortion in adaptation to outer conditions or a distortion in adaptation to inner conditions. In either case, the disturbances can be caused either by the exclusive focus on the adaptation to outer factors or their neglect in favour of adaptation to inner factors. Jung does not use the exterior or interior functioning of the individual as an orientation for the process of adaptation in this article. However, it seems that his later categorization into

psychological types, with its delineation between extraverted and introverted types, would have a lot to do with the type of the adaptation favoured unconsciously by the individual.

Jung (1916) introduces the concept of the *libido*, elsewhere referred to as a “psychic energy,” or an energy flow that contributes to the outcome of the one’s choice of one or another type of adaptation. He explains that if the energy that is designated to the process of outer or inner adaptation is not used in the system the way it was intended then “it accumulates until it begins to flow out of the system” (par. 1090). The result is that the characteristics belonging to the inner realm of the individual’s psyche and the function of inner adaptation (features like indecisiveness or fantasies) can be carried over into the relation with the real world. The same is true for the reverse process when the outer adaptation attitudes overflow into the system of the inner adaptation. For example, when qualities belonging to the *reality* function are internalized, they prevent the individual from adapting adequately to his inner needs (par. 1090).

Jung (1916) does not give any particular examples in regard to either of the distortions. However, the second type of disturbance can be frequently observed in the functioning of immigrants, when all of their conscious efforts are focused on adaptation to the outer reality and even the mere suggestion of the need to address inner dilemmas or needs is refused and either met with hostility or utter apathy. In this regard, the Sandplay Therapy approach (with its non-confrontational stance) helps individuals in therapy address inner adaptation needs despite their conscious emphasis on outer adaptation. Examples illustrating both points will be provided in the discussion of the case material.

Jung (1916) distinguishes adaptation in analysis as a particular form of adaptation. He points out that since the analysis itself is in the center of the attention of the individual's psyche, the adaptation to the analysis takes the predominant place in the psyche (par. 1091), and takes the form of the adaptation toward the analyst as a person and the analyst's operational analytical paradigm itself. The purpose of adaptation in analysis in either case is to secure trust, which Jung refers to as the *teleological* function of the process of adaptation. In the case when the patient or the client enters the analysis with a general mistrust of the other, the goal of adaptation would be to seek trust in the personality of the analyst (Jung, 1916, par. 1091).

In the other case, when the mistrust is in regards to the method and the therapeutic model used by the analyst, the goal in therapy is an intellectual understanding and a seeking of reassurance about the use of the concepts. Jung (1916) concludes that when this main goal is understood and achieved in analysis, the essential aim and demand of the personal balance of the individual is achieved and, therefore, the analysis also reaches its ending (par. 1091). By this, Jung points towards the teleological function and aim of the therapeutic or analytical process and the importance of a clear understanding of this aim for the success of the analysis. From that perspective, adaptation also seeks the aim of achieving a balance between the outer and inner conditions of the personality, and Sandplay Therapy (with its goal and ability to facilitate balance in one's psyche) is particularly well situated to assist in the process of adaptation.

Further, Jung (1916) examines in great detail situations of *transference* in analysis, where the influence of the unconscious expresses itself in a heightened intensity of the transference towards the analyst. In that case, it starts influencing the individual's "life-line" (par. 1094). Jung considers that this demand forces the

individual to adapt to the analyst, though this might be an overcompensation of the resistance towards the analyst. This resistance, which is seemingly irrational, rises from the demand for individuation, which Jung understands as being against all adaptation to the outer and the other.

Jung (1916) points to the *tragic guilt* that the individual experiences when taking the first steps in individuation process. Here he refers to the tension or even conflict, which he terms the “breaking of the patient’s previous personal conformity [and] the destruction of the aesthetic and the moral ideal” (par. 1094). This conflict carries on through the entire process of individual development and was elaborated upon by Neumann as *the intrinsic conflict* occurring during the transition from one stage of individual’s development to the next; it will be discussed in detail in the next section of this chapter.

Looking at the purpose of the therapy or the analysis from the perspective of the individual’s adaptation needs, it would seem that the unconscious drive forces the individual to create a new attitude towards the collective, which has to be taken in order to allow the individual to go toward a new stage of development. This process is rooted in the conflict between the individual and the collective and also between the adaptation to outer and adaptation to inner conditions of the individual. Jung (1916) states that, “Individuation cuts one from personal conformity and hence from collectivity” (par. 1095). For a balanced process of individuation to occur, an individual’s life has to be rebalanced; a new attitude or new adaptation to inner conditions has to be rebalanced with the adaptation to the outer conditions. Hence, the individual’s guilt has to be rebalanced with a “ransom” to replace the loss of the individual who is removing himself from his participation in the collective.

Jung (1916) states that without this corresponding replacement of one value system with another, the final individuation process can become immoral and even suicidal, because the collective will not have a new suitable place for the individual within its socio-cultural structure. In cases where the individual cannot create appropriate new values s/he would have to sacrifice her/himself consciously in the spirit of conformity (par. 1095). Thus, Jung concludes that every step that the individual makes in the direction of individuation creates guilt and requires the substitution of old values with the new ones. For this reason “individuation is exclusive as an adaptation to inner reality and hence an allegedly ‘mystical process’” (par. 1095).

On the other side of the process of individuation there is the response of the collective to the individual, which is measured or defined by virtue of the values created by the person who undergoes the process of individuation. Thus, it is a shifting balance between the new values of the individual and the ransom that this individual offers to the society and the value that the collective attributes to this ransom. This value creates a possibility for the individual to find a new place in the society. Jung (1916) states that it is the right of the society and also its duty “to condemn the individual if he fails to create equivalent values, for he is a deserter” (par. 1096).

In terms of the therapeutic process, it can be summarized that a strong transference appearing in a therapeutic relationship points to a particularly strong call for the individuation process in the patient’s/client’s life. The transference also persistently calls for a re-evaluation of the values and abandoning of the personal conformity with the collective and official values and attitudes within the collective. This produces a feeling of guilt, otherness, and loneliness because the compromise is

no longer possible for this individual. As a result of this, many individuals are drawn to solitude, “into the cloister of the inner self” (Jung, 1916, par. 1097).

The imbalance between the collective and the individual creates a conflict between the collective and the individual and often results in a feeling of being banned from society for the person experiencing the conflict. But adaptation to the inner conditions is called forth and leads to the discovery of new inner realities, from which new values can be born. These new values carry the potential to repair the relationship between the individual and the collective and, in doing so, to repair the collective itself. The utmost importance of the process of individuation for both individual and collective evolution with its creation of a new value system is reflected in a *Hero's journey*, which Jung extensively wrote about in his other works (1970; 1990). After Jung, the Hero's journey was further detailed on the basis of the universal motifs in the world mythology by Neumann (1990; 1991; 1995), Campbell (1949/1973; 1973a) and others, and it will be referenced in the case studies in the present research.

Due to his known emphasis on the importance of the process of individuation, it might seem paradoxical that Jung places the society within which the individual lives at the center of both individual and collective development. Jung (1916) states that the existing society is always of absolute importance as the “point of transition” through which both individual and collective development passes (par. 1098). In the case of immigrants, as will be demonstrated further, the Sandplay Therapy experience provides an exceptional opportunity to express and also work through the adaptation to the collective appearing as new to them, which they have to face in their new socio-cultural environment.

The existing society becomes the container for individual and collective development, holding both the conflict and the point of exchange between the two.

Jung states that, “Individual and collective are a pair of opposites, two divergent destinies” (par. 1099). The relationship between the individual and collective is thus determined by guilt and value. Value has two different meanings: the value that an individual offers to the collective, and the value that the collective attributes to the individual and her/his achievements. Individuation is only possible when what the individual offers can benefit the society. If that is not possible, then the individual will have to submit to the collective demands and will be put in a position of *imitation* or conscious identification with whatever is accepted and authorized by the collective (Jung, 1916, par. 1099).

Therefore, it is important that in the process of individuation the value that is created can be at least equivalent to that value that is attributed by the collective to the individual. Otherwise, if this is not possible, the individual cannot support his individuation. Consequently, individuals who cannot take the path of individuation must imitate the accepted norms and behaviors and produce the value that is asked of them. When their function is no longer needed in the collective, they run the risk of being expelled from the collective and, therefore, being “seized by helpless anxiety, from which only another of the prescribed paths can deliver them” (Jung, 1916, par. 1099), which brings one back to imitating accepted norms and behaviors.

Jung (1916) concludes that, for this reason, the individuals truly capable of individuating are always few and far between, because it puts one on a lonely path of stepping out of the accepted and creating new values that are yet not accepted by the collective. In society, relationships are established on the basis of the equivalent of the value acknowledged to the individual by the collective. Without that equivalent neither conformity, nor a relationship to society (social relationship) are possible.

When the individual chooses the path of conformity and imitation, his own system of values, nevertheless, becomes activated (Jung, 1916, par. 1100). This choice is always made for the sake of adaptation. In this case, because imitation is the process following its own laws, it will lead to the dissolution of the previous values of the individual and it can only last until that goal is achieved. After that, a new value system constellates in place of the old one, which is much closer to the value system of the new collective. The time constraints and the parameters of this process can be only tentatively estimated on the basis of the individual's characteristics and the unconscious dynamics.

Jung's analysis carries importance for the conceptualization of the function of adaptation in life and in therapy. When the patient or the client steps on the path of individuation within the therapeutic setting, even if s/he does not pursue it consciously, it reactivates personal values and rebalances the function of adaptation to the outer and inner conditions. This carries particular importance for the conceptualization of the value of Sandplay Therapy, specifically in relation to the study of the process of adaptation, as will be explained further.

4. Neumann's Theory of Child Development and Evolution of Consciousness

Phenomenological method of Neumann

The main thesis of Neumann's work—that the phylogenetic stages of human development manifest through ontogenetic development—brought early child development into the focus of his investigation. The developmental theory that resulted from his life-long study of this subject provides the basis for the present examination, which is concerned with the participant's experiences of reality and its phenomenological and symbolic meaning, derived from the stages of their personal

developmental history. As one of the essential components of the Kalfian Sandplay therapy, Neumann's developmental theory also provides a depth psychological understanding of how the phenomenon of adaptation is reflected through the developmental stages in the sandpictures of the participants. For these reasons, Neumann's phenomenological method of investigation and his developmental theory will be discussed in detail in the present section.

Jung's discovery of archetypes and the collective unconscious brought into the understandings of the psyche elements of the transpersonal and of timelessness; it also shifted the emphasis in psychology from the personal to the transpersonal. Neumann (1986) remarked: "The complementary transpersonal aspect finds expression in building up the model of the psychic structure revealing, ... a general plan in which personalistic events acquire their position and their value" (p. 125).

Neumann further contributed to the development of the psychology by his discovery of the connection between the personalistic and the transpersonal elements of the development of the human psyche. Neumann continued Jung's attempts to construct a theory of the psyche, and described his own work as an attempt to sketch out the archetypal stages of the development of consciousness. Neumann's (1954/1995) analysis, for which he used the archive belonging to the Eranos Society in Ascona, Switzerland (Paglia, 2005), resulted in a publication of his most well known book *The Origins and History of Consciousness*. The book was richly illustrated with charts and photographs of the essential artifacts from throughout human history. In it, Neumann formulated a theory of archetypal development, described as the stages of the phylogenetic evolution of human consciousness, which paralleled the ontogenetic development of an individual psyche.

In his theory and methodology, Neumann was consistent with the Jungian method: he employed and further expanded Jungian concepts regarding the structure and functioning of the human psyche and the archetypes as an evolutionary basis of the human development. Jung once wrote that if he had to start his exploration of psychology again, he would begin exactly from the point to which it was brought by Neumann (Seliger, 1965). Jung emphasized the importance of the symbol of *Uroboros* as the foundation upon which Neumann “succeeded in constructing a unique history of the evolution of consciousness, and at the same time in representing the body of myths as phenomenology of this same evolution” (Jung, 1949, p. xiv).

In Neumann’s analysis of the history of consciousness, his method is founded on the following premises. First, the history of the origins of consciousness and of the individual psyche go further back in time than the history of the human species as we know it; the latter occurred during the stages of the development of consciousness that were characterized by a developing ego-consciousness. Second, since the existence of the human species every human being undergoes a transpersonal physical development that manifests itself through stages (e.g., conception, birth, puberty, reproductive period, climax, and death) (Neumann, 1986). A similar process occurs in the human psyche. Indeed, each phase of organic development corresponds to a particular archetype within the psyche, and this archetype dominates during the corresponding developmental phase. Neumann reached this conclusion based on Jung’s work on the transpersonal development of the psychic structure during the process of individuation and the midlife period. Third, Neumann (1986) theorizes that there exists a transpersonal self-unfolding bio-psychic structure. When the development of this structure is completed, the individual can live in harmony with it; otherwise, a lack of harmony can cause imbalance and illness (p. 127). This is

consistent with Jung's concept of a *teleological* functioning of the human psyche seeking to achieve balance.

Subsequent to previous premises, the fourth premise states that the psychic structure that determines the unfolding of the stages of life has a bio-psychic foundation that is particular to the human species and is largely independent from the environment. As a whole, the unfolding of the psychic structure is determined by archetypes; in turn, the archetypal stages of the development of consciousness are connected to the particulars of the environment. In other words, the entire development of the individual's consciousness, of the ego, and of the ego's relation to the whole of the psyche and of the world varies and depends on environmental factors (Neumann, 1986).

In order to grasp the essence of the phenomenon of the evolution of human consciousness, Neumann (1973/2002) examined studies observing the development of the human child from the moment of conception, followed by the birth and postnatal period when the child is first exposed to the environment within the mother-child unity. During Neumann's time, the significance of the early mother-child relationship was already acknowledged in other child studies; however, Neumann employed a radically different method, which allowed him to examine the profound effect of the early mother-child relationship on the totality of the child's psychic development. It is important to notice that Neumann based his investigation on clinical observations of the mother-child relationship with the mother present, contrary to most child researchers of the time, who focused on the consequences of mother deprivation on early child development.

Neumann realized that this new method in the study of child development called for a new terminology that would allow a better articulation of Jung's

developmental theory. Neumann insisted this terminology could not be borrowed from the Freudian psychoanalytic school due to differences in theory, methodology, and, most importantly, key concepts. In creating new terminology, Neumann tried to achieve precision and find an adequate way of describing the phenomena of the developmental path and the structure of the nascent personality. The terms coined by Neumann will be introduced concurrently with his methodology and his developmental theory, which builds on itself and on its terminology. By choosing highly suggestive metaphorical terms, Neumann aimed at using the power of the symbols behind these terms in order to enhance the understanding of the essence of the phenomena they referred to (Meier-Seethaler, 1982). Despite the criticism it received, the highly metaphoric language that Neumann used basically followed the tradition of Jung's "poetic style" discussed previously (Brooke, 1991, p. 21). Neumann (1973/2002) himself warned the reader throughout his writings that it is important to not understand the terms he used literally, but within their psychological context and the layers of metaphoric meanings they suggest.

Neumann's phenomenological examination was informed by Portmann's (1947) research, which concluded that the human child was born prematurely; Neumann (1973/2002) employed Portmann's terminology related to the investigation of the early phases of psychic development, referring to them as the *intra-uterine embryonic* phase followed by the *extra-uterine embryonic* phase (p. 7). By using this terminology, Neumann emphasized the importance of the child's holding environment. During the nine months of uterine development, the mother is the holding environment of the baby; after the baby's birth it "requires another year to attain the degree of maturity that characterizes the young of most other mammals at birth" (Neumann, 1973/2002, p. 7). During that first year of post-uterine development,

the child is especially susceptible to the mother's "imprinting" (Neumann, 1986, p. 127). Indeed, during that year, the *primal relationship* (PR) with the mother defines the reality of the infant's existence, which is centered on the fulfillment of the infant's biological developmental needs. Yet, from the very beginning the infant starts evolving as a social being, conditioned by the culture represented through the mother.

Neumann's (1973/2002) analysis of the early phases of the child development is based on the following postulations grounded in analytical psychology:

1. In the course of development, the unconscious comes first and the consciousness follows (p. 9).
2. The Self is a directing center of the total personality, which exists from the start and prior to the ego taking form.
3. The connection between the emergence of the ego as the center of the consciousness, and the development of the personality as a whole is central to the psychology of the child.
4. The laws governing the development of the ego and the consciousness are dependent on the unconscious and on the total personality represented by the Self.

Phenomenologically, the development of the psychic structures initially follows the state of being contained in the womb or *Uroboros*, symbolically expressed as a circle formed by a snake biting its tale. It is succeeded by the *primal relationship* (PR) with the mother, or the *Matriarchal* phase, followed by the relationship with the father, or the *Patriarchal* phase (Neumann, 1970). This sequence is determined biologically, and it can not be attributed to Neumann's tendency to overanalyze the child's psyche without sufficient observation (Fordham, 1981).

Due to the fact that the extra-uterine phase is centered on the infant's biological development, in this phase the mother exists in the experience of the infant

as an archetypal mother. In the case of incapacity or death of the infant's personal mother, her functions could be fulfilled by another caregiver, who can be a man, as long as the child's developmental needs are satisfied. For this reason, Neumann (1973/2002) states that during the first year of life, the child lives in an archetypal world.

Neumann (1986) demonstrated that one phase of the child's development is, by structural necessity, the foundation of the following phase, and in this sense developmental phases carry archetypal characteristics. The sequence of the archetypal phases constitutes the transpersonal element distinguishing the unfolding of the archetypal structures of the human being. Neumann termed the moment when the archetypal unfolding is initiated into the psychic life of the child as a "personal evocation of the archetype" (p. 128).

Neumann (1986) considered that the evocation of the archetype can only happen through a personal encounter with another human being. Because the evocation of the archetype is a personal event in an individual's history that unfolds through the relationship with the individual's mother, it is subject to possible disturbances. This event is not bound to a precise moment in time, but results from the encounter with the human environment; the latter is first embodied by the mother, and later by both parents, through whom the child becomes culture-conditioned. From that time, culture conditioning influences, and adds to, the specifically human structure of the psyche. Thus, it creates a unique "synthesis of the timeless archetypal and personal historic factors" in the child's psyche (Neumann, 1986, p. 128).

Conception of the archetype

Neumann's understanding of the nature of psychic structure in relation to the *historical development of the psyche* plays an important role in his theory. Neumann

(1986) states that his thesis examines fundamental depth psychology processes and from an empirical point of view is grounded in a comprehensive, clear conception of the archetype. This conception is based on contemporary scientific knowledge, and it provides the foundation for the theory of the archetypal and hierarchical structure of the psyche. According to Neumann's scientific observations, the living substance accumulates experience and builds itself up out of systems that increasingly acquire more and more experience. Neumann also pointed out that contemporary sciences were only starting to explore some of the mechanisms of these processes, and that a full understanding of these processes was very far from being achieved.

In line with Neumann's reflections, Laughlin, McManus, and d'Aquili (1990) and Laughlin and Tiberia (2012), in their studies on cognition and the initial organization of the prenatal and perinatal nervous system, concluded that there exists a neurocognitive structure, which they call a neurognostic model, which provides the framework for the perceptual and cognitive development of the human baby in response to the interaction with the environment. Laughlin and Tiberia explained that these neurognostic structures correspond to Jung's archetypes, which in their present form seem to "encode the recurrent structures that mediate the typical experiences of the human beings over hundreds of millennia and across all cultural boundaries" (p. 132).

Neumann (1973/2002) fully recognized the complexity of the concept of the archetype and closely examined the importance of the PR (primal relationship) and of the symbolic imagery that corresponds to it, coming to several fundamental conclusions about the nature of archetypes and human evolution. Neumann recognized the archetype as a:

living, dynamic relatedness field in the unitary reality, from which what we call the psyche detaches itself and develops only much later. Whereas the archetypal *image* is the representative of this relationship and the releaser of the most divergent psychic reactions, the ***archetype as such is the relatedness itself*** [emphasis added]. (p. 84)

Any given archetypal field, he continued, is filled with all of the elements (i.e., roles, functions) corresponding to a particular type of relationship between two living beings. Hence, the first archetypal field is set in motion by the first relationship in the child's life, the PR, which then becomes prototypal for all relationships in the future. Moreover, a positive PR is crucial for the child's ability to relate to the other and the world at large and to the socio-cultural environment; each archetypal field comprises the influence of the environment in which the relationship occurs. Under normal conditions, in the case of the positive PR, this archetypal field:

guarantees the... phenomenon of a living psychophysical symbiosis between the two living beings who are joined together in this field as the survival and the development of the species require. In this sense the archetypal field... is an expression of the fact that ***mankind is a psychosocial unity*** [emphasis added]. No human being can exist and develop his specifically human faculties in isolation. Human existence is possible only as a social existence. The ***human archetypes*** [emphasis added] are therefore the ***expression of relations between humans*** [emphasis added]. (Neumann, 1973/2002, p. 85)

It always takes two human beings to activate the transpersonal factors of archetypes, where the feeling of relatedness forms a connection between the two people, releasing corresponding archetypes in each other's psyche. Therefore, Neumann (1973/2002) concludes, the archetypes cannot be evoked by a random

process within the psyche; they specifically require human relationships in order to be brought forward (p. 86). A positive PR successfully kindles the archetypal field, which then grows both outwardly and inwardly, manifesting through and with all the transpersonal symbols and qualities it encompasses through this process of growth.

Method

Through the building of his theory, Neumann (1973/2002) offers a method that attempts to phenomenologically explore how an experiencing subject and the world as object are first separated and then related to each other. In that exploration he is concerned with the phenomenon of a *unitary field* in which the living substance of the organism and the living substance of its world are joined together (p. 31). A unitary field, which the archetype constitutes in the human psyche, presents the possibility of experience to the individual's psyche, and by extension and simultaneously, to the world experienced by this psyche.

Therefore, Neumann's (1973/2002) method seeks to examine the history and development of the child's psyche from the perspective of the archetypal unity in each specific stage of this development. From that angle, the mother archetype is not only a dominant part of the psyche during the extra-uterine stage of the child's development, but it is also the psyche's view of the world. At the same time, the mother is a being who both contains, and gives birth to, the child's psyche. The emerging ego of the child is in a specific relationship of dependence to the mother, who represents both nourishment and the environment for the child. Dominance of the mother archetype in this stage of development means that the mother has the leading role in the child's psyche, as a result of which they form a unit. It is through the mother introducing new facets of the world that the child enters human society.

Neumann understood the PR, or the relationship between mother and baby within their unitary existence during the early extra-uterine phase, as a cornerstone of individual development. Indeed, the fact of such a dual/unitary existence of the mother and the child has far-reaching phenomenological consequences on all of the developmental events of the growing individual. The ways in which the unitary existence forever changes the psyche of the mother and is always present in the psyche of the growing child through all stages of life of that individual was first investigated by Neumann in his *The Origins and the History of Consciousness* (1954/1995) and *The Great Mother* (1955/1991). His extensive analysis of the symbolism of the early phases of human development provided him with comparative symbolic material, allowing him to draw parallels between the phases of human development and the phases of child development.

Neumann (1955) took it as the duty of depth psychology to discover the transpersonal meaning of the archetypal manifestations of phylogenesis that abound in observations of child development. In *The Child*, Neumann (1973/2002) examined the reality of the child's experience and its phenomenological and symbolic meaning in order to fully understand and explain how exactly phylogenetic stages manifest through ontogenetic development. As a result, Neumann (1973/2002) formulated an important law of psychic development: as a rule, the personal is derived from the transpersonal and has to be understood in terms of its symbolism (p. 35).

According to Neumann (1973/2002), the key to a sound psychological understanding and interpretation of the "normal and abnormal psychic manifestation" (p. 38) of the child and her/his further development is in a detailed understanding of the evolution of the various phases of development and in the ability to distinguish the *symbolism* pertaining to these phases. In order to do this, it is important to discriminate

between the genuine objective components of the psychological phase and the interpretations resulting from, or the analysts' projections onto, the child's experiences. Such interpretations, as in several examples presented by Neumann (1973/2002), result either from too "concretistic views of the symbolic-mythological world of the child" (p. 34), or from the analysts' inability to understand the paradoxical situation in which the psyche of the child exists within the dual-unitary reality (p. 45). Neumann emphasized that true in-depth understanding of this paradoxical situation is critical however, because of the impact the first year of the child's life within unitary reality has on the whole of the child's psychic development.

The next section will cover the most important aspects of the child's early psychic development in Neumann's theory, their impact on the whole of the child's psyche, and the consequences that this period has on the child's later ability to become a self-realized individual within a group and society at large.

Importance of early psychic development in Neumann's theory

Neumann's thesis that the phylogenetic stages of human development manifest through ontogenetic development of individuals brought him to the formulation of the early child development theory. This theory provides a depth psychological understanding of the meaning of the participants' experiences of adaptation, which, as will be demonstrated through the case material, is rooted in their personal developmental history. The importance attributed by Neumann to the child's early psychic development also provides an explanation to why the early experiences of the participants of the study are central to the researcher's understanding of the phenomenological essence of their experiences of adaptation.

The term *mother-child dyad*, together with the crucial importance of the dyadic relationship, was brought to broader psychological and public awareness by Spitz in 1965, several years after Neumann (1973/2002) wrote his, unfortunately unfinished, theory of the structure and dynamics of the nascent personality.

In his theory, Neumann (1973/2002) emphasizes that not only does the *primal relationship* (PR) with the mother precede the child's development and experience, but it also remains the foundation of the individual's existence at later stages in life (p. 33). He based his investigation on the clinical data and observations of child rearing in Western society and noted that his theory refers in particular to the circumstances of child development pertaining to Western society (p. 39). For this reason, his theory and conclusions are particularly relevant to the present study, with its emphasis on the process of immigrant integration into the Canadian socio-cultural context.

Through his detailed phenomenological exploration of the outcomes of early psychological and ego development, Neumann (1973/2002) elucidated the issue of the critical role the early psychological setup has on children's overall adaptation to society at large. The gradual adaptation to society starts with the child's adaptation to the mother, through the child's emotional attunement to her affection (p. 41).

This section presents a detailed account of the most important aspects of the primal relationship of the child to the mother and the first phases of the child development with an emphasis on adaptation. Also, the ways that Neumann's theory and method can contribute to the overall understanding of the psychological processes in Sandplay Therapy will be discussed, particularly in relation to the symbolic expression of the developmental stages appearing in the form of the sandpictures.

The primal relationship of the child to the mother and the first phases of child development

As mentioned before, at the beginning of *The Child*, Neumann (1973/2002) employed Portmann's terminology in relation to the early phases of a child's psychic development (p. 7). Neumann also referred to this stage in child development as a *primal relationship* (PR) with the mother, a term that will be often employed further on in the present work. Neumann stressed the fact that in the intra-uterine embryonic phase, which he calls a *first embryonic* phase, the child is physically and psychically integrated with the mother's body. But, during the first post-uterine year of the child's life, which Neumann indicatively called a *second embryonic* phase, the child is withdrawn from the womb and entrusted to the primal care of the mother. Neumann emphasized that during that time, the PR with the mother dominates the child's world and environment.

Thus, right after birth the child enters human society through the mother, who introduces "new aspects of the world to the child's experience... This basic phenomenon, specific to mankind, places the development of the child in a human context from the very start" (Neumann, 1973/2002, p. 8). For this reason, when the child's ego and consciousness begin to develop, this process is greatly influenced by the language, values, and traditions of the group to which the mother belongs. This subjects the child's development to the influence of the collective, and the need for adaptation to the demands of the collective from the moment of child's birth.

Neumann's (1973/2002) reconstruction of the early stages of psychological development is based on the phenomenological understanding of the newborn infant's life. During the earliest, extra-uterine phase, the primal child-mother relationship determines the experience of the first months of the infant's life. In this phase the

mother's body is the world— she represents the environment in which the child lives. Thus, the mother's body-Self regulates the totality or the body-Self of the child, and the seed of the child's consciousness emerges from the mother-child unit. During this period, the ego-Self axis is established in the child's psyche, and the communication and opposition between the ego and the Self are initiated by the relationship between the mother as the main carrier of the Self and the child as the ego (p. 17). This essential relationship between the ego and the Self, Neumann concludes, is laid down in the PR and becomes a foundation of the child's later relatedness and relationships.

Neumann (1973/2002) views the PR as a relationship model for the child, who in her/his pre-ego state joins with the mother, as she represents a “transpersonally, archetypally functioning being in a unified field” (p. 23), a mother archetype common to all mankind. Neumann generalizes the childhood experience to all individuals, encompassing the ontogenetic embodiment of the primal unitary reality and the child's psychic reality at the same time. Therefore, all of the experiences of the child's comfort-discomfort are linked to the care provided by the mother and the mother-child unity. The emotional reality of the mother and the presence of the collective values and attitudes also have an effect on the child's experience of reality through this unity. This early experience of reality carries within it an element of necessary adaptation that is a component of the child's psychic development.

The terminology Neumann (1973/2002) uses in relation to the PR and later developmental stages is based on his exploration of the symbolism and the archetypal manifestations, and his understanding of the psychological meaning behind this terminology has particular importance for image analysis in Sandplay Therapy. Neumann uses the term *Uroboric* for the pre-ego state of the infant's development, because of the non-oppositional, containing aspect of the image of the snake biting its

own tail (the Uroboros). This symbol reflects the phenomenological experience of the child as contained within the mother's body during this period, whereas the inside-outside, subject-object differentiation has not yet occurred in the non-ego state of the child's experience (p. 12).

Apart from the Uroboros, the circular enclosure of the Garden of Paradise, the Ocean, and the Original home express the symbolism of the transpersonal experience of the primal relationship stage, which is experienced by the child with an attentive mother as a state of bliss and wholeness. That experience of wholeness is also an experience of the Self, which, due to an expression of the *child related to mother-body-Self*, is an experience of not yet differentiated subject-object unity and *participation mystique* (Neumann, 1973/2002, p. 15).

Further interpretation of the symbolism of the wholeness and "roundness" of the primal relationship phase allows Neumann to eloquently show how the non-ego relatedness that the child experiences carries a transpersonal character. The mother in the primal relationship is not "the personal individual, but the generically maternal ... foundation of the child's life ... the "good Great Mother" (Neumann, 1973/2002, p. 21). The maternal presence in the infant's life is the basis of the child's physical and psychic existence; it is transpersonal or archetypal in its character in the sense that the mother's behaviors are unconsciously directed or instinctual.

The essential difference between the intra-uterine and extra-uterine phases is that while during the first phase the child experiences the mother only on an unconscious level as the containing and nourishing environment, through the second phase the child experiences this containing environment through the human form of the mother, who takes now the shape of the personal mother, with whom the ego-Self,

I-Thou axis is established. Schematically, this progression could be presented in the following diagram (see Figure 2):

Primal Relationship with the Mother	Mother	Child
Intra-uterine phase	Evocation of the Mother archetype	Experiencing of the functions of the Mother archetype
Extra-uterine phase	Introduction of the personal mother	Establishment of the ego-Self axis
Phenomenological outcome	“Dual-unitary” existence with the unconscious focused on satisfying the needs of the child first; loss of the I-feeling in relating to the world	“Participation mystique” as the basis of the feeling of existence in the world, toned through the experience of the personal mother

Figure 2: Outcomes of the intra-uterine and extra-uterine phases.

The point Neumann (1973/2002) makes is that, phenomenologically-speaking, every child experiences the archetypal maternal care through the phase of the PR, where the individual mother acts as a representative and a carrier of the functions of the archetypal mother, which comes with the initiation of certain functions and instinctive characteristics on her part. In turn, the presence of the mother archetype activates the interplay of the psychic functions in the child, which lays the foundation for the “essential psychic development between the ego and the unconscious” (p. 24).

Neumann (1973/2002) explains that deviations from the archetypal constellation of the PR in either a good or bad sense could negatively impact future child development. Both too much love and unnecessary attention, and personal disturbances in the mother’s life during the extra-uterine phase of child development create disruptions in the formation of the ego-Self axis, which in its turn affects the evolution of further relationships with the external world. This is where the evolutionary perspective becomes part of child development. The collective element presents itself through the evolutionary aspect of the Mother archetype, ensuring that

the essential physical and psychic functions develop in the growing child. Through the process of centroverson, the collective element ensures that the Self is constellated in the child's psyche.

Then, the other layer of the collective, its value and culture formative layer, presents itself through the features of the personal mother. It enters the child's experience during the extra-uterine phase of the PR with the mother and through this experience the ego-Self axis in the child's psyche is formed. The child "emerges more and more from the maternal sphere to take root in a universally human world" (Neumann, 1973/2002, p. 25). From that moment on, the need to adapt to the demands of the environment is increasingly present in the child's psychic development.

Development of the ego-Self structures and the primal relationship

Primal relationship as a foundation of the individual's existence. Neumann (1973/2002) concluded from his analysis that not only does the PR precede the child's development and experience, but it also remains the foundation of the individual's existence at later stages in life. Due to this circumstance, the first year of the child's life impacts the whole of the child's psychic development. Neumann further concluded that, in psychic development, "the personal as a rule follows the transpersonal and has to be understood in terms of its symbolism" (p. 35).

In his analysis of the early phases of child development, Neumann (1973/2002) therefore emphasized the symbolic expression of the early phases of human development. This allowed him to parallel the early phases of development of human consciousness with the early phases of the child psychic development, as further explained below:

Only if the connection between the ***bio-psychic development specific to man*** [emphasis added] and the ***corresponding symbolism*** [emphasis added] is

understood, is the connection between the *archetypally conditioned phases* [emphasis added] on the one hand and the *development of the ego and the Self* [emphasis added] on the other become clear. (Neumann, 1973/2002, p. 30)

By “the archetypally conditioned phases” Neumann (1973/2002) meant that the considered phenomena have to be understood in the light of the “human situation as a whole” (p.31). This situation could be understood through the myth, ritual, language, and historic artifacts through which their symbolic character expresses the earliest knowledge of the world by way of the symbolism of the body and its functions in the mother-child unity.

Thus, all of the physical components of the mother-child unity during the primal relationship phase carry symbolic significance to the developing psyche of the child and can only be understood through the phenomenon of the life experience of the child. The life of the child, as was discussed before, is bound to the mother and the archetypally determined functioning that ensures the child’s existence and introduces the notion of “outside” into the child’s experience. This notion is introduced first of all through the child’s and the mother’s bodies.

During the intra-uterine phase, the mother’s body constitutes the world of the child, as well as the Self—the all-containing totality of the psyche. In the extra-uterine phase, the child consistently experiences the presence of the mother-body-Self through the caresses and holding perceived through the child’s skin; the skin also defines the boundaries of the body in relation to the outside world. The connection between the mother and the child experienced by the child through the skin is a continuation of the intra-uterine containment within the mother’s body, which symbolically represents a soft containing vessel with its warmth, security, fulfillment, and satisfaction (Neumann, 1973/2002, p. 27).

Primal relationship and early ego-formation. The child's early ego-formation occurs within this containment and it is brought about by the disruptive experiences of bodily discomforts, such as hunger, thirst, warmth-cold, wetness, and pain, which are also regulated by the mother and the mother-body-Self. As explained by Neumann (1973/2002), there are several crucial consequences that result from this situation. First, the disruptive instances, when experienced, alert the germinating ego-structure, which gradually starts acknowledging growing sense of separateness from the mother. Second, all of the disruptions are, or can be, resolved by the mother. These resolutions take the form of instances/interventions satisfying the child's body-related needs, thus facilitating of the child's interiorization of the sense of self into the child-body-self. Third, the symbolism associated with this phase of development is related to the body parts and body functions. The successive steps of the development of the ego-Self axis can be presented in the following diagram (see Figure 3):

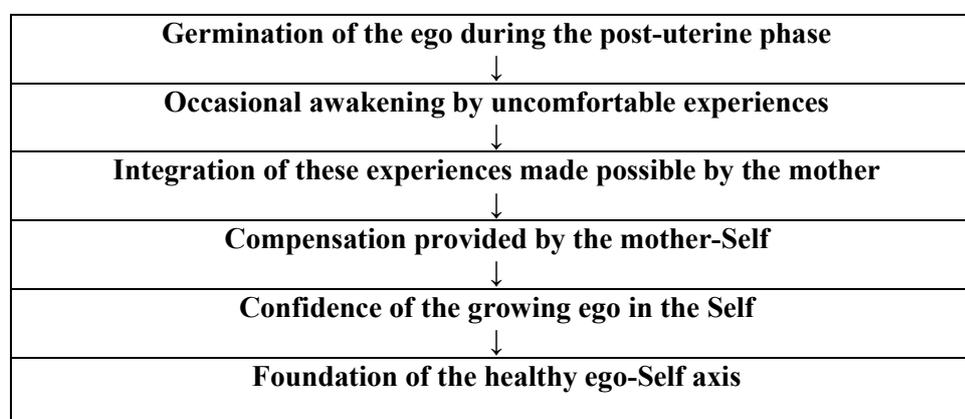


Figure 3: Development of the ego-Self axis through the primal relationship (PR).

Development of the ego-Self axis through the primal relationship. As mentioned previously, the child's psychic development and the development of the ego-Self axis are influenced by social and cultural norms of the mother's culture. The social and cultural aspects of childrearing result in the type of care and amount of attention the mother pays to her developing infant. However, the archetypally-driven

functioning of the mother ensures that the main elements supporting the child's progressive development are provided for. Only in cases when the mother suffers from an illness or trauma that make her deviate from fulfilling her archetypally bound functions might the child's developmental needs not be satisfied. Studies done in orphanages in East European countries show that abandoned children who lacked sufficient care normally provided by the caregiver during their first year of life never developed into fully functional human beings (Dubrovina & Ruzska, 1990; Provence, 1989).

As we will see, the quality of the PR is of primary importance for the child's future integration into a larger socio-cultural context. The sense of inner and outer security is communicated to the developing ego of the child by the mother's tender emotions and care, which represent the world and the Self (Neumann, 1973/2002, p. 39). Only by experiencing a secure PR can the child internalize emotional relatedness to the other, in that the mother is the first to emotionally relate to the child. This emotional relatedness to the mother allows the child's ego to experience confidence in expanding its relationship with the broader world. The following diagram summarizes the outcomes of the secure ego-Self axis (see Figure 4):

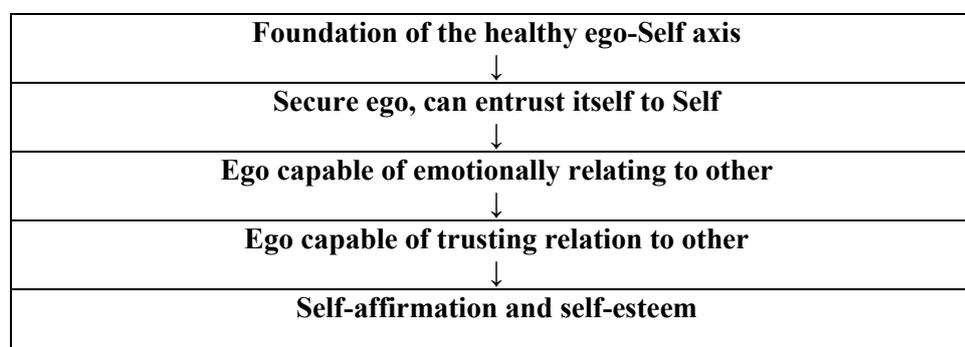


Figure 4: Outcomes of the healthy ego-Self axis.

Thus, a secure PR fosters the child's confidence in the mother, resulting in confidence in the Thou, in the society, and the world at large. It also creates an unconscious sense

of confidence in the Self, and it is “one of the essential conditions of health” (Neumann, 1973/2002, p. 41).

As was mentioned, Neumann was not the first author to bring attention to the relation between the mother-care and the consequent psychological development of the child. In his footnotes and throughout the text, Neumann mentioned Freud, Piaget, Bowlby, Klein, Briffault, Erikson, Spitz, and other authors, who attributed importance to the early mother-child relationship and others who showed that the disturbance of the early mother-child relationship can lead to retardation and even developmental disorders (Bowlby, 1952, 1953). The difference between Neumann and these authors was that he was the first to clearly identify (a) the dependence of the ego-Self axis on the PR and (b) the four areas on which the PR has the most crucial effect on the future of the child’s development (Meier-Seethaler, 1982). These areas are: the relationship with the other, the world, and one’s own body; as well as the balance of the ego-Self connection, which defines the relation to one’s unconscious.

Mother as a social context and a basis for adaptation to the society

Through his phenomenological exploration of the outcomes of healthy ego development, Neumann (1973/2002) shed light on the issue of the critical role the early psychological setup has on the child’s overall *adaptation* to the society at large. The formation of the healthy ego, capable of trust, takes place in the shelteredness of the PR, where the mother “is the child’s first and most pregnant context” (p. 41). This process starts playing a particularly significant role when the child’s ego consolidates, at which point the Self, which was represented by the mother-body-Self, is internalized into the child. The shelteredness in the mother now evolves from being shelteredness in the mother-Self to being the shelteredness in the Thou and society, as represented by the mother-Thou. As the mother is the maternally sheltering world, so

the gradual adaptation to society starts with the child's adaptation to the mother, which comes about through the child's emotional attunement to the mother's affection. The neurological data collected by Shore (2003) lends strikingly eloquent support to the existence, and vital importance, of an inbuilt mechanism of the child's emotional attunement to the mother's affection and its expression.

Neumann (1973/2002) comes to a fundamental conclusion: only in experiencing a sense of security rooted in the mother's love, can the child endure disagreeable incidents prompted by the pressure of growth and gradual differentiation. The archetypal Good Mother, through her comforting interventions, allows the child to experience more and more prolonged states of discomfort and enables the child "to acquire the ability, so necessary for man, and so characteristic of man, to *endure prolonged unpleasant tensions and develop its ego* [emphasis added] in such way that it can endure such tensions while *accepting the demands of the society* [emphasis added]" (p. 41).

The child's ego is born and develops as a center of the child's growing consciousness, a process that Neumann (1973/2002) attributed to the psychic function of *centroversion*, "the tendency to establish centers or authorities that make possible a differentiated personality" (p. 68). As a result of *centroversion*, the ego develops as a derivative of the Self, and its role is to represent the interests of the totality of the personality against the particular demands of the inner and the outer world. Neumann describes the relationship between the ego and the Self within the ego-Self axis as represented symbolically by the archetypes of the son and of the parent. Furthermore, Neumann explains that the establishment of this ego-Self axis under the direction of the *centroversion* in the psyche of the child carries further responsibility for the strengthening of consciousness and the integration of personality (p. 9).

To summarize, on one pole of the ego-Self axis there is the Self, the firm relatedness to the Self, and the process of centroverson; on the other pole is the healthy ego, capable of trusting, and the process of automorphism “inevitably imposed by the process of growing into the world and the society,” both of which are rooted in the PR and supported by the mother (Neumann, 1973/2002, p. 41).

Thus, it is the security of the PR and of the mother’s love that are the foundations of the person’s overall development and development as a social being. The child’s personal relationship to the mother later becomes the prototype of other relationships and of every human relationship. Also the child’s affirmative attitude towards her/himself develops within the interpersonal context of the mother and child, where the child’s true individuality is experienced as a unique form of its existence and is a “specifically human form of existence” (Neumann, 1973/2002, p. 43). On the other hand, a negative PR, where the child experiences insecurity and withdrawal of love, causes the child to experience anxiety and an inability to trust the relationship, the other, and the self. This gives rise to aggression and is “the worst possible foundation for sound social behavior” (Neumann, 1973/2002, p. 42).

The implications of healthy ego development, as Neumann (1973/2002) explains, are far-reaching. The resultant self-value and self-affirmation allows one to become a creative individual able to pursue her/his individual development (automorphism) and play a fruitful role in the life of the society (collective). However, when in disregard of the individual needs the adaptation of the individual to the collective transforms people into components of a mass, both the individual and the collective are endangered (p. 43).

Successful PR	Disturbed PR
<p>Harmonious relationship to the mother:</p> <ul style="list-style-type: none"> - safe, positively stimulating contact to the mother - ability to relate safely to the body-Self and to the environment <p style="text-align: center;">↓</p>	<p>Disharmonious or non-existent relationship to the mother:</p> <ul style="list-style-type: none"> - unsafe or absent contact to the mother - inability to relate to the body-Self and to the environment <p style="text-align: center;">↓</p>
<p>Foundation of the healthy ego-Self axis:</p> <ul style="list-style-type: none"> - confidence in human environment - confidence in one's body-Self followed by self-confidence <p style="text-align: center;">↓</p>	<p>Foundation of the unhealthy ego-Self axis:</p> <ul style="list-style-type: none"> - insecure relation to the human environment - insecure or unclear relation to one's body-Self <p style="text-align: center;">↓</p>
<p>Secure ego, can entrust itself to Self:</p> <ul style="list-style-type: none"> - healthy balanced growth, ability to relax, to trust falling asleep - ability to trust the relationship to the other, positive attitude to the other <p style="text-align: center;">↓</p>	<p>Insecure ego, cannot entrust itself to Self:</p> <ul style="list-style-type: none"> - unbalanced growth, unhealthy tendencies, inability to trust falling asleep, nightmares, fears - inability to trust the relationship to the other, negative attitude <p style="text-align: center;">↓</p>
<p>Ego capable of relating emotionally and trusting relations to others in larger socio-cultural context</p> <p style="text-align: center;">↓</p>	<p>Ego incapable of relating emotionally or creating trusting relations to others in larger socio-cultural context, dependent relationships</p> <p style="text-align: center;">↓</p>
<p>Ability for self-affirmation and positive self-esteem in a larger socio-cultural context</p> <p style="text-align: center;">↓</p>	<p>Lack of self-esteem and inability for self-affirmation in larger socio-cultural context</p> <p style="text-align: center;">↓</p>
<p>Ability to tolerate abrupt changes in larger socio-cultural context</p> <p style="text-align: center;">↓</p>	<p>Inability to tolerate any changes in the environment</p> <p style="text-align: center;">↓</p>
<p>Ability to adapt successfully to larger socio-cultural changes or a new socio-cultural environment:</p> <ul style="list-style-type: none"> - ability for self-realization of the one's unique potential - ability to contribute to the collective in a meaningful way 	<p>Inability to adapt successfully in a larger socio-cultural context and to tolerate any changes in the environment:</p> <ul style="list-style-type: none"> - inability for self-realization of the one's unique potential - inability to contribute to the collective in a meaningful way - withdrawal from the collective, or unreserved adaptation to the collective, which prevents individual's self-realization

Figure 5: Mother's role in the PR and the child's ability/inability to adapt to larger socio-cultural context.

On the other hand, in situations where the PR is disturbed or destroyed, the child's psyche appears to undergo the experience of being in a fragmented, unreliable world, in which order either does not exist, or cannot be trusted. The tight correspondence between the mother's role in the PR, the child's ego development, and the child's ability to adapt to a larger socio-cultural context on the one hand, and the consequences of the negative PR and its outcomes for future integration into the larger social context on the other, are summarized in a diagram (see Figure 5).

Neumann (1973/2002) takes schizophrenia, marked by a perception of the end of the world or its disintegration manifested in a struggle between opposing hostile forces, as an example of a mental health disorder resulting from a disturbed or destroyed relationship. This is also supported by Perry's (1987) accounts. These perceptions can present themselves in the form of psychosis, dreams, or an overall perception of the world. They reflect the destruction of the world-Thou which results from hostility and chaos taking the place of orderly containing within the unitary reality of the PR. In this case, the child's psyche is connected to the destructive side of the Mother archetype associated with death and destruction.

Disturbances of the primal relationship and their consequences in respect to adaptation

Yet time and time again the analysis ... reveals the essential ties between (1) a sound primal relationship and stability of the ego-Self axis, (2) openness towards the world and the unconscious, and (3) sociability. Analysis also reveals that a disturbance of the primal relationship endangers all these qualities, provoking an insecure, closed, unrelated, and asocial personality. (Neumann, 1973/2002, p. 79)

Neumann (1973/2002) brought attention to the negative consequences resulting from the disturbances of the PR, one of which is the impairment in the child's capacity to integrate various aspects of life; this impairment results in the child's inability to adapt to a broader socio-cultural context, which is most relevant to the present investigation. I will discuss different effects the PR can have on the developing ego and the ego-Self axis, with an emphasis on the aspect of adaptation, starting with the development of a *positive-integral ego*; this will be followed by a discussion of the issue of *separation* with the mother and of the formation of a *distress-ego* and its consequences.

Positive-integral ego. The formation of a *positive-integral ego* within the PR is a decisive step in the development of the child. Neumann (1972/2002) referred to the *positive-integral ego* as the ego that is able to assimilate and integrate the changes and the unpleasant qualities of the subjective or objective character, such as cold, deprivation, pain, hunger, and frustration. The child's germinating ego learns to integrate these challenges because the mother acts as compensatory Self for the child's psyche and ensures that negative factors do not predominate in the child's life and are replaced with positive experiences.

This compensation, "the positive *integral* tendency," helps the child extend the ability to adapt to a wider range of negative experiences that come to the child from within, but are first experienced as coming from the world (Neumann, 1973/ 2002, p. 58). A child with a positive-integral ego is capable of integrating positive and negative factors in such a way that they are not present in the psyche in a form of a split, as a result of which the unity of the personality is guaranteed. Through this process, the ego also learns to be capable of a positive tolerance and acceptance of both the world

and itself through “a constant experience of positive tolerance and acceptance through the mother” (Neumann, 1973/2002, p. 59).

Neumann (1973/2002) emphasizes that this brings forth a healthy anthropocentric tendency whereby the child comes to experience and see herself/himself as the center of the world. This anthropocentric attitude distinguishes a specifically human *culture-creating capacity* that is based on the experience of the Self and “represents the realization of the ego-Self axis that lies at the base of all psychic development” (p. 59). It is important to highlight the significance of this fact for Sandplay Therapy; the meaning of the manifestation of the ego-Self axis will be examined in Chapter III, which concerns the sandplay process of the participants of the research.

Separation from the mother. Neumann (1973/2002) understood the child’s separation from the mother in the light of the mother’s role in instilling in the child an ability to integrate ever increasing challenges brought about by the widening of the life experiences. In his view, the experience of separation from the mother presents the child with the opportunity to learn to recognize and feel the mother’s love in her absence, a quality that is later used to build the relationship with the wider world. The importance of the preservation of the mother’s image by the child for the child’s healthy development was later examined by Dr. Winnicott (1971, 1968/1989) who used the terms *transitional space* and *transitional object* in his work. It is the all-encompassing love and trust internalized by the child that translates later into the ability to build loving relationships with the other, to give and to create.

On the contrary, the inability to feel the mother’s presence in her absence is dangerous for the growing ego: when the child was not allowed by the mother to experience negative situations, or did not learn to tolerate such situations, she/he is

only able to associate the satisfaction of her/his needs to the mother's physical presence.

As discussed above, in a positive PR, the child is in the center of the mother's affection. The healthy ego-Self axis ensures a healthy relation between the consciousness and unconscious of the child, and the automorphism brings forth the necessary attitude towards the separation, which is necessary for the child's autonomy.

In the case of a disturbed PR, where affection towards the child is impaired, the mother—not the child—stands at the center of the PR, due to the particular mother's situation. Neumann (1973/2002) presents examples of situations where the mother is herself either severely deprived of affection, or has never experienced affection, and she tends to compensate this lack or void through the PR with the child. Thus, the attention directed towards the child does not satisfy the child's needs; rather, it creates the child's continuous dependence on the mother, which satisfies the mother's own need for affection. Neumann also notes that it is possible that the mother will seek power through luring the child into a state of full dependence on the mother.

Neumann (1973/2002) calls these cases, the archetypal situations of a Terrible Mother. Their symbolic manifestation is the image of the mother "devouring" her child, which psychologically carries a sense that the individuality and future independence of the child is endangered and that the child's development is not allowed. In these cases, the child's automorphism becomes impaired through the "spoiling" of the PR and the child retains a dependency on the mother, which impedes the child's future development and ability to adapt (p. 65). The ethnographic material presented by Snow (1983) shows how powerfully influential the archetype of the Terrible mother, represented by the Goddess Rangda in a traditional dance-drama, still remains in the Balinese society.

Neumann (1973/2002) emphasized the importance of the social character of the PR, because during this time the child is receptive to any existing group behavior patterns and is capable of learning any existing language or integrating into any human society (i.e., is *polyvalent* by nature). All of the learning that accompanies the child's development comes with inhibitions conditioned by the socio-cultural group to which the mother belongs. The ability to accept inhibitions and to develop tolerance in relation to inhibitions relies directly on the mother's role in the PR. At the same time, this ability continuously serves the child's ability to adapt to a broader socio-cultural context and to become a member of the group.

As Neumann (1973/2002) pointed out, inhibitions play a decisive role in custom and ritual, as well as in other culture-building tendencies, both of which presuppose the accentuation or inhibition of certain individual qualities (p. 66). Thus, the inhibiting formal tendencies define the limits set upon the individual and her/his relationship with the culture of the group, making the development of the individual's psyche tightly connected to the norms of that group.

The issue of the adjustment to inhibitions is also closely connected to that of the ability to integrate aggressive responses towards the inhibitions or other negative triggers by the child's ego. From the personality structure view, when the PR allows the child's ego to integrate aggressive energy, it becomes available to the child's Self to enable her/his further development.

Distress-ego. In Neumann's (1973/2002) view, the PR fails when the mother's attitude is aggressive or neglectful towards the child's needs, which leads to early deprivation and a continuous state of unpleasant arousal. Lack of loving affection and physical tenderness, as well as experiences of discomfort, lead to continuous distress in the experience of the germinating ego; Neumann called this state of the ego, the

distress-ego. Thus, the distress-ego develops when the ego, prematurely awakened by continuous distress, is left to its own devices and experiences the world as unreliable, uncaring, and permeated by suffering (p. 78).

If the PR produces a distress-ego, the narcissistic condition constellates in the psyche; Neumann (1973/2002) characterizes this condition by the alternation between inwardly experienced ego-centeredness and helplessness, as well as between outwardly expressed rage and demand. The threshold of tolerance of the child developing a distress-ego is very low; indeed, because of the ego's inability to feel any confidence, it becomes alarmed in any situation when it is uncomfortable or the needs of the child are not met. The child displays a constant disposition to aggressiveness toward the unrealizable world and sees the mother as hostile and rejecting. The other effect this experience has on the child's psyche is that it produces the "primary guilt feeling," which is the result of feeling unloved and undeserving of love (p. 87).

The distress-ego and the associated *primary guilt* are core concepts of Neumann's theory of neurosis. Neumann (1973/2002) explained that as a result of the mother's archetypal function, her destructive attitude is internalized by the child as an act of destiny and indifferent fate, instilling in the psyche the "guilt of original sin" (p. 87). This primary guilt feeling makes trust in the Self and other impossible; it also causes sleep disturbances or an inability of the ego to entrust itself to the unconscious, as previously discussed. This loss of the connection to the unconscious often explains the loss of imagination and of the ability to access one's creativity (Neumann, 1959/1974, 1979).

The other consequence of feeling unloved is the desire to compensate for and repair the mother's lack of love, which translates into a perpetual search for intense love experiences, as well as an inability to tolerate realistic day-to-day relationships of

trust (Neumann, 1973/2002, p. 77). These conclusions were later corroborated by observations made by Bowlby (1953), who discovered that neglected and maltreated children develop unhealthy attachment to their parents and continuously seek love from them, despite the abuse.

Continuously experienced by the distress-ego as inner pain, the lack of love and the inability to obtain love find outward expression in aggression. This aggression, when it is not integrated, limits the individual in both her/his automorphic development and adaptation to the environment and culture, which is the focus of the present enquiry. This is a pathological situation, because the “contact of such an ego with the Thou, with the world, and with the Self is impaired and in extreme cases virtually destroyed” (Neumann, 1973/2002, p. 78).

According to Neumann (1973/2002), with the development of the distress-ego, the danger for the developing psyche is that the compensatory action of the psyche through the ego-Self axis may become inactive. As a result, the balance between the overpowering of the ego, or other deviations in the ego attitude, can shut down the child’s functions of adaptation and integration of outside information. The distressed ego feels overwhelmed and uprooted, disconnected from the Self and left to its own resources, which are insufficient to cope with the challenges inherent to the task of adapting to the world.

Social behavior. Neumann (1973/2002) emphasized that it makes an utmost difference whether the child is drawn smoothly into the cultural canon or whether the inhibitions are forced in such a way that could penetrate the child’s consciousness and impair her/his automorphism. When an integral ego and a positive ego-Self axis have developed as a result of a positive PR, the child can endure culture-conditioned inhibitions without too much resistance and suffering and is capable of adapting to the

demands imposed by these inhibitions. This is the very foundation of *successful adaptation* to the impositions of the group and then the larger, or even a very different, socio-cultural environment (p. 67).

Contrarily, in a negative PR, the culture-conditioned inhibitions may become dangerous because they inflict too much pain and restrict or stop personal development. Very similar to Jung's (1916) perspective on adaptation, Neumann (1973/2002) wrote:

All *cultural adaptation* [emphasis added] is an adaptation to a set of inner and outer demands which must necessarily come into conflict with certain individual tendencies.... From the very outset there is a tension between automorphism and cultural adaptation.... This tension undoubtedly favors cultural adaptation. (p. 68)

On the other hand, the creative achievement that can benefit the culture depends on the recognition of the individual whose automorphism is endangered by excessive adaptation to the culture. The inevitable conflict between the two gets resolved through integration, which requires a degree of self-assurance and unimpaired automorphism and which continuously ensures both the protection of the individual's sense of Self and the individual's adaptation to the collective.

A negative PR is dangerous because it fundamentally disturbs both the ego's relationship to the Self and to the Thou, in which case "neither sociocultural adaptation nor a compensatory automorphous development is possible" (Neumann, 1973/2002, p. 69). Neumann called this relationship of the ego to the Self and to the "inner-outer thou" a *confidence foundation* of the total personality, the base of the creative development of automorphism and of any positive social behavior.

By positive social behavior Neumann (1973/2002) meant an individual's ability to recognize the other individual as a meaningful center of the world and take her/his dignity seriously, which only the person who takes herself/himself seriously can do. It is in the experiences of the positive PR that the integral ego capable of tolerance is formed, which is the base of the healthy moral foundation and "enables a man to love himself, as well as the neighbor, with both his good and his bad qualities" (p. 69).

This positive social behavior is the result of the balance between the individual's automorphism and ability to adapt to the socio-cultural demands and to balance the inner and outer reality. The successful development of any individual requires a gradual growing into the consciousness, as well as the experience of the objective reality specific to one's cultural group. This successful development is supported by one's increasing understanding and acceptance of the religion, art, and law, that are expressions of the tradition and values of the cultural group to which one belongs. The first rooting of the child into the culture, Neumann (1973/2002) insisted, starts in the PR and includes the cultural context in which the mother and the family live. The conscious growing into the culture of the family and of the larger group happens later, when the ego consciousness develops and the father's role in the child's life increases. But the cultural influence of the earlier stage defined by the mother's cultural context determines the PR itself, as well as the formation of the ego and of the ego-Self axis.

In a case when a negative constellation of the PR occurs, the child has an overwhelmingly negative experience of the archetypal mother figure. The child loses her/his containing and existential foundation, which at the stage of the PR is represented through her/his mother (Neumann, 1973/2002). Such a loss can happen

due to the physical loss of the mother in the case of death, separation, or illness or due to the mother's psychic inadequacy. It could also happen due to the child's illness, in which case it is truly the Great Mother (nature) who treats the child badly.

All of these experiences pertain to the realm of the mother archetype. Thus, Neumann (1973/2002) concludes that only when we understand the child's archetypal experiences in the PR can we adequately interpret the whole personality situation (p. 73). The predominance of a negative factor in the child's development constellates the *negative mother* with her destruction, devouring, and rejecting of the child's features, which results in the development of a distress-ego. If that constellation is set up early in the child's development, before the onset of the ego, it leads to egoless apathy and a decline in psychic development. In that case, the automorphic development of the personality will not be possible, nor will an adequate adaptation to the collective.

The ethical experience that is critical for the individual's capacity to judge and adapt to new circumstances is first endured by the child's growing ego within the PR. The harmony of the PR ensures the child's sense of world coherence, and the experience of security and justice despite the child's helplessness and dependency.

Neumann (1973/2002) writes:

The childlike formula: "As your mother loves you to be, so should you be," and—in the case of a successful primal relationship—"so indeed you are" is the basis of an experience of the world... The inner law of instinctive order is the (unconsciously) directing morality. (p. 90)

Therefore, and this is the second crucial conclusion Neumann (1973/2002) comes to, the evolutionary beginning of the human experience of the world and of morality reflects the child's first experience of the world within the PR, as well as the harmony between the world and the child's bodily functions, which are controlled by

the mother. For this reason, Neumann explains that “religion, morality and social feeling are still one and have their positive root in the primal relationship” (p. 90). He supports this thesis in *The Origins and the History of Consciousness* using an analysis based on abundant archeological and historic data (Neumann, 1954/1995).

The reverse is also true, and every child repeats the same phases in her/his ontogenetic development through the primary relationship. The analogy between collective and individual development is brought about by the archetypal character of the relational context of the human development, which is bound to specific developmental patterns in the human species.

What is especially important for the current investigation is Neumann’s (1973/2002) explanation that the first fundamental experience of the harmony within the successful PR is the experience of harmony with the Self. This experience of harmony is the foundation of automorphism, the child’s sense of individuality, and the positive basis of the social feeling and of the ability to relate to the other (p. 91). It later on reappears in the process of individuation when the individual finds the wholeness within, and outside of, themselves and also the ability to find their proper place in the larger world and society. It also becomes activated if and when a process of cultural change happens and ensures the individual’s successful adaptation to the new socio-cultural environment.

Neumann (1973/2002) wrote that the “morality of the conscience,” develops at this stage as a response of the individual’s ego to the restrictive order of society (p. 92). The ego separates from the Self, gradually achieves its independence, and seeks new moral standards directed by the social order of the group. The latter influences the individual’s learned behavior, but not the individual’s ability to genuinely relate to the other. In experiences of immigration, the social order of the group adds to the

demands on the ego adaptation and contributes to feelings of discomfort and distress, instead of helping to grow and to find real relatedness and harmony.

Evocation of the archetype in child development

Neumann's (1973/2002) detailed discussion of the PR and the importance of the mother archetype in forming the base of the child's development brought him to formulate a concept of the *personal evocation of the archetype*. The initial personal evocation of the archetype takes place during the PR, and is initiated by the archetypal mother figure. The subsequent evocation of the archetypes in the child's psyche is influenced by the stage of development and its corresponding tasks, and brings the release of latent psychic developments related to that stage. This activation occurs as an inward and outward process, with the outside world always playing an important role. This evocation of the archetypes does not happen automatically, but requires adequate conditions which can only be provided through one of the "human relationship situations," of which the PR is the first and most fundamental (Neumann, 1973/2002, p. 82).

Neumann (1973/2002) pointed out that every archetype has two aspects: good and bad, or progressive and destructive. Whether the archetype is expressed as good or bad is the result of the way it manifests in the individual's experience of life. For example, the archetype from the previous developmental stage can remain active during a higher stage of development, but as a regressive tendency with its lower, clinging, and devouring force. The fear of the devouring aspect of the archetype seems to catalyze the transition to the next developmental stage. Therefore, Neumann concludes, the need for the transition is prompted by the Self, which is a totality of the personality directing individual's personal development. In each stage of development the Self is incarnated in one or another archetype; however, the Self should not be

conflated with any given archetype. Thus, its manifestation changes from one stage to another, and at a given moment the Self can take on the “mask” of any archetype: the Mother, the Father, the Wise man, the Divine Child, the Hero; a group Self, or an individual Self.

The transition to the higher stage of development always creates difficulty for the ego, because it requires the destruction of what was most valued (the *supreme value*) by the Self during the previous stage. From that point of view, transition to the next stage can appear as self-destructive and dangerous. Yet, Neumann (1973/2002) argues that a real regression and the increase of the destructiveness or self-destructiveness in the individual or the group occur when the Self is arrested in a phase. This concept parallels and further develops Jung’s (1916a) statement regarding the conflict between the process of individuation and collective conformity, which can be also regarded as passing from one stage of individual development to the next (par. 1095).

Again, Neumann (1973/2002) emphasized how the healthy, positive PR leads to the possibility of the psyche to be open enough to be able to tolerate the challenge of the forthcoming stage in order to prevent the ego from clinging to the previous stage, or from regressing. He also stated, “Time and time again, the Self incarnates itself and then becomes independent of the archetypal incarnation... This fundamental freedom and formlessness of the Self is of the utmost importance to our understanding of the human psyche, its dynamics and development” (p. 183).

The principle of the manifestation of the Self through the archetypal stages of development is of high significance to Sandplay Therapy, where it can be symbolically represented and observed through the sandplay pictures (Kalff, 1980/2003; Turner, 2005; Weinrib, 1983/2004). These manifestations can allow for

understandings of the core and the purpose of the process that occurs in the psyche of the individual at the moment of their representation in the form of a sandpicture. For this reason, when aggression is expressed in a sandpicture, it is important to understand the kind of dynamic of the psyche that it represents. For instance, the motif of destruction can signify a transition to the next developmental stage (e.g., the killing of a dragon, or an earthquake destroying an inhabited area, can represent the need to separate from an overpowering dependence from the Mother archetype).

Neumann (1973/2002) stresses that the ego-Self axis is the foundation of the whole of the personality, where the ego revolves around the Self. If this connection disappears, Neumann states, the individual is reduced to a “living biopsychic individuality existing in an environment” (p. 184). This perspective alone allows for an understanding of the dynamics of human life as a unity of conscious and unconscious processes. It also allows one to see the creative phenomenon of the process of individuation as the Self-realization of the individual within the culture. The process of Self-realization comes forward under the pressure of the nature and the collectivity in stages, through which the individual has to master the archetype relevant to her/his stage of development. Thus, in each new stage the Self takes the form of an archetype corresponding with the goals that direct the child’s further development.

This is why, in the sandplay process, manifestations of the Self can be observed in the form of the different images which may correspond to various hallmarks of the different stages. Neumann warned against attributing the totality of the Self to one of its manifestations, because the Self is always much more than its manifestations. The danger lies in the misplacement of the supreme value of the transcendent Self in the value of a certain developmental stage and the consequential

deification of the principles of that developmental stage. When that happens, individual development becomes stagnant and can manifest features of obsession or fixation on the main values of this stage.

Stages of ego-development and mythological apperception of the child

Previous sections discussed in detail the importance of the primal relationship (PR) with the mother and its consequences on the overall psychological development of the child and the child's ability to adapt to the ever-changing world. The present section will discuss three following stages of ego-development, with a focus on the symbolic and archetypal expression corresponding to these stages and also on their outcomes for the process of adaptation.

In order to convey the essence of the child's original world of experiences Neumann (1973/2002) followed the child's *mythological apperception* of the world through the stages of psychological development, providing examples of the symbolic and archetypal expression characteristic of each stage. Neumann's concept of mythological apperception of the child is central to the present enquiry's method of interpretation of the symbolic meaning of participants' sandpicture expressions. It provides the researcher with the methodology for understanding the imagery that reveals the participants' developmental history and psychic dynamics.

Neumann explained that, from the time of the unitary reality of the PR, when the child's ego is not yet differentiated, the experience of the world is not reflected by the child consciously, but rather experienced unconsciously as "magically" existing or happening in *participation mystique* (p. 34), for which he coined the term *mythological apperception* of the child. He explained that for the psyche of the child at its earlier stages, as for the primitive man, all the phenomena of the existing reality are

perceived as a physical thing, whether an object or a feeling of hunger, of pleasure, or of displeasure; this perception forms the basis of the mythological apperception of the world that the child holds. For Neumann, the true understanding of the evolution of the child's psychic development was possible only if the child's experience of the world was understood as evolving from the initial "equation of body-world-nature" and its natural connection with the PR (p. 34).

After the establishing of the ego as the center of the child's consciousness with each following stage of the psychic development the relationship between this center and the outer world changes, which influences the child's experience of the world. Phenomenology of this experience is reflected by the child's mythological apperception of the world, which is still experienced as partially magical or mythological. Gradually, when the ego reaches the solar-rational stage of development, the perception of the world is replaced by the rational, which will be explained in detail further.

<p>Lower stage of ego-development (belongs to the PR and the mother archetype matriarchal phase)</p>	<p>Phallic-Chthonian a) vegetative b) animal</p>
<p>Middle stage of ego development (effects the transition to the father archetype)</p>	<p>Magic-phallic Magic-warlike</p>
<p>High stage of ego-development (enters patriarchal phase, connection with father archetype)</p>	<p>Solar-Warlike Solar-Rational</p>

Figure 6: Stages of ego-development

The lower stage of ego-development

As previously discussed, Neumann (1973/2002) uses metaphoric language to name the developmental stages, by which he aims to convey the essence of the child's

original world of experiences. The term *phallic* describes the lower stage of the ego-development, suggesting the ego's autonomous and active, but still unconscious and transpersonal character.² During the transition from the *vegetative* to the *animal* phase, the ego progresses in its development from a passive, *vegetative* level to the more active and independent, though still largely unconscious, *animal* level. The term *Phallic-Chthonian* characterizes these phases of the *lower stage of ego development*, signifying that during this stage the child's emerging ego is still under the influence of the Mother (chthonian character), but it starts distancing itself from the influence of the unitary reality of the PR experiencing its sporadic and uncontrolled autonomy (phallic character).

In the Phallic-Chthonian stage, mythologically the ego appears as a “satellite of the Great Mother” (Neumann, 1973/2002, p. 140). During the *vegetative* phase of the Phallic-Chthonian stage, the child's ego is determined by the activity of the Mother-body-Self, which animates the child's inner and outer world, the two parts of which are not yet separated. The infant's psyche is characterized by a paradoxical situation, of being not yet polarized into conscious and unconscious processes, with the ego not yet developed and experienced as the center of consciousness. At this stage, an individual's existence, both ontogenetically and phylogenetically, is “collectively determined,” and not experienced as that of a separate individual (p. 139). According to Neumann, from its evolutionary origins, the unconscious—with its drives, instincts, and rites—determines the development of the human group and its consciousness. Symbolically, it is expressed through the symbol of the *Great Round*, or a world-vessel sheltering living creatures.

² Neumann (1973/2002) explains that the term “phallic” in the context of the stages of ego development “refers not to a sexually accented ego, but to ego activities that depend largely on the totality of the body, on the accentuation of the experience of the body” (p. 137). In ancient time the phallus was symbolic of a fascinating experience of power and autonomy of the body.

The child apperceives the positive PR mythologically in the image of paradise, with its abundance and joy, while the negative PR corresponds to the image of hell and is associated with loss, hunger, pain, and loneliness. At this phase, the development is centered on oral experiences, for which reason hunger, starvation, devouring, endless suffering, and falling into the abyss are central symbolic images connected to the archetypal experience of “hell.” When the narcissistic tendency constellates, the non-integrated aggression in the form of outwardly directed rage will have its symbolic expression in cannibalism, sadistic tendencies, or a “desire to devour the mother” (Neumann, 1973/2002, p. 76).

Neumann (1973/2002) stated that if the child has an experience of a positive PR, but the damage to the developing ego occurs later, the archetypal Great Mother can still be experienced in the impersonal form of a symbol of Nature (a garden, a forest, a tree, or another world altogether), or another symbol of the Great Mother ready to come to the child in need of help (p. 80). Through this mythological connection, the child maintains or regains the link to the nurturing archetypal mother energy and to the Self as a source for her/his psychic growth. However, Neumann remarks, if Thou-relatedness cannot be experienced through the personal mother-figure and the experience of the archetypal mother replaces it, the child’s relatedness to the human thou and her/his ability to relate socially can be impaired, thus also affecting her/his overall ability to adapt.

Often, highly detailed landscapes or worlds devoid of human figurines can be observed in the sandpictures created by individuals with just such a developmental history. They can sometimes contain traces or objects suggesting the possibility of human presence (e.g., empty garden benches or a table with two empty chairs), but do not actually include people.

For the child, developing under what Neumann (1973/2002) considers healthy conditions, the early intrauterine experience is that of satisfaction, fulfillment, and uninterrupted uniform light and sound regulated through the “vessel containing the child:” the mother’s body (p. 112). The first experience of polarity sets in with birth and the resulting experience of the disturbance caused by hunger, which Neumann calls the first stimulus to consciousness. In the positive PR, when, during the early extra-uterine phase, the child’s continuous dozing is interrupted by hunger or other discomforts, the needs of the child are attended to by the mother. The mother also causes the child to first experience light, and these experiences, being limited in time and intensity, are mythologically and symbolically related not to daylight and the sun, but to the night and the moon (Neumann, 1973/2002).

The number of waking experiences increases as the child grows, as do the child’s increasingly diverse needs; these needs cause an equally increasing number of disturbances, which are always registered by the child’s increasing consciousness. In the positive PR, these disturbances are successfully attended to by the mother and produce a positive experience as a result. Thus, in a positive PR, the experience of waking life, stimulation, and consciousness is linked to the feeling of satisfaction, pleasure, and security.

On the contrary, in a disturbed PR, hunger and discomfort dominate the experience of waking life and the hope for satisfaction is forsaken. For that reason, Neumann (1955/1991, 1973/2002) explains, a disturbed PR always leads to a disturbance in the development of consciousness. Symbolically, the mother in the positive PR appears as Sophia, the Goddess of the Plants, or as one of the other images of the Good Mother; while the mother in the disturbed PR appears as a Terrible Mother, with all of her devouring qualities. It is for this reason that in alchemical

symbolism (please see designated section in Jung's Theory), Sophia is breastfeeding the philosophers—she is the one nourishing the growth of human consciousness. The Terrible Mother, on the other hand, is hostile to the development of consciousness and pushes the child back towards the darkness of the unconscious, the unawareness and the reclusion characteristic of the intrauterine phase (Neumann, 1973/2002, p. 113).

During the early stages of child development, the good mother, as the Mistress of the Plants, is attuned to the rhythms of the child's body and to her/his developmental needs. That situation changes in the *animal* phase, due to the child's further sensory-motor development, which leads to the greater autonomy of the child who acquires the ability to sit, to crawl, and to stand upright— similar to what an animal can do. The Great Mother as a Mistress of the Plants then becomes the Mistress of the Animals, and she still directs the activity and development of the ego as the mother-Self. Neumann (1973/2002, 1955/1991) emphasizes that the ego at this stage does not yet possess the characteristics of human consciousness and is driven by the instincts and the unconscious. In the sandpictures corresponding to this stage, we often see an abundance of vegetation and animals—the companions of the Great Mother—can often be seen (Kalff, 1980; Turner, 2005).

The middle stage of ego-development

In the following *Magic* stage (the term explained below), the ego starts having a considerable amount of activity of its own, which enables it, most importantly, to overcome its dependency on the Mother archetype or *Matriarchate*. In Neumann's (1973/2002) system, Matriarchate, or *matriarchal* consciousness, corresponds to the ego-Self unitary phase, which means that the “natural mother archetype” is leading the experience of the world and the development of the personality of the child (p. 139).

When in the following stage of her/his development, the child transits to ego-independence and has to grow into the cultural canon of her/his cultural group, this process is mostly determined by what Neumann called *Patriarchate, or patriarchal* consciousness, indicating that the “cultural father archetype” becomes a leading authority in the child’s psychic development (Neumann, 1973/2002, p. 97). According to Neumann (1973/2002, 1954/1995, 1955/1991), this transition is indispensable to the development of the consciousness of both sexes, and it is the mother who first introduces the patriarchal values into the life of the child through a process that begins during the magic stage of ego-development.

Further on in the present work, I will refer to Neumann’s *magic-phallic* and *magic-warlike* phases as constituting the *Magic* stage of ego-development, or the *middle stage of ego-development*. The Magic stage derives its meaning from the character of the sensory-motor developmental achievements of the infant who is gaining the capacity to hold her/himself in the vertical position. During this stage, the ego gradually gets greater mastery over the world and the child’s own body (Neumann, 1973/2000). This happens when the child discovers that when she/he wants to reach an object or a person, first a hand, and then the rest of the body obeys the wish, and eventually the child is able to reach the desired object. Due to the fact that there is still no clear distinction between *inside* and *outside* during this stage, the child’s involvement with the outside world starts with the development of fantasy, where the wish of reaching or obtaining some object precedes the physical act of trying to reach and, finally, the achievement of the goal. Neumann (1973/2002) explains that fantasy “is an anticipatory and preparatory form of adaptation to life,” due to which the child’s engagement with the outside reality grows (p. 144).

Neumann (1973/2002) draws a parallel between the Magic stages in the ontogenetic development and in the phylogenetic development of the human species, noticing that, at this stage, knowledge of nature and the outside world is subordinated to the unconscious experience, which speaks in images. For this reason, the magical action precedes the real action in the form of either ritual or play, which is a part of the mechanism of the instinctual assimilation of the unknown and/or unpleasant factors of reality (p. 146).

Thus, in the successive stages of ego development, the ability of the ego to deal with the new factors of life increases as the ego becomes more autonomous and its relation to the inner and outer reality changes. At the Magic stage, the ego perceives itself as exerting its magical command over the Self, which creates a sense of omnipotence; at the same time, its activity is largely unconscious and only accidentally purposeful, as if by magic (Neumann, 1954/1995, 1973/2002).

It has been well documented that, at this stage, the circle (or mandala shape) starts taking an important place in children's drawings (Kellogg, 1978; Perry, 1953/1987); as Neumann (1954/1995, 1973/2002) points out, this shape can also be seen in prehistoric drawings and carvings. In the psyche, the circular form, or mandala, corresponds to the structure of totality (Jung, 1961; Jung & Von Franz, 1964), which originates in the stage of development where the Self is the center, and is connected to a gradually separating ego. The ego is connected to the Self via an axis which constitutes the core of the personality (Neumann, 1973/2002). Manifestations of the ego-Self axis and circular forms, and other symbolism related to the magic stage as they appeared in the sandplay pictures of the participants of the present study will be explored below (see chapter III).

An important aspect of the Magic stage is that the ego still functions in what Neumann (1973/2002) calls “the world of the unitary reality” (p. 150), where the ritual of play or magic (a rehearsing action) takes place within and without at the same time, or in a “numinous twilight of archetypal images and spiritual reality rather than in a material reality” (p. 150).

Within the Magic stage, Neumann (1973/2002) distinguishes the *magic-phallic* phase, when the ego is still determined by the mother archetype, from the *magic-warlike* phase, during which the ego begins to oppose the mother archetype and gains awareness of this opposition and its separateness from the mother. By the same experience, the ego gains awareness of masculinity, which will culminate in the *Solar* stage of ego development (p. 157). The most important achievement of the child psychic development during the Magic stage is that the ego changes its position in relation to the unconscious, and in so doing transforms its relationship to reality. The main feature of this new relationship is that the *magical ego* starts changing the world through its activity, which brings the ego’s dependency on the matriarchal world to an end. This growing independence allows the ego to assume its anthropocentric position at the center of the world, which Neumann states “is the natural foundation of human existence in the world” (p. 152). This course of development is equally valid for both girls and boys.

From the moment that the ego gains its anthropocentric position, the individual as the body-self becomes the center to which all events in the world, in both space and time, are related (Neumann, 1973/2002). Thus, the experience of space, time, objects, and events will be ordered around this anthropocentric position. Everything, including the directions, the quarters of the heavens and the earth, will be seen in relation to parts of the human body, which is the manifestation of the anthropocentric position.

Symbolically, the experience and the expression of becoming the center of the world at that stage is described as the establishing of the ego as “the Lord of the four quarters” (Perry, 1953/1987). The four directions of the world and the experience of before and after (that is, of time, space, and orientation) arise from the position that the ego now occupies as the center of consciousness (Neumann, 1973/2002, p. 153).

Because at this stage the ego has not yet acquired a fully conscious attitude towards the world (which only comes in the subsequent stage of ego-development), the experience of the world is emotional, based on what is striking and significant, and still guided by the matriarchal consciousness. The matriarchal consciousness guides the child’s development for up to three years of age, after which time the patriarchal consciousness takes the leading role. The main distinction between these two types of consciousness is that the matriarchal consciousness is attuned to the feelings and natural rhythms of the growing child, which Neumann (1973/2002) called the Eros-character. This is symbolically expressed through the body rhythms and movements, such as the mother’s humming, singing, touching, and rocking of the child (p. 114).

The patriarchal consciousness is guided by the rationality of the Logos principle, which imposes the cultural order and the law of the group that is always in conflict with the natural rhythm of the child. Only when the Sun, which represents the Logos principle, has been successfully introduced into the life of the child within the PR, can the child be capable of fully integrating into the Father-order of the group, and eventually become a full-fledged member of the group. This process continues because of the increasing demands by the patriarchal consciousness on the child’s psychic development. Such demands can be introduced into the child’s life by a personal father, another authoritative father figure/s, or the authoritative parenting of

the mother, depending on the particulars of the socio-cultural environment and personal circumstances.

During the *magic-warlike* phase of the Magic stage of ego development, the ego establishes itself as the core of the child's consciousness and achieves liberation of ego consciousness from domination by the unconscious and the Self. At this point, the person attains relative or perceived freedom which is brought on by her/his strengthened ego and consciousness, which sets itself apart and confronts the world and the psyche (Neumann, 1973/2002). The ego starts feeling power over the world and one of the first goals of the growing ego-consciousness becomes acquiring mastery over the "nature without and the unconscious within" (p. 154), which, using Jung's (1916) terminology, means acquiring the ability to adapt to outer and to inner conditions. From that moment, power becomes the necessary goal of ego development, as can be seen in the following stages. The second goal of the evolving ego is adaptation to the outside world and development in the face of the community and the culture in which the person lives. These tasks are carried through into the next stage of ego development.

The high stage of ego-development

During the *solar-warlike* and *solar-rational* phases of the *Solar* stage of ego development, Neumann states (1973/2002), the transition to the patriarchy, begun in the previous stage, is completed. In the *solar-warlike* phase, the ego carries on with the goal that it already started to achieve during the previous stage: the establishment of its position over nature and the world. In the psyche of the child, boys and girls equally, that stage requires overcoming the mother's power over the child, and the child's ego's identification with the masculine, and with the father's world, grows.

It has to be noted that at the Solar stage, the ego, due to its growing strength, experiences a much longer period of conflict than during any previous transition between different stages. The ego experiences this conflict through the role of the hero who has to conquer the inertia of the previous stage of development and the matriarchal possessiveness characteristic of all of the previous stages, which is symbolically expressed as a Dragon threatening to devour the growing ego-hero.

At the Solar stage of development, the ego is no longer the executor of the will and the power of the unconscious. Neither is it dependent on the matriarchal power anymore, having achieved freedom from it at the end of the solar-warlike phase. Now the solar ego, or Man, is capable of opposing him/herself to both the unconscious and the outside world.

It is important in the transition of the ego to the solar-warlike stage that *war*, or the killing function, carries either a transpersonal character, being connected to the life of the group, or is otherwise justified by the necessity of human life. Neumann (1973/2002) presents ethnographic accounts of the rituals carried out in a group, allowing for the preparation of individuals for war or hunting related killing actions. The ritual allows for the strengthening of the ego; through the ritual, the individual experiences the group as his directing group-Self. In fact, all rites of initiation have the function of positioning the ego in relation to the Self, notes Neumann (p. 174).

As was explained before, the emerging ego identifies itself with the masculine principle from the beginning; this identification occurs at an unconscious level at the lower stages of the ego development. After the transition to the solar stage, the uncontrolled phallic principle which dominated the earlier stages starts carrying a conscious and spiritual meaning. It becomes the source of masculine potency, generative power, and creativity. Thus, the Solar stage ultimately allows the ego to

overcome its identification with the lower aspects of the phallic principle (Neumann, 1973/2002).

Neumann (1973/2002) explains that the main attribute of the solar ego is that it is no longer exclusively an exponent of the body-Self. Now it experiences itself as a higher spiritual principle, related to the Father archetype of the Sun, the Spirit, and Heaven, and is opposed to the “lower, earthly” principle, to the unconscious, and to the feminine (p. 180). Neumann (1994, 1955/1991) considered this experience as one of the foundations of the patriarchate, on which the supreme value of the masculine culture is based.

The ego reaches its higher state during the solar-rational phase of the Solar/high stage of ego development, which is characteristic of the development of patriarchal culture (Neumann, 1973/2002). During this phase, the ego seeks its identification with the father archetype, which manifests itself as a higher masculine principle. Thus, if the masculine and the feminine were antithetical in the previous stages, during the solar-rational phase, the two must be integrated into a new unity.

During the solar stage of ego development, the symbolism of the Sun, the storm, and the rain— all symbols related to this stage— start being very important. Neumann (1973/2002) uses ethnographic observations of rituals and examples of myths that demonstrate the importance of “sun symbolism” (p. 171). The ego starts identifying itself with the father principle and the sun, which overpowers the moon and the mother principle with its light and carries the transpersonal killing-hunting principle within it. The same meaning that is derived from the manifestation of the physical reality carries the symbols of the birds of prey (such as the eagle or falcon) or the animals, which represent hunting-killing and war-like functions (such as the lion) in different ethnic traditions. The arrow is also a symbol of killing and death, and can

also be, as a symbolic representing the masculine principle, likened to the rays of the sun.

The symbols reflecting the spiritual aspect of the masculine are light and lightning, as well as the eagle and the pigeon; the symbols of the earthly aspect of the feminine are volcano fire and water from rivers (Neumann, 1973/2002, p. 188). The masculine animal symbols are the beasts of prey, as well as bulls, stallions, rams and he-goats.

Differences in a girl and a boy child ego-development

In his book *The Child*, Neumann (1973/2002) further details ego-development, mostly focusing on the boy child, describing various aspects of the individuation process and adaptation to the collective. He did not live to complete his work, but some of his comments concerning the special topic of the further development of a girl child are collected at the end of the publication of his work, and can be also found in his other works (Neumann, 1990, 1994). They will be summarized in this section.

Neumann (1994) makes the assumption that since there is a physiological difference between a boy and a girl, there is also a bio-psychic difference between the two sexes, and that it has to be manifested in archetypal and symbolic ways. This difference is central to our understanding of the differences between male and female infant experiences (p. 7). The self as a totality of the personality carries secondary sex characteristics. The self originates with the mother; that means that it is informed by the Mother archetype, which is the psychic archetype of the maternal element in the human psyche.

In the state of the PR, the boy experiences his identity with the mother as an identity with the non-Self, the awareness of which is gradually growing, until the stage of ego development is reached when the separation becomes a necessity for the boy's

further development, which was discussed in detail previously. Only full detachment from the PR leads to male self-discovery, stability, and his identity as a man.

Historically, the consequence of this was that the man identified with the consciousness itself, i.e., with the archetypal masculine role of the consciousness and its development throughout history, as well as with the role of the hero (Neumann, 1973/2002, 1954/1995).

For the girl, there is no experience of the physical difference with the mother even when the ego is being formed as the center of consciousness. So, Neumann (1994) comments, during the woman's evolution as a woman, in her psychic development she can stay within her primal identification with the mother, and achieve her self-discovery as a woman (p. 9). In relation to her psychic development, she can remain childish and immature. From the point of view of conscious development, she might not establish a strong ego, but she is not estranged from herself if she remains entrapped within the PR.

Although, Neumann (1994) writes, a man with a weak ego who is entrapped in the PR will have difficulty in his further ego development and also in relating to the other, the woman identifying with the mother becomes a bearer of the next PR to her children, and can experience her authenticity through her containing of the child and her identification with the child. However, though Neumann does not elaborate on this issue directly, it follows that such a path in women's development creates a particular situation. In the PR with her own child, the mother's lack of her personal identity might keep the child dependent on her and the PR. This can possibly create a difficulty on the part of the child of either sex to detach from the mother and cause an arrest of her/his ego-development.

In the modern world, Neumann (1994) says, a woman who did not fulfill her stages of ego development, and who is perhaps married and has her own children, appears as a person existing in a state of unawareness about life and about her male counterpart. She relates to the masculine as if she never experienced it through her ego and ego-consciousness. Neumann illustrates this idea with the myth of Demeter and Kore, where at the moment of her abduction Kore displays a pervasively unconscious attitude towards the masculine as an abuser and rapist (p. 10). In order to overcome this general attitude, Kore needs to go through a phase of death, when she descends into the underworld and marries Hades. Only after her estrangement from her mother, she starts growing and developing a real relationship with the masculine through the relationship to her husband. Through it, she grows into a woman capable of relating to her husband as a person.

The feminine development follows the course of the Hero Journey pattern, which is characteristic of the solar ego development. The difference between the male and the female Hero Journey is as follows: after overcoming the challenges and killing the monster of the Underworld (which is a representation of the devouring aspect of the matriarchal stage), the hero ascends to a new consciousness and is ready to serve the collective (Neumann, 1954/1995). The heroine also has to overcome challenges, but she confronts the monster through relating to him. In her case, it is the “terrible” aspect of the Father archetype—the chthonic aspect of the masculine—she needs to overcome in order to acquire a new consciousness. The new consciousness is the ego consciousness with which she can ascend into the world and relate to her husband and to the masculine/patriarchal element in the collective.

In *Amor and Psyche*, Neumann (1990) gives another example of how the masculine, hero-like quality emerges and manifests itself in the development of the

women's ego of the Solar stage. The goals of such an ego are centered on relating to the love object, which for the girl has to change from the mother-related to the father-related orientation. However, the sexual symbolism of the Self for the girl remains the same as experienced through the PR, which means that it is bound up with the Mother-body-Self. Thus, the girl in her development maintains a natural wholeness, and even when her ego achieves full separation from the matriarchal realm, it is not alienated from the Self, but through relating to the partner and to the community, can find fulfillment in marriage and motherhood. On the part of the collective, this path requires the recognition and the acceptance not only of the legitimacy of the "feminine" path of development, but also of how important it is to "recognize the crucial significance of the primal relationship" (Neumann, 1973/2002, p. 204).

However, Neumann (1973/2002) writes, in the modern world, which is led by the patriarchal collective with its masculine values, the development of the ego and of the consciousness "forces woman into a certain Self-alienation.... A woman is expected to be both manly and womanly," which creates a "complication for woman..." (p. 204). The values of the patriarchal collective are imposed on the woman by the super-ego. They do not resonate with the woman's nature and her developmental path and often contradict the values of the feminine Self.

In these conditions, the transition to the phase of development when woman becomes aware of the male quality of the ego consciousness can make the woman/girl overwhelmed by the male consciousness. Indeed, her masculine appears as numinous, anonymous, and unconscious. When the woman is fixed on this constellation, she is possessed by the male spirit, which can come in the form of a divine spirit, an evil spirit, a sorcerer, or a genius—in all cases, she represents in her evolution a young *inspiratrix*, i.e., a maiden; a small female in the service of a grand male. She leads in

this case the life of the man's 'anima', and risks forfeiting her personal life and self-realization (Neumann, 1994, p. 21).

The other situation is when the woman identifies her ego with the patriarchal consciousness and has to abandon her feminine Self due to the opposition of the super-ego to the Self. As a collective authority, the super-ego seeks to impose the values and demands of the collectivity and of 'the fathers' on the individual. Adaptation to this conscience is only possible if the individual represses his own nature. In the collectively guided development of the individual, this leads to the formation of the personae and of the shadow authorities that represent the collective authority in the personality, which is always characteristic of the patriarchal culture in which the individual exists (Neumann, 1994).

The centroverson process forces the girl child as much as the boy child to pass through all phases of psychic development necessary for the individual's psychological development (Neumann, 1994, p. 20). Neumann (1973/2002) describes the main differences in ego development between the boy and the girl child as deriving from the following "parallel and opposing processes: patriarchal development of consciousness, release from the primal relationship, acquisition of a relationship with the object of love, and transformation of the sexual symbolism of the Self" (p. 203). Once the ego development is accomplished, the person further takes a path of "adaptation to the collective," which is how Kalff (1980/2002) named the last stage of ego-development. There, the individual psychic aspect has to confront the collective with its regulatory super-ego function and find the balance between the adaptation to the inner and to the outer condition (Jung, 1916).

Conclusive remarks

The development of the stages of consciousness and ego development are processes that depend on the collectivity, rituals, traditions, and religion of the group facilitating the transition of the individual from one phase to the next. Through the myths and traditions, the individual achieves an understanding of his tradition, her/his functions, and her/his place in the group. This applies as a universal principle to individuals of all ages, allowing individuals of different vocations and different genders to find their proper place in the collective. This is also the way that the collective facilitates the transition between the phases of life of its individuals, a process that is almost nonexistent in the modern society (Neumann, 1973/2002).

Neumann (1973/2002) points out that this situation is reinforced by the fact that modern humans can no longer sufficiently adapt to the collective, but still have to develop as individuals (p. 186). However, general adaptation to the collective does not automatically lead to the self-realization of the individual or to her/his individuation. Neumann also explains that, as Jung has shown, the process of individuation leads to psychic conflicts between individuation and adaptation to the collective. Neumann admits that these processes are not yet fully understood.

Neumann's (1973/2002) analysis of the mythological apperception of the child and also of the symbols and motifs through which archetypes manifest in child development plays an important role in the analysis of sandpictures and the overall understanding of the sandplay symbolism in relation to the developmental processes and the individual's adaptation to the society and the collective.

For further discussion of the expression of the child's symbolic apperception of the world in relation to the case material as such, it is important to point out that Neumann (1973/2002) emphasized not only the transpersonal, universally human

character of the human relationship, but also recognized it as one of the foundations of archetypal reality. This postulation is also the basis of Neumann's further assumption that a better understanding of how the person relates to the other and to the world at large can be achieved in analytical psychology by looking at the way in which the archetypal reality manifests itself through the symbolic expression of the individual. Based on these assumptions, Neumann's method has been successfully used to achieve understandings of the individual's psychological tendencies through the observation and analysis of the symbols and the motifs which pertain to the sandpictures created in sandplay sessions. In the present study, the in-depth understanding of the immigrants' experiences of adaptation will be achieved with the help of the use of Neumann's method, which will allow to gain insight into the participants' way of relating to the other and to their new environment as expressed in their sandpictures.

5. Sandplay Therapy and D. Kalff's approach

Introducing Sandplay Therapy

The proposed research takes six participants' experience of adaptation expressed through the sandplay therapy process as a main area of investigation. In the present section, I will first introduce how Sandplay Therapy operates, and then reflect on the essential aspects of the sand tray/play related therapeutic work that are shared with other therapeutic modalities. It will be followed by the discussion of the history, research and the main principles of the Kalffian model of Sandplay Therapy. I will also elucidate on the hallmarks in theoretical developments in Sandplay Therapy particularly relevant to my work.

The practical and theoretical aspects of the Sandplay Therapy developed hand in hand through its short history and cannot be separated. Both aspects are important for the understanding of the sandplay process of the participants and also of the analysis of the sandpictures created during this process. The practical and theoretical aspects of Sandplay Therapy are based on a synthesis of ideas which combine Jung's theory, Kalfjian model of Sandplay Therapy, and Erich Neumann's developmental theory. In the present research, I am also attempting to use the synthesis of these three domains to establish a sound approach to the analysis of the psychological process of adaptation to a new socio-cultural environment.

In order to elucidate how the Kalfjian model of Sandplay Therapy is used in the present research, its origins and main principles, as well as similarities and differences with other types of therapy, will be discussed in this section. Further on, we will turn to examine the methodologies developed for the understanding and interpretation of the sandplay process, particularly those most relevant to the present study.

Origins and main principles

The history of Sandplay Therapy is covered in detail by Mitchell and Friedman (1994) and a number of other authors (Bradway & McCoard, 1997; Spare, 1991). Sandplay is a nonverbal type of psychotherapy, which has its beginnings in the work of British-born paediatrician Margaret Lowenfeld (1979/1993), who was first trained as a psychiatrist and became a pioneer of the practical approach to child psychology and psychotherapy (Davis, 1991). In the early twentieth century Lowenfeld invented the "World Technique," specifically for allowing children in treatment a nonverbal way of expression, which she used for their diagnosis and treatment simultaneously. Lowenfeld considered play "an essential function of childhood basically concerned

with adaptive process, related to that process which must continue throughout life and which profoundly affects man's ability to survive in his physical universe and ever-changing environments" (as quoted in Mitchell & Friedman, 1994, p. 13).

By the time Dora Kalff went to study with Lowenfeld at her clinic in London in 1956-1957, she was a trained Jungian analyst who completed her process with Dr. Jung's wife Emma. Unfortunately for Dora, the regulations at the Jung's Institute changed and she was told that without a traditional University degree she would not be certified as a Jungian analyst. After that with a full encouragement from Dr. Jung, she dedicated herself to developing a new approach to working with children (Mitchell & Friedman, 1994).

Kalff's method crystallized after her return to Switzerland where she found herself quite isolated professionally since she was the only Jungian analyst working with children at the time (Mitchell & Friedman, 1994). Dr. Jung became a willing listener and supporter of Kalff's work at that time (Weinrib, 1983/2004). She built her method on the basis of Lowenfeld's (1979/1993) World technique at the same time expanding on the concepts of C. G. Jung and Neumann's (1954/1995; 1973/2002) developmental/evolutional theory. For the first time, Kalff integrated Neumann's developmental stages into her Sandplay theory in a series of lectures at the Hollywood Presbyterian Hospital in Southern California in 1966 (Mitchell & Friedman, 1994). Her on-going pioneering therapeutic work resulted in her creating a depth psychotherapy approach in Sandplay Therapy.

Dora Kalff intended Sandplay Therapy, also referred to as "Kalffian approach to sandplay" or simply as "sandplay," as a Jungian method for use with children primarily. With time sandplay has gained popularity worldwide and is now used with children and adults due to its unique qualities. Partially as a result of Kalff's continued

efforts to spread the use of sandplay, but also due to a high effectiveness of the method, a number of ways of working with a sand tray emerged, such as Sand tray therapy and Sandbox therapy (Mitchell & Friedman, 1994).

As opposed to the Kalfian model of Sandplay Therapy, the specifics of which will be discussed further on, the latter models may use sand boxes of various dimensions and forms, with or without water added to the sand, as well as a usually non-standardized collection of figurines and objects. Their therapeutic standards and procedures are loosely defined, compared to the Kalfian model of sandplay. Therapists practicing these modalities can use varying theoretical frameworks and can use verbal elaborations in respect to the tray constructions either during or after the time of their construction. The Sandplay Therapy practitioners are required to complete a full training program in order to be allowed to practice (ISST, 2013).

Like the “World Technique” sandplay uses creation of the scenes/worlds in a tray filled with sand with or without addition of water, for which purpose two trays are present in the sandplay room: one with dry and one with wet sand. The two trays that are usually used have standard dimensions (28 ½ inches long, 19 ½ inches wide, 3 inches high); the inside of the trays is painted blue to make it easier to represent water and/or the sky in a landscape structure (Kalff, 1980/2003, p. 8). The trays are usually positioned on movable tables with supplementary water made available on the side, should one like to use water during the session to make sand more malleable. The sand can be moved or shaped, which can be done with or without the use of objects (natural and hand made) or miniature figurines (symbolic representations) (Boik & Goodwin, 2000).

The individual involved in the therapeutic process, a client or, like in the present study, a participant, creates scenes that are usually referred to as *sandpictures*.

As a rule, there is one sandpicture created during one sandplay session of one hour duration. The creation of the scene is usually a nonverbal process, which allows expressing the state of the client's psyche at the moment of therapy. It happens in the presence of an empathic, professionally trained therapist, who provides the client with a "free and protected space" (Kalff, 1980/2003, p. 17). This process allows one to address various psychological imbalances and tasks, including the ones associated with the process of adaptation (Gratzl, 2002; Zappacosta, 2002).

Sandplay therapy is used much more as an individual process and in a private practice office (Bradway, 1979), but it can also be used for work in a group and in an institutional setting (Belzer, 1991; Burke, 1996). The creation of visual constructs using symbolization and archetypal work as the main means of the therapeutic process has an impact on both individual and collective levels of the individual's psyche (Dundas, 1990; Turner, 1994). Multiple figurines and objects in the collection of the sandplay therapist, which could significantly vary from one therapist to another, are accessible on the shelves of the sandplay room representing different aspects of life, nature, and fantasy. There is usually also a variety of art materials, which could be used by the client in addition to already made objects (Weinrib, 1983/2004).

Dora Kalff's (1980/2003) conceptualisation for the collection was first based on Lowenfeld's (1993) model where the number of the figurines and their categories were quite well defined. However, she quickly came to the realisation that sandplay is like a dream process that reflects multiple layers of our psychic life, and therefore the number of the figurines and symbolic representations cannot and should not be limited. Her own collection of the figurines was quite extensive. After Kalff, many of her followers shared their recommendations regarding the contents of a sandplay collection (Hegelman, 1992; Grubbs, 2005). Turner (2005) writes that the objective of

the sandplay therapist is to have a collection, which has a “representation of all parts of life and fantasy” (p. 356). She provides fairly detailed recommendations regarding the categories of the objects and figurines for the sandplay collection in her handbook. The Sandplay Therapists of America (STA, 2013) Research Committee came up with the guidelines and a procedure manual for research in sandplay, essentially summarising the core of the Kalfjian approach including the composition of the sandplay collection (please see Figure 7 as an example). These documents are attached for further references.



Figure 7: Miniatures on the shelves in the researcher’s sandplay room.

The sandplay therapist provides the client with simple instructions and encourages creating a scene, after which s/he steps aside and observes the creation of the scene with attention and empathy. Traditionally the therapist sketches and/or maps the sandpicture, numbering the figurines in a sequence in which they were presented in the scene. Sometimes, when for instance the scene is very crowded, or multiple movements of the figurines happen in a tray, it might not be possible to document the

construction of the scene in full detail. In this case it is more important for the therapist to observe the movements and document the process after the session. The primary goal of the therapist is always to be present in the process of the client both as an empathic and emotionally present observer, and as a therapist engaging in the process and therapeutic relationship (Bradway, Chambers, & Chiaia, 2005). This practice helps to develop a keen sense of observation which allows the detailed documentation of the client's process.

After the termination of the session the therapist photographs and disassembles the sandpicture. In sandplay a client or a participant does not dismantle her/his own sandpicture. As Kalff (1980/2003) and others articulated the image stays with the person for a long time and keeps working in the depth of the person's psyche (Bradway & McCoard, 1997; Weinrib, 1983/2004). This is how Ammann (1991) expresses it:

Sandpictures are not works of art which should live permanently.... They should not remain fixed in the external world. They are images of the soul made visible; every analysand (and, incidentally, the analyst as well!) carries them within after the hour, where their effect lingers and acts upon the psyche. (p. 23)

As already mentioned, the collections of the figurines and objects vary from one therapist to another. My sandplay collection includes over a thousand miniatures and I give particular importance to cultural diversity and symbolic representation in it (see Figures 7 & 8).



Figure 8: An example of symbolic representations on the shelves in the researcher's sandplay room.

The presence of multiple symbolic representations actively stimulates the client's inner imagery and symbolic process, leading to rather varied, and often culturally coloured expression. In his extensive studies of human visual expression, Arnheim (1969) states that all individuals communicate fundamental thoughts and feelings through visual constructs: "In the perception of shape lays the beginning of the concept formation" (p. 27). For this reason, like in Art Therapy, in sandplay great significance is attributed to the form, shape, configuration, and various aspects of composition, as well as the contents of the created sandpicture.

Sandplay Therapy theory is firmly built on the platform of Jung's concepts, which were discussed in detail previously: the structure of the psyche; of the essential role of the Self in the organization of an individual psyche; the symbolic language as expressive means of the deeper, sub- or un-conscious layers of the psyche; the archetypal motifs in the organization of the evolutionary patterns in human psyche and behavior; and the centrality of the process of individuation in the individual's personal evolution.

Dora Kalff (1980/2003) formulated the following fundamental principles of the Sandplay Therapy, which in her view assured the way in which sandplay worked. First: the therapeutic process happens in a “free and protected space” (p. 17). Second: physical, three-dimensional aspect of the sandplay with the use of the objects and symbolic representations allows the individual in therapy to connect to the nonverbal/unconscious layer of the processes through therapy. Third, as a medium and symbol, sand allows the individual in therapy to access the memory of the early mother-child relationship. In agreement with the developmental theory of Neumann, the early mother-child relationship in Kalff’s view provided the basis of the healthy development of the Self and also of the foundation of the later stages of the ego-development.

Developmental stages in Sandplay Therapy

It was noticed by D. Kalff (1980/2003) very early in her work that the symbolic imagery which the individual uses in a sand tray unfolds within various contexts, which tend to follow the stages of human psychological and emotional evolution, as described by Neumann (1973/2002; 1954/1995). As a result, Kalff created her model of developmental stages as manifested in Sandplay Therapy process, which corresponds to Neumann’s developmental stages, summarized by Turner (2005) in two tables: the *Early phases of psychic development* and the *Phases of Ego development* (see Figure 9).

Neumann’s (1954/1995; 1973/2002) phases of early psychic development have been extensively discussed previously. Kalff’s (1980/2003) model of the developmental stages evolves along the same principles adapted to the use in Sandplay Therapy. By creating her own model Kalff simplified Neumann’s terminology. At the same time she brought attention to the developmental aspects, which were from her

perspective central to psychic processes of each stage that could be observed in the sandpictures. Thus in the early phases of psychic development the child experiences consecutively three distinctive phases: the mother-child unity, the relationship to the mother, and the constellation of the Self.

Early phases of psychic development

Neumann	Kalff
Urobic or Primal Relationship with the Mother	Mother-Child Unity
Separation of the World Parents	Relationship to the Mother
Centroverson phases	Constellation of the Self

Phases of Ego development

Neumann	Kalff
Phallic-Chthonian Magic-Phallic	Animal-Vegetative
Magic-Warlike Solar-Warlike	Battle
Solar-Rational	Adaptation to the collective

Figure 9: Summary of Neumann's and Kalff's developmental stages (Turner, 2005).

Kalff's terminology brings an understanding of the psychological processes closer to the reality of the child development, distancing them from Neumann's emphasis on the mythological and evolutionary aspects of the development of the consciousness, thus making it in this way more assessable to use by the therapists with different theoretical backgrounds.

Similar to Neumann's phases, in Kalff's model the phase of the *Mother-child unity* is the base of the secure and healthy relation to the whole of the personality; it is followed by the development of the *Relationship to the mother*, which is in its turn the base of all other relations in the child's life. A successful completion of the first two

phases leads to the phase of the *Constellation of the Self*. An achievement of this phase leads to the constellation of the ego-Self axis in the child's psyche, which is the basis for a healthy foundation of the ego structure and child's further development.

A successful completion of the phases of the Ego Development following after that leads to the foundation of a strong ego, which becomes the centre of the individual's conscious mind, contained by the Self, representing the totality of the personality (Ammann, 1972/2009; Kalff, 1980/2003). Symbolically, during the *Animal-vegetative phase* of ego development, the conscious ego masters nature; instinctual energy has to be controlled by the conscious ego. In the sandpictures, it manifests itself in the scene where animals are either hunted or tamed. During the *Battle phase* the ego begins to overcome its dependence from the mother archetype and develops strong identification with the father archetype. These encounters can take a form of a battle with a dragon or another manifestation of the Terrible Mother—the negative side of the mother archetype (Neumann, 1954/1995; 1973/2002).

For its successful growth, the ego must free itself from the dominance of the mother archetype, which then results in a successful *Adaptation to the collective* phase, manifesting in the sand tray in a form of a "Market place" (Kalff, 1980/2003, p. 10). As a result of successful completion of all developmental stages, the individual can successfully accomplish the process of *individuation* in his/her later stages of life. The process of individuation also requires successful adaptation to increasingly complex conditions imposed by the environment on the evolving individual (Von Franz, 1975).

In accordance with Neumann's (1954/1995; 1973/2002) theory, when the ego completes its separation from the mother archetype and the unconscious during the *Battle phase*, it is then able to move from identifying itself with the mother archetype

to the father archetype and the consciousness. At this point the ego becomes established as a separate conscious entity, and the ego consciousness is now directed towards mastery of the exterior world. At the same time the growing ego still has to deal with the unconscious, with the inner world, and in case of wounding, particularly sensitive areas could be kept as islands of complexes in the realm of personal unconscious, which could cause the need for strong defences. If wounding or arrest occurs during the Battle phase, the conscious ego can remain fixated on dominance by or over the feminine, and can result in a failure to transit from matriarchy to patriarchy (Neumann, 1973/2002).

For the psyche of an adult who has already undergone the phases of early development and the stages of the ego development, the “free and protected space” (Kalff, 1980/2003, p. 17) of the sandplay therapy could provide an opportunity to revisit earlier phases and resolve the inner conflict(s). When the inner conflict, which was caused by the unbalanced development, becomes visible in a symbolic form, it also becomes accessible for the individual to deal with it. The inner resolution of the conflict allows rebalancing of the psyche and a connection to the self to occur, which is manifested in the sandpictures in the form of the “manifestation of the Self” (Kalff, 1980/2003, p. 6). As Kalff put it, then the ego undergoes the realization of being a part of the whole, of the Self, and the transformation of the psychic energies becomes possible: destructive forces become constructive (Amann, 1972/2009).

Kalff (1980/2003) also observed in the process of some of her clients what she called a “constellation of the Self,” which is a reflection of a deeper psychological process and also of an early phase of the individual psychic development (p. 17). Kalff describes the constellation of the Self as a “numinous, centering experience,” which is foundational to the experience and development of the “personality and talents and for

the ability to live successfully in the world” (p. 117). She points out that the constellation of the Self is possible because the client re-experiences the mother-child relationship through the unity with the therapist.

Sandplay Therapy and other therapeutic modalities

The similarity of the sandplay process, with its image construction, with other Creative Arts Therapies (Knott, 1994), particularly with Art Therapy, has been widely discussed (Friedman & Mitchell, 2008; Steinhardt, 2000; Steinhardt & Hasharon, 1998). Amatruda and Helm-Simpson (1997) wrote: “Sandplay synthesizes the spontaneity of play therapy, the permissiveness and acceptance of inner child work, the creativity of art therapy, and the enactment of drama therapy. It brings unconscious material to consciousness, and honours healing of Self and soul” (p. 4).

In this section, some of the differences and common points between Sandplay Therapy and other types of therapy, such as Play Therapy, Art Therapy, and Drama Therapy, will be discussed. By examining the common processes between various types of therapies using deep transformative work as the main paradigm, it becomes possible to better understand the therapeutic processes better. It can also contribute to the development of new techniques suitable to the needs of specific populations, like immigrants. It can also provide therapists with more culturally sensitive approaches so needed today for working with the wide variety of cultures represented by immigrants (Hinman, 2003).

In the last few years, there were attempts made to use the Sandplay Therapy approach in Drama therapy. Toscani (1998) developed a technique which she calls *Sandrama*, in which she uses psychodramatic action and sandtray therapy techniques. She concludes that sandtray has a valuable place in psychodrama as a warm-up,

transitional, and containment tool, as well as provides an effective clinical assessment and therapeutic tool.

Toscani (1998) refers to sandtray therapy, which is more flexible and less defined as a modality than Sandplay Therapy. The distinction between the two was succinctly expressed by Allan (1988), who wrote that “sandplay is the process (or activity), sandtray the medium (or vehicle), and sandworld the finished product” (p. 214). In the use of the sand tray/play related therapeutic work, although the parameters of the initial approaches routinely change, the most important therapeutic features remain applicable.

Those features can be summarized as: the containing of a sand tray, which provides a “free and protected space” (Kalff, 1980/2003); the availability of the figurines and symbolic representations that make it easy to engage with projections and dramatization; and the play and creativity which the therapeutic process helps to unfold. These are the essential qualities of the sand tray/play related therapeutic work that attract therapists who specialize in other therapeutic modalities, but attempt to integrate sand work with other Creative Arts Therapies approaches.

The contribution of play to early child development as well as later psycho-emotional maturation is well researched and documented in the fields of child psychology, anthropology, sociology, and childhood education. Play serves a central purpose in the development of a wide variety of sensory-motor and cognitive skills including problem-solving ability, creativity, language mastery, and divergent thinking (Rubin, 1982).

A number of researchers studied the adaptive aspect of play, concluding that the period of immaturity and play in the human species is the longest among all mammal species, which allows human children to practice the skills necessary for

survival during adulthood (Rubin, 1982). Hall explained the evolutionary role of child play, which, in his view, allowed the history of humankind to be progressively recapitulated in each new generation (Rubin, 1982); this concept resonates with Neumann's (1954/1995) theories on the subject of the evolution of human consciousness.

Studies correlating play with role-taking, language development, and symbolic representation go back to the work of Piaget (1962), Vygotsky (1967), and Erikson (1976). It was found that play is associated with feelings of comfort, relaxation, and security, as well as the ability to engage in object and environment exploration, which enhances problem-solving capacities and creativity (Rubin, 1982). Of different types of play, dramatic play is the type most commonly used for therapeutic purposes.

In her article, Singer (1994) delineates some of the play therapy principles that are very similar to those of sandplay. She notes the distinction between play therapy and regular child play, pointing out that in the former, the therapist adopts a strategy informed by knowledge of the child's difficulties, which might include "a variety of treatment approaches" (p. 146). The therapist's work is oriented towards helping the child to find appropriate resolutions to various difficulties; to raise the child's self-esteem; and to master ways of dealing with anxieties and conflicts.

Singer (1994) also points out that the children in need of therapy often experience difficulties enjoying play and being creative and spontaneous. With such children, the therapy has to unfold in a secure play environment, with an attentive and supportive therapist. Singer's approach resonates with Kalf's (1980/2003) notion of the "free and protected space," which in Sandplay Therapy is considered to be one of the essential elements of the therapeutic environment.

Singer (1994) uses a humanist play therapy model, where she adapts techniques to suit specific problems experienced by her clients. She uses traditional play techniques like doll houses, dress-ups, puppets, miniature figurines and play objects, construction blocks, as well as arts and crafts. She also uses modeling behavior through role playing, which allows the child to practice different roles and learn appropriate ways of responding to difficult situations.

Essentially, Singer points out that in the model of play therapy that she uses, containing and acceptance are the most important prerequisites for the child to be able to engage her/himself in the therapeutic play. The therapist's professional understanding is conducive to the child working with image creation and dramatization, increasing the child's competency and spontaneity and allowing the child to better cope with real life situations.

These essential elements of therapeutic work are also central to Sandplay Therapy. They are also used in Drama Therapy and Psychodrama where the spontaneity of play and the creativity of dramatization are among the main tools of the therapeutic work. The common feature between Sandplay, Play, and Drama Therapies is that the therapeutic process unfolds within a "free and protected space," which allows building a *dramatic reality* in which the client/participant has power over reality and over the characters that she/he chooses to enact various roles. Within this dramatic reality, she/he can choose responses according to her/his needs, and can change the original scenario.

Dramatic reality is one of the core concepts of drama therapy and other creative therapies that use dramatization. It has been employed by different drama therapists and has been called many names, among which are: a *surplus reality* (Moreno, 1994), a *play space* (Johnson, 1986), *as if place* (Stanislavski, 1936), and a

liminal space (Turner, 1974; Landy, 1996). Dramatic reality involves engaging in an imaginary realm, where *make-believe play* and *as if* behavior is the manifestation of the imagined in the here and now (Pendzik, 2006, p.273). It exists between reality and fantasy, thus facilitating the work of the transcendent function and allowing the individual in therapy to explore difficult feelings and to relive them in new ways. It is “a place where the invisible can appear” (Brook, 1981 p. 42). This “invisible” is also a reflection of the inner life of the individual, which in sandplay presents itself in a sandpicture image that is later preserved in the form of a photograph.

A vast variety of figurines and representations adds to the possibilities of self-expression and also to the feeling of distance and control over the created reality, which facilitates the transition from the realm of inner experience into the outer reality. The plasticity of that reality created in a therapeutic environment allows and encourages creativity and spontaneity. In real life situations, the client often fears failure and lacks the bigger perspective of the overall situation. Thus, fear and hopelessness cause the loss of spontaneity, which restricts the individual in the task of finding adequate ways of responding to the environment. This is unfortunately often observed in the cases of immigrants, as some of the case material of the present study arguably exemplifies.

Moreno (1985) connected the individual's success directly to her/his ability to be spontaneous and creative. By *creativity*, Moreno means the ability to relate to a new situation appropriately; the ability to experiment and to think beyond personal limitations and past experiences. According to Moreno, impairments in creativity can create a serious disruption of the process of development, growth, and adaptation to a changing environment. Blocked creativity can lead to the individual being unable to make choices in everyday life and to create new roles in relationships. Moreno (1985)

stated that “spontaneity propels the individual toward an adequate response to a new situation or a new response to an old situation” (p. 51).

In Drama Therapy, Psychodrama, often in Play and Sandplay Therapy, acting and improvisation is used in the course of the session. In sandplay it happens more with children, but sometimes also with adults; the ability to improvise during the session by itself is an indicator of the degree to which the individual’s creativity and spontaneity are restored. The restoration of these qualities, in turn, creates empowerment and helps to reorganize perceptions of the outside world and results in a new attitude and a new relationship between the individual and the collective.

In sandplay, such a result is attained through what Kalff called the adaptation to the collective phase in the individual’s ego development, which in real life brings new, more effective ways of communicating with others. In Drama Therapy and Psychodrama, this communication with others is often learned through communication with a real audience or group participants, while in sandplay the collective is embodied by the figurines, the therapist, and the imaginary. However, as work with traumatized individuals shows, sometimes sandplay can be used as a gentler, intermediary way of engaging with the collective before the work with real people becomes possible (Toscani, 1998). When strong emotional experiences happen, feelings could be explored, dealt with, and new responses could be found.

The ability of the individual to improvise in real life situations is linked to the role-taking ability. In the course of immigration, the individuals experience the need to try and master new roles that correspond with the new requirements imposed on them by their new environment and collective. In Sandplay Therapy, the possibility to take on new roles is continuously explored through the choices of figurines and the construction of the sandpictures.

Moreno's (1985) role theory provides insight into how therapy can be effectively used with immigrant population. Moreno stresses that the individual becomes fully functional when he has the flexibility to choose and play various roles pertinent to different circumstances. As previously discussed, when an individual changes her/his country of residence, it brings about changes in the self-image; in the perception of the other; in the individual's cultural and communication competency (Amorium & Cavalcante, 1992); and in the individual's presentation of self. It means that the individual's *role functioning* becomes unbalanced, ineffective, and out of sync with reality. In such cases, one of the goals of both Drama Therapy and Psychodrama is to stimulate play and creativity and activate proper role functioning. Similar goals could be achieved within a sandplay therapy session.

One of the core beliefs held by Kalff (1980/2003) was that in the sand tray, everything is the self: the self encompasses within itself the totality of the psyche, which is projected onto various figurines. Some of the figurines can thus represent shadow elements in need of integration. The self emerges with a full mastery of the role, when the individual adds creative and unique components suitable to the changes in the environment into his role performance. That makes it possible to overcome the condition of otherness that exists between an individual and a group. The emerging of the self out of the mastering of the roles that are suitable to the environment and to the group can be compared to Jung's process of individuation, as well as to Kalff's adaptation to the collective stage of the sandplay process.

Role-playing, creativity, spontaneity, and the ability to improvise are very important to the balanced emotional state of the individual and to her/his ability to learn social interaction. Those are the areas most frequently impaired in immigrants, which diminishes their capacity for successful interaction. However, these

impairments can be repaired through the therapeutic process; for example, through the enactment of the critical episodes of the individual's life which occurs during Sandplay Therapy process, Drama Therapy, or Psychodrama.

That the therapeutic mechanisms discussed above are shared by sand tray/play therapy and other modalities enriches both sides. However, as in any innovative therapeutic work, care should be taken in sand tray/play therapy that enough attention is paid to both the client involved in the therapy and to the processes at work. Toscani (1998) brings to attention the importance of safety during the therapeutic process in any of the action or expressive therapies, particularly in working with individuals who had acute traumatic experiences in the past. When working with this population, the use of Sandrama can allow the therapist to create a distance between the client and the traumatic experience, preventing re-traumatisation and premature risk-taking.

Toscani explains how the use of the objects creates objectivity and a distancing from the projected material, making the client stay within an *as if* state. It also allows accelerating the therapeutic process, due to the fact that working with the figurines is much faster than with props, especially when time and space are important considerations. Toscani also brings emphasizes the importance for the therapist to be aware of the client's background, more specifically: (a) of the client's developmental level; and (b) of the client's familial and cultural nuances and injunctions. Both considerations are relevant in the case of the participants of the present study and well integrated within the therapeutic approach used in the study.

There also some important aspects of the sandplay process that distinguish it from other types of therapy: they have been considered of primary importance by Dora Kalff (1980/2003) herself and were also discussed and expanded upon by later authors (Bradway et al., 2005; Friedman & Mitchell, 2008; Weinrib, 1983/2004). Kalff

worked out specific dimensions for the sandbox in such a way as to allow a person to see the whole space of the sandbox at once. These dimensions also correspond with a Golden ratio first discovered by the Pythagoreans as a geometric proportion expressed through the ratio $\Phi=1.61803\dots$ (Huntley, 1970). Pythagoreans identified two fundamental figures they called the Golden Triangle and the Golden Rectangle. The Golden Rectangle would consist of two Golden Triangles, and the ratio between the diagonal and the longer side is the same as between the longer and the shorter sides yielding a quotient $\Phi=1.61803\dots$. The Golden ratio and the fundamental figures containing it are very widely spread in art, in architecture, and in nature. Kalff's sandbox also fits the rule of the Golden ratio thus following these same universal principles which are found in art and in nature and results in aesthetic pleasure (Lipadatova, 2010).

Kalff (1980/2003) and others (Markell, 2002; Steinhardt, 2000) attribute particular importance to the fact that the medium used in the box is sand, which is an "element of earth" and as such represents something that we need to reconnect to in our urban life (Amann, 1972/2009). Kalff also emphasizes a non-interpretive character of the sandplay, and a non-judgemental attitude of the therapist holding a "*free and protected space*" (p. 17) for the client. Indeed, a lot had been said about the non-verbal quality of the sandplay (Bradway et al., 2005; Kalff, 1980/2003; Signell, 1996; Turner, 2005); for example Dora Kalff (1980/2003) did not interpret the sandplay process to her clients until seven years past the termination of the process. As Bradway explains, verbal therapy and sandplay are used as adjunct to each other, meaning that they are either kept separate as two distinctive modes carried by two different therapists, or they are kept separate within a session (Bradway et al., 2005). Sometimes it is important for the client to bring up some of the issues for a discussion within a

sandplay session, which can be discussed in this case. However, the sandpicture contents are being contained and observed without interpretation or elucidation of the meaning of the image, unlike for example in the art therapy sessions.

Pattis (2010) points to the three-fold nature of the essential difference between the sandplay and other types of counseling and therapy. These three features are: first, the medium of the sandplay is sand; second is the “triangular nature of the setting” (p. 143); and third feature is a special form of regression, which occurs when the client is immersed in the process of creation of the sandpicture.

Resonating with Kalff (1980/2003) Pattis (2010) remarks on flexibility of the sand and the ease with which the traces could be left in the sand. She comments that the slight touch makes sand respond with precision that attentively replicates the story, which is told in the session. She also remarks that sand provides an equal degree of resistance and yielding to the client’s effort, as well as it combines fluidity with the quality of solidity. Sand is a primary element representing matter in its elementary form. Being mixed with water it can present different colors, be light, heavy, wet and dry. It is clean and can represent clarity and order, but mixed with water it can be equally muddy and represent chaos, thus containing opposites within itself.

By “triangular nature of the setting,” Pattis (2010) means that the therapist and the client collaborate by communicating through a symbolic dimension. She calls it the “third region of communication,” which is a field of energy enriched with unconscious elements coming into consciousness via therapeutic process (p. 143).

The presence of the symbolic field is part of the therapy right from the beginning, whether the client engages in expressing her/himself or not. It offers neutrality and tolerance, augmenting the therapeutic containing in the process. For this reason it is particularly emphasized in sandplay that it should be never interpreted or

commented to the client while or right after the sandpicture is created is the session. Everything that is created in a sandtray has a reason to be and a purpose and a direction in which it keeps working (Pattis, 2010).

Bradway et al. (2005) emphasize the central importance and special significance of the therapeutic relationship in sandplay, which is equally valued in other types of therapy. However, in sandplay the meaning of the therapeutic relationship is influenced by the nonverbal and non-judgmental quality of the process, and also by the presence of a three-dimensional work, highly present physically and loaded with the symbolic meaning. In their view a good understanding of the sandpictures, the transference—countertransference dynamic, which Bradway (2004; Bradway & McCoard, 1997) suggest naming *co-transference* (as occurring simultaneously between the client and the therapist) is important because it allows the therapist an understanding of the issues the client is dealing with and helps the therapist to contain and sustain the process.

Similarly to Art Therapy, the containing and sustaining of the process means a multilevel understanding of the deep dynamic happening between the therapist and the client, including projections and the acting out of feelings, which can sometimes be very strong (Steinhardt & Hasharon, 1998). It also includes what Chiaia (Bradway et al., 2005) calls “the mystery of the Self” experience, where the therapist provides the client with the possibility of experiencing relation to the self by being present in this experience (p. 19). It is in a way analogous to how in PR (primal relationship) mother’s self becomes the infant’s first experience of the Self (Neumann, 1973/2002).

Transference and countertransference (co-transference) in sandplay work differently than in verbal therapy (Bradway & McCoard, 1997). When Kalff chose the figurines and objects to represent certain symbols and contents of the unconscious, she

created a modality in which the client can reach back not only into her/his childhood through the symbolic process, but also regress into the analogous depth of the collective childhood of the humankind (Pattis, 2010). These observations about the sandplay therapy process support Neumann's (1973/2002) core ideas concerning the similarity in the pathways that the evolution of the collective consciousness and of the human psyche takes.

Similarly to Art Therapy, in sandplay therapy the images allow observing the symbolic expression of the unconscious or semiconscious material, which cannot be observed otherwise (Pattis, 2010). It can also allow reaching the preconscious state of the psyche, evoking the body states and sensations which might not be consciously linked to any memories (Steinhardt, 2000). The subtle impressions of the psyche are projected onto the sandpicture, which thus reflects these impressions back to the client, bringing them into a higher level of consciousness. The engagement in the creative process does not require specific skills due to the presence of the ready-to-use objects and symbolic representations, which allow the client to easily project the inner material on them.

The traumatic experiences that could be non-vocalized parts of the client's story are first experienced by the therapist, who observes the client's work. Then, they can be perceived by the client through the image that was created, and the process of achieving their resolution and healing in the client's psyche can begin. For this reason, Sandplay Therapy is often referred to as a process, because every sand production exists in a continuum of time and is from the beginning directed towards the future, thus supporting Jung's concept of the teleological function of the psyche in its evolution and construction of experience.

Understanding sandplay process

The main principles of Sandplay Therapy and how they operate have been extensively covered since the publication of Kalff's (1980/2003) book *Sandplay*. For example, Weinrib (1983/2004), Bradway and McCoard (1997) and other authors elaborate on various aspects of the method. A number of resource books were published (McNally, 2003; Pearson & Wilson, 2001; Ryce-Menuhin, 1992) including Turner's *Handbook of Sandplay Therapy* (2005), a comprehensive volume summarizing and explaining the methodology, the theoretical frame, the concepts, and the tools of Jungian Sandplay psychotherapy. Through numerous clinical examples and explanations of the psyche, ego development, and conscious and unconscious states in child and adult participants, Turner illustrates and examines the psychological, mythological, and neurobiological paradigms used by Sandplay therapists and researchers to assess the ability to help the psyche to change and transform through the sandplay process.

The therapist's understanding of the expressive and symbolic imagery in the sand tray helps to appreciate and contain the client's psychological process. It also allows determining which issues and developmental stage the client is dealing with as expressed in the created sandpicture. Kalff's (1980/2003) theoretical principles of the Sandplay Therapy in conjunction with Neumann's (1954/1995; 1973/2002) detailed analysis of the mythological and archetypal motifs and phases of psychic development are of great help in determining which stages and developmental issues manifest themselves through the sandplay process. After the first publication of Kalff's book *Sandspiel* (Sandplay) in German in 1966, which could be seen as the foundation of the Sandplay Therapy theory, both therapeutic practice and research in Sandplay Therapy expanded vastly and numerous publications appeared across many countries (Mitchell

& Friedman, 1994). Through nearly fifty years of its history, other methods of understanding and interpreting symbolic work specific to Sandplay Therapy have been developed, which will be discussed further.

As in other types of psychotherapy, evaluation is an indispensable element of the therapeutic process of the Sandplay Therapy. The client's state of psychological and physical well-being is assessed from the moment of entering therapy and further, during the course of therapy, when the therapy progresses. This process of ongoing evaluation of the client's state, psychological structure and its processes, the progress in therapy, etc. is often referred to in sandplay as *understanding*:

What is displayed with the symbols is a coming together of an inner and outer happening. This provides for the next step of development of the person. Thus it is vital that we understand, not necessarily verbally, but with our intuition, what is going on. ... This inner understanding is known more in the Far East. Here we are trained to understand things consciously. No real transformation takes place just in the consciousness. (Kalff, as cited in Turner, 2005, p. 328)

At any phase of the sandplay process the therapist's understanding of the process deepens, thus providing the base for a better containing of the client and her/his process (Kalff 1980/2003; Weinrib 1983/2004). For better clarity, the term *assessment* will be used in the present study when specifically referring to the assessment of the sand productions with the use of specific measuring or evaluating tools, aiming at diagnosing the clients, or distinguishing the individuals with specific diagnostic features from those without any.

In the evaluation of the client's inner state, of her/his strength and weaknesses, Dora Kalff (1980/2003) attributed particular attention to the first tray the client made. She maintained that the first sandpicture often carried indications of the issues that had

to be addressed in therapy, and also pointed in the direction of the future process and the potential healing. Kalff emphasized that in sandplay scenes often could be anticipatory of the actual life circumstances, which are not yet consciously acknowledged or realised by the person.

As Shaia (2006) puts it: “Guided by an inner knowing, an individual wanders into her or his own deep center and back out. With the journey comes a growth in awareness, personal meaning, and renewed vitality” (p.1). The free and protected space (Kalff, 1980/2003) provided in a sand tray by the therapist, allows the client to build the world corresponding to her/his inner state. That protected space and the non-verbal nature of the therapy allows the defences to loosen up while the process reaches the depth of the inner state, which is expressed through the symbols.

The symbols carry several different levels of meaning, some of which relate to the personal experiences of the individual, others relate to the layers of cultural or even universal meaning (Sharp, 1991). Jung emphasized that symbols by nature belong to neither rational, nor irrational, neither real nor unreal, but to the intermediate realm of the subtle, which is both at the same time (Jung, 1976; Jung, & von Franz, 1964). The transcendent function of symbolic process carries the process of psychological evolution of the individual, defined as the process of individuation by Carl Jung (1960/1969; 1936/1968).

One of the ways of understanding the sandplay process is to look at the dynamic interplay of the used symbols, representing the structures of the psyche, such as ego, self, complexes, and shadow (Ammann, 1991; Weinrib, 1983/2004). Weinrib (1983/2004) observed that the core processes of the individuation process, like *relativisation* of the ego, seem to accelerate through the sandplay work. This process is facilitated by the sandplay therapist, who contains the process withholding from verbal

elaborations and questioning, characteristic of verbal psychotherapy (Bradway et al., 2005; Kalf, 1980/2003; Turner, 2005).

The responsibility of the therapist comprises many things. The therapist supports the sandplay experience of the person and the resulting resolution of the inner conflicts and rebalancing of the psyche. This supportive attitude allows the person in therapy to experience it through the bodily felt feeling present in a psychotherapeutic process (Kirmayer & Valaskas, 2009). The therapist empathizes with and recognizes the emotional and somatic states of the person through her/his own feeling response to the person and the created sandpicture. This understanding helps the therapist to recognize the phases of the person's psychic development and the unfolding process through her/his personal associations to the observed in the sandpictures, the body language, and the verbal expression of the client. Further understanding is gained through the analysis of the sandtray material.

Basic theoretical concepts in sandplay

Weinrib's eight theoretical principles. Weinrib, a Jungian analyst and one of Kalf's earlier students, created analytic guidelines for understanding of the sandplay process (Mitchell & Friedman, 1994). She systematized the main concepts relevant to the method of Kalfian Sandplay Therapy as eight main principles. She concluded that the process of psychic development is determined archetypally and follows a similar root under normal conditions as Neumann discussed (Weinrib, 1983/2004, p. 19). She further expressed that the nature of the psyche, and the relationship between the self and the ego are organized according to the principles described by Jung's theory. She wrote that "A primary aim of Jungian analysis and of sandplay therapy is to *relativize* the ego to the Self. That is, the ego must relinquish its illusory dominance, in order to

re-establish a connection and continuing relationship between consciousness and the unconscious” (p. 20).

Among other principles, in line with the theories of Jung and Neumann, Weinrib (1983/2004) underlined the necessity of returning to the unconscious feminine and the need for healing on a preverbal Matriarchal level of consciousness. She also elaborated on the distinction between psychological healing and the expansion of ego consciousness, the strength of the simultaneous pre-verbal and verbal therapeutic processes, and the activation of the healing energies by sandplay.

Drawing on Jung’s individuation theory, she concluded that as a rule a sandplay process follows similar stages. She explained that the stages do not always manifest in the sand process in the same order. One of the main elements of the process is that after the partial resolution of the individual’s key complexes it allows “to reconstitute the mother-child unity, enabling: the constellation of the Self, the emergence of the new ego, and the differentiation of the contra-sexual elements” (Weinrib, 1983/2004, p. 87).

Bradway and McCoard’s guidelines. A Jungian analyst Kay Bradway, also one of the earlier students of Kalff, and her colleague, a Jungian psychiatrist Barbara McCoard researched symbols that they came across in their work with sandplay clients, and delineated guidelines for the use and understanding of symbolic concepts in sandplay. They looked at the levels of consciousness/unconscious in the expression of the symbols, stages of the process, sequences in figurine placement on a tray, and themes expressed in the sandpicture (Bradway, & McCoard, 1997).

Like Kalff, they attributed a particular importance to the initial sandpicture and outlined ten guidelines for its understanding and interpretation. They were: respect and awareness for the client’s and the therapist’s feelings; attention to the buried objects,

order and chaos in a tray; representations of the transference, nurturing, a mother-child unity, a problem and/or solution; use of the water and water related objects; and a need for a second professional opinion in a case when the image/process evokes anxiety or other alerting response in the therapist (Bradway & McCoard, 1997).

Bradway and McCoard (1997) attribute great importance to the sequence in which the miniatures and objects are placed in a sand tray, as well as in a series of trays. In cases when the same figurines appear in a series of sandpictures they often carry significance for the client, which has to be understood. The guidelines of Bradway and McCoard help to follow the transformative process of the client, where a particular attention has to be given to the thematic tendencies manifesting in the sandplay process. They identified some of the central thematic concepts: protective enclosures, sources of energy, movement and indications of journey, expressions of anger and need for power and control, manifestations of the masculine and feminine energy, union of the opposites and appearance of the “attaining the treasure” theme (p. 68).

Apart from the theoretical discussion, Bradway and McCoard (1997) included extensive symbol studies into their book, accompanied with an in-depth discussion of sandplay processes of a wide range of clients, both children and adults, and also provided guidelines for writing of the case reports.

M. Kalff's twenty points to be considered. Dora Kalff's son, Martin Kalff (1993) continued developing Sandplay methodology from a multi-dimensional perspective, emphasizing the importance of direct observation, the therapist's subjective impressions and implied meanings. On the basis of an extensive analysis of the case material available to him, Kalff formulated his theoretical reflections in *Twenty points to be considered in sandplay*. Kalff's considerations provide guidelines

for each of the categories, which allow for a reliable interpretation of the sand trays by different therapists. As in other types of therapy, the client's history and external situation are the first to be considered, especially that in sandplay the meaning of the created scenes could be very different depending on the particulars of the person's situation.

The other points to be considered include the verbal and non-verbal interaction between the therapist and the client, the emotional responses, co-transference responses, the formal qualities of the sandpicture, and all other dimensions and characteristics of the work done by the individual while creating the sandpicture. In terms of analysis of the contents of the sandpictures Kalff (1993) suggests paying attention to the following important aspects of sand constructions: spatial arrangements in the sand tray, density of placement of the figurines, the form of the constructions, and the preference of the colors. For example, an empty scene might point to the low energy and a depressive tendency, especially when it is combined with a particular type of death related imagery (bones, skulls), or objects representing what could be considered belonging to a "shadow" side: snakes, poisonous insects, rodents, etc.; or the figurines representing negative or threatening characters.

Sections consistently left empty in a sand tray could also indicate an inability by the client to express certain threatening issues. Kalff (1993) points at the importance of the choice of the sand (dry or wet), as well as the use of the water. The physical interaction with both elements—the sand and the water—is significant. For example, the inability to touch the sand could indicate the unconscious fear of the ambivalence towards the sandplay process; a fear towards certain aspects of life, or a refusal to connect to deeper layers of the psyche. Flattening of the sand may indicate a need to control emotions or strong feelings. In relation to the shapes created in the

sand, the round shapes may indicate expression or relation to the body or the mother type of energy, while the angled shapes point to expression of the masculine and intellectual energy.

The attentiveness with which sand constructions are shaped could point towards a deep involvement with the sandplay process. Sometimes expression of the bodily shapes could point to the specific physical issues and could be a manifestation of the bodily issues in the sand (Kalff, 1993).

The colors also play an important role in the understanding of the expression in the sand (Kalff, 1993). For example the red color indicates expression of the connection to life. Green, particularly expressed through the vegetation, could indicate potential growth, but also a calmer attitude, while the red color could represent a more active attitude. Depending on the personal situation, expression of the color could have a different meaning. For example, red could become an indicator of a compensatory function in the psyche (Kalff, 1993).

The use of the water and its symbolic expression is very important in sandplay (Kalff, 1993). Open blue bottom, symbolising a lake, a river, or a part of the sea, usually corresponds to the client's connection to a deeper layer or the psyche, to the resources in one's unconscious. The position of the objects in or near the water is also of a great significance, for example a diving person could indicate reaching down to the one's unconscious. On the other hand, placing of objects or vehicles that do not belong in the water, and the other way around, placing of marine life or water crafts on the shore, could indicate the individual's inability to discriminate (Kalff, 1993).

Such elements as abundance of a certain type of the figurines or avoidance of a certain type of figurines could be indicative of the individual's process (Kalff, 1993). For example, persistent use of the same figurine, which is placed in roughly the same

area of the tray, could indicate the individual's personal identification with this figurine. The avoidance of the figurines could indicate some type of defence mechanism in operation. For example, consistent lack of the vegetation can indicate resistance towards development and change, and also overall lack of growth. Placement of the same figurines or objects in a particular area in a sand tray can point to them as important elements in the client's process. For example, placing of an object in the middle of the tray could indicate a centrality of the issue that it represents in the client's process. Often creation of the round shape in the middle refers to the emergence of the image of the Self, and so do the images of mandala (Kalff, 1993).

Kalff (1993) remarked that the movement in the tray carries special significance, indicating movement in the client's psyche. The placement of the objects in opposition to each other along the diagonals of the tray may indicate that a certain opposition or a conflict between two opposed attitudes is being brought closer to the client's consciousness and is being worked. Based on his own and other therapists' observations, Kalff (Kalff, 1980/2003) states that the placement of bridges usually indicates that the relation between disconnected issues or conscious-unconscious aspects of the psyche has been established.

The level of organisation and differentiation in the sand tray can indicate a level in the client's ego development (Kalff, 1993). Cases when the scene is clearly defined and organised, with clear boundaries, structure, and functions of different elements in the tray, can indicate a high level of ego development. In certain scenes placement of particular objects, such as a castle, a large king figurine, or a hero, can also indicate a strong ego.

Kalff's (1993) parameters of understanding and analysing the sandplay process emphasize the importance of a deep understanding of Jungian theory, the symbolic

process, and the quality of the therapeutic relationship. Kalff also highlights the importance of the depth psychology perspective in sandplay for the understanding of the developmental patterns as expressed through Neumann's stages of early and ego development, as well as the other theories like those of Freud, Erikson, Bowlby and Groff, which could be used for analysis of the sandpictures.

The guidelines provided Martin Kalff (1993) develop further the theory of Kalfian Sandplay Therapy and also provide the sandplay therapists with the parameters for conducting and interpreting sandplay process, increasing both validity and reliability of the method, along with the developmental, symbolic, interpersonal and other dimensions of sandplay therapy. It carries a particular importance for further development of the therapeutic work and also for the research related to Sandplay Therapy, including the present enquiry. More specifically, Kalff's Twenty points, together with other theories previously discussed, provided the basis for the interpretive tool used for the analysis of the sandpictures of the participants of this study.

Quadrant theories. Several sandplay therapists developed theories attempting to systematize the meaning associated with the placement of the figurines in particular areas of the tray; these theories are sometimes referred to as *quadrant theories* (Ammann, 1991; Ryce-Menuhin, 1992; Turner, 2005). Using her own experience in Sandplay therapy and some of the general criteria frequently used and referenced in sandplay, Ammann (1991) created a diagram dividing the space of the sand tray into four quadrants. She explained, however, that the correspondence of certain levels of consciousness, as well as the themes to the quadrants are meant as guidelines, and not as a rigid schema. She puts the ego as the center of the personality into the center of

the tray, and divides the tray into the upper, “*above*,” and lower, “*below*,” halves, as well as the left and right sides (p. 47).

Based on her extensive experience as a sandplay therapist Ammann (1991) determined that the left side of the tray corresponds to the right hemisphere of the brain with its non-verbal, holistic, atemporal, intuitive mode of thinking, which is more reflective of the inner world of the person, and possibility of regression. The right side of the tray corresponds to the left hemispheres of the brain, with its logical, analytical, verbal, abstract, temporal and more conscious mode of thinking, and the outer side of the personality. In respect to the archetypal themes Ammann attributes the upper left quadrant to the inner world, spiritual and religious life of the person; the upper right quadrant—to the collective consciousness, the personal father, school and profession. The lower left quadrant is dedicated to the instincts, creative nature, and the “ocean” of the unconscious with its creative impulses, but also its ability to devour. The lower right quadrant is reflecting a more conscious, earth connectedness, personal mother and primary relationship, and body physicality. Overall the *above* is reflecting the spirit, the sky and air, while the *below* is closer to the earth, matter and body (Ammann, 1991, p. 47).

Dora Kalff tried using specifications of the quadrants in her sandplay interpretations, but according to Bradway and McCoard (1997) she abandoned this practice in favour of rather seeing the whole of the tray as the unconscious. Personally, based on my experience with sandplay therapy, I must comment that there is no strict rule to how the themes can manifest in the sand tray, and any of the suggested associations with particular quadrants might be appropriate, while sometimes they will not. For example, for one of the sandpictures of the participant named Uliana, Amman’s suggestions of the meaning of the quadrants worked very well. Also, for

certain reasons, I found the diagrams of Ryce-Menuhin (1992), two in particular, often manifest in the sandpictures of the participants of the study and of my other clients, which will be demonstrated in the discussion of the case material.

Ryce-Menuhin (1992) uses a synthetic theory of interpretation, which traces all manifest phenomena to the primitive instincts, to the origins. This method “elaborates symbolic fantasy within sandplay” (Ryce-Menuhin, 1992, p. 89). In the introversion, which the libido is undergoing in the sandplay process, the new attitude emerges. The interpretation of the new image can reveal this new attitude, the transition to which Ryce-Menuhin attributes to *transcendent function* (p. 89). He emphasizes the importance of the lack of prior assumptions as the most important attitude in sandplay, because it is in the symbolic play, which is left undefined, that the opposites can move together; the inert becomes active, and the blocked can flow.

Ryce-Menuhin (1992) observes three levels of psyche manifesting in the tray: conscious, personal unconscious, and collective unconscious, and defines seven levels of projection in which conscious/unconscious elements can manifest in the sand tray. Ryce-Menuhin offers eight diagrams representing how the themes can manifest in the field of the sand tray. His division of the tray is not as clear as Ammann’s, but it also follows some general tendencies. For example: the more conscious psychic material tends to be expressed in the far right side of the tray, while the more unconscious or archetypal material appear on the near left side of the tray. Ryce-Menuhin states that he considers the sandplay therapy to be one of the best proofs of Jung’s archetypal theory, in fact one of the very few and rare ways of experiencing the manifestation and the power of the archetypes.

As discussed previously, from the very beginning of Sandplay Therapy there were no strict rules regarding how the sandpictures should be interpreted. Starting with

Dora Kalff's own elaborations on the meaning of her client's work, a very strong emphasis was put on the therapist's perceptions and individual knowledge in the areas critical for psychological understanding of an individual's development and symbolic expression. Due to the fact that most of the theory in sandplay was based on case material and its interpretation, theoretical advancements in the interpretation of the sandplay process follow two important trends. First, they build on the existing theories of interpretation as represented herein; and second, they also reflect the unique area of specialization of each contributing author. This resulted in the fact that there is no one unifying interpretive theory in sandplay. This theory has been developing further through the continuing research and growing therapeutic use of the sandplay, which will be discussed further.

Methods of analysis in contemporary Sandplay research

Important therapeutic issues of sandplay therapy, such as clinical evaluation and assessment, analysis and interpretation, use of sandplay in various cultural contexts and with different populations, along with innovations in sandplay have been examined in the last decades. Various ways, complementary to Kalff's method have been developed, which allow for in-depth study of the psychic processes reflected in the sandpictures created by the clients. One of the trends that help to advance the theory of interpretation and analysis in sandplay further stems from the studies attempting to create assessment tools in sandplay research. Since assessment is not one of the goals of the present enquiry, only the overview of the research relevant to the present phenomenological examination will be given in the following section.

Assessment in Sandplay Therapy

One of the first attempts to use a sand tray and miniature figurines as an assessment tool was done by Buhler (1951), who started conducting standardization studies based on Lowenfeld's work in 1935 (Mucchielli, 1960). Buhler identified six categories of *signs* that she concluded allowed to differentiate the worlds constructed by children who present emotional problems from the worlds created by well-adjusted children. The A-Signs stood for Aggressive Worlds; E-Signs, for Empty Worlds; UP-Signs, for Unpopulated Worlds; C-Signs, for Closed Worlds; D-Signs, for Disorganized Worlds; and R-Signs, for Rigid Worlds.

Inspired by Buhler's work, Bowyer (1970) used Lewin's developmental theory to generate the first developmental norms for the observation of the sand worlds. Bower introduced into the observation such variables as use of sand and use of space, stating that normal development manifests itself in an increase of life space, realistic features, and differentiation in sand world creations. Buhler's and Bowyer's attempts at creating an assessment tool and a systematic way of analysing sand creations inspired many researches who used Buhler's categorization system and Bowyer observation norms as a basis for further research.

The analysis of the sand trays has been employed by a variety of ways by the contemporary sandplay researchers relevant to the present study. Current research literature demonstrates successful use of various sand tray/play modalities as a diagnostic or therapeutic tool for diverse populations, which lacks a defined integrative model (Khan, 1994). Overall, two approaches can be defined: the content-oriented one, where the placement of the objects and the composition are analyzed for diagnostic purposes; and a process-oriented approach that serves to determine a plan of treatment. Khan (1994) worked on an integrative diagnostic process-oriented

approach aimed at assessing the client's clinical and analytical issues. He used the following criteria: the choice of figurines; the articulation of the story line; the response to the cast of characters and to the setting; the articulation of the clients' issues and their resolution; and the analysis of the psychological dynamics underlying the sandpictures. Others studied content analysis from the perspective of ethnic differences (Bonds, 1995), and gender differences in sand productions of boys and girls (Burke, 1996; Cohn, 2000). However, the criteria for analysis were not clearly defined in these studies.

Nyman (1986) evaluated sandplay in his cross-cultural work with Cambodian and Black preschool children, using standardised toys. He assessed sand productions along ten content and organizational variables for the purposes of evaluating the role these elements play in imaginative expression. The results indicated that developmental similarities may prevail over experiential and cultural differences. The researcher also concluded that a standardized Sandplay approach could be used in further investigation.

Beaton (1987) examined the sand productions of the clients diagnosed with schizophrenia along similar criteria of construction, organization and content, assessing the interpersonal and intrapsychic dimensions of the sandpictures. The differences in the sandpictures of the individuals with intellectual disabilities, with or without schizophrenia or affective disorder, were studied by Borkan (1991). Borkan used a standardized tool called World procedure, with an apparatus and a procedure suitable to be used as part of an assessment battery that included the use of a sand tray with a defined number of objects/elements. He emphasized the importance of observing the process and analysed the constructions from the perspective of the level of engagement of the participants in the sand production; the number of objects used;

and the organization and the use of space in the sand tray. He concluded that the sand productions can aid to reliably differentiate the individuals with intellectual disabilities from those with an additional psychogenic condition. The collected data also provided evidence: (a) that participants readily engaged in the process, and (b) that the sand productions displayed strong intra-subject consistencies.

Shafarman (1993) studied the differences in the initial sandpicture constructions of the mothers of the children with and without a developmental delay. The study demonstrated that the therapists, both trained and untrained in sandtray modality, were able to determine correctly to which group the participants creating the trays belonged. The degree of coherence and emotional tone were considered as important in the evaluation of the sandpictures by the trained sandplay therapists in this study.

The child development assessment elements were explored in the studies of Pennington (1996) and Stewart (1990). Caproni (1989) developed a Sandplay Test with the intention of creating a reliable and valid projective method assessing object relations in children using a Little World Test (Bolgar & Fisher, 1947) and Lowenfeld's World Technique (1979/1993) as a base. Caproni used 170 figurines in the assessment of 26 participants and established predictive, content, and partial construct validity of the projective assessment tool, which was further tested by Segal (1990). This work was continued by Sternberg (1995), resulting in a psychological assessment of the child sandplay used with child inpatient population. The subjects' sandplay creations were compared with the latency age children scores of the Rorschach test and the Achenbach Child Behavior Checklist (CBCL). The findings suggested differences in the way latency boys and girls process and express emotional disturbance. Petti (1991) developed the Object Relations and Psychoanalytic

Assessment of Sand worlds Scale to rate sandplay productions along 40 theoretical constructions employing the sandplay medium for the goals of object relations studies.

The biggest limitation of these assessment tools is that they are fitted to serve specific hypotheses and use a limited number of the standardized objects and a limited number of categories, thus being methodologically contrary to the methodology of the Kalfjian Sandplay Therapy. In this way they could be seen as limiting the method in its initial therapeutic effects, and thus counterproductive in terms of the overall effectiveness. Nevertheless, advancing research (a) strongly demonstrates the effectiveness of the sandplay technique, and (b) shows that the sandplay technique has a strong potential for objective observation and systematic analysis, which still has to be studied further.

Shaia (1991) and Berman (1993) in their doctoral dissertations studied sand productions of incest survivors who were molested as children. They created a Berman-Shaia Addendum, which was developed as a supplement to Buhler's World Test (1951). Shaia's (1991) study offered a number of important findings including data on interrater reliability, scoring procedures of the World Test and Berman-Shaia Addendum, the issues concerning data collection, and statistic significance of the specific elements, object placement, and sand configurations. Shaia's study confirmed two initial hypotheses related to distinguishing features of the sand productions of the molested individuals: an absence of shaping of sand and the creation of circles through the imprinting of objects. Shaia observed important tendencies in the placement of objects: buried and hidden objects, and the position of the objects in relation to the tray bounds. The study also demonstrated the significance of the use of the miniatures representing bears and wolves, elaborating on the significance of these symbols in relation to the development of the male identity. An important issue of the diversity of

the contents of the therapists' sandplay miniature collections was raised, which touches on a question of reliability of interpretation of the objects' use in relation to specific issues (like presence of body parts in the trays of the molested individuals in Shaia's study).

An interesting study was done by Tanguay (2009), who conducted it as a part of Creative Arts Therapies program at the Center of the Arts in Human Development at Concordia University in Montreal. Tanguay adapted sandtray assessment for adults with developmental disabilities. Apart from this study and a few earlier ones (Bowyer, 1958; Reed, 1975), there was very little research conducted with this population. The verbal and cognitive limitations that people with developmental disabilities often present makes it difficult to use verbal assessment tools with them. As Tanguay points out, the sandtray activity does not require fine motor skills, and appeals to the natural tendency to play, which makes it easy to apply. In her study Tanguay used sandtray assessment to measure therapeutic progress. The use of Charlotte Buhler's World Test (1951) was assessed in terms of its appropriateness, advantages and limitations as a tool in assessing people with developmental disabilities. The study shows for the pilot group of the six participants that there was a significant decrease in the overall number of symptoms, of the severity of the symptoms, and of A-signs (Aggressive worlds) and CDR signs (Distorted worlds) in the sum scores between the first and the last scoring. The research team attributed these positive changes to the effectiveness of the use of the Creative Arts Therapies methods in the interventions used with the participants.

The Tanguay (2009) study shows that Charlotte Buhler's World Test (1951) can be effectively used with the adult individuals with developmental disabilities. On the other hand it has also shown that the specific elements of Buhler's approach, like

disinterested attitude of the therapist, the questioning of the client (participant) about the meaning of the figurines or scenes, the clean-up after the sketching of the tray, did not prove to be effective or even helpful in gaining better results during the assessment. It seems that in a way this study also shows that the particular features of the sandplay, like no interpretation, attentive presence of the therapist, no-cleaning after the session, etc., which were treasured and emphasized by Kalff in her approach, are of higher effectiveness and significance for therapeutic work, particularly when the capability of the clients to conceptualize is limited for one or another reason.

Grubbs (1991) studied a sandplay process of abused and non-abused children in her doctoral dissertation, making a successful effort in combining a qualitative analysis with systematic observation and categorization in sandplay. It resulted in the development of the Sandplay Categorical Checklist (SCC) for Sandplay (Grubbs, 1997), a sandplay assessment tool composed of qualitative, descriptive categories that was created to help distinguish characteristics of the sandplay productions of abused and non-abused children. The SCC includes a list of the modes of expression and allows for following the patterns of change from one sandtray to the next. It includes 19 categories of analysis, which are grouped under two clusters. The cluster of Direct Observation and Objective Analysis contains the following categories: story, figures, setting, creation process/dramatic play, use of human and animal figures, use of sand, use of tray, and creator's response. The cluster of Subjective Impressions and Implied Meanings includes: main psychological expressions, cognitive development and scene progress, coordination of whole and parts of the scene, structuring of relationships (human and animal), boundaries, movement/obstacles, relationship of parts and opposites, the therapist's impression, significant symbolic representations and thematic play. The checklist is particularly valuable for an in-depth and thorough study of a

specific sandplay process, and was used in the method of analysis designed for the present research.

Stages of alchemical process in sandplay analysis

As previously discussed, the sandplay process initiates a deep transformation within the psyche of a client/participant undergoing therapy. Jung (1951/1968) described the archetype of the self as a system that is constantly renewing itself. In Neumann's (1973/2002, 1954/1995) developmental and evolutionary theory, the self is manifested in the stages of development, which determine the archetypal form taken on by the self; this can be observed in the sandplay process in what Kalff (1980/2003) called images of the *manifestation of the self*. Overall, the course of human development and evolution follows a path of increasing complexity and heightened consciousness aiming at achieving higher psychic integration, which gives this individual new value within the collective. This process of individual transformation can be symbolically conceptualized, among other things, as an alchemical process with several stages, which Jung (1936/1968) used to describe the essence of the process of individuation.

One of the theories used to understand the sandplay process is based on the alchemical model that allows the tracking of the transformation process symbolically in the sandpictures (Turner, 2005). The alchemical symbolism allows to follow and understand the deep-order change that takes place in the psyche of a client/participant.

Levy (2011) is one of the sandplay therapists who uses Jung's alchemical stages in her examination of the sandplay process. Her analysis of the symbols of the alchemical process in Sandplay Therapy is based on Edinger's (1991) work describing the alchemical operations around which the process of an individual's psychic development is structured. Levy considers three stages of the alchemical opus that can

be observed in sandplay: the *nigredo*, the *albedo*, and the *rubedo*. Levy states that one of the most important characteristics of the alchemical process is the achievement of the *conjunctio*, or union of the opposites, which can last until the end of the work. In sandplay therapy, clients/participants express their emotions, thoughts, and intuitions through images that combine all of that in the initial stage of chaos out of which symbolic polarities can be gradually separated and then brought together.

During the *nigredo* stage, the initial *prima materia* or chaos, symbolized by the color black, is dissolved, putrefied, and brought to suffering (Levy, 2011). The operations involved in this stage are: *solutio* (dissolve), *separatio*, *putrefactio*, *calcinatio*, and *mortificatio*. The psychic expression of this stage is depression, anguish, self-deprecation, and destruction of the old form. It is the time of mourning and encounters with the shadow, which symbolically can be expressed through the imagery associated with death, the color black, darkness, and the solar eclipse. The burning of the matter manifests itself in the imagery of the lit fire: candles, matches, bonfires, fireplaces, fuel tanks, and gas stations (Edinger, 1991). As Kalf (1980/2003) pointed out, in this stage the client experiences a renewal of vitality and energy that is often expressed through strong emotions.

In the *albedo* stage, the purification of the substance is achieved through the operations of *separatio* and *sublimatio* (Levy, 2011). This is the time of sorting, classifying, organizing, cleaning, and grinding the substance into a thin powder. It is the time when the client starts to understand her/his own emotions and expands her/his consciousness. The increasing independence of consciousness creates a conflict (the heat) with its counterpart, which could be either the unconscious or the animus/anima. In the *albedo* stage, the client revisits old issues, applying to them new understanding

that is characterized with new growth. It is expressed through white and silver colors, and is also characterized by the idealized state, disconnected with reality (Levy, 2011).

Through the operation of *separatio*, the separation of the opposites is achieved, which can be compared with Neumann's (1954/1995) Separation of the World Parents stage. Only after the awareness of the opposition between subjects and object, outer and inner, is reached, is the intermediate space in which the work of integration can begin created (Levy, 2011). Symbolically, this stage can be expressed through objects that have separating and measuring functions, like knives, swords, compasses, sextants, and scales of all kinds (Edinger, 1991). The image of a battle between two counterparts (Kalff, 1980/2003); the image of death, which is symbolic of the separation between the world of living and the dead; the image of the Last Judgment; or the image of a divorce between husband and wife can be observed in sandpictures at that stage (Levy, 2011).

Levy (2011) states that the process is then followed by the *rubedo* stage that is achieved through the operations of *coagulatio*, *conjunctio*, and *multiplicatio*. It characterizes a new level of psychic integration that is achieved through a spiral movement, which symbolizes the integration of the outer conditions into the inner life. Symbolically, the alchemical fire reaches the highest intensity, which expresses itself in the images of fire, a red heart, a rose, a ruby, or anything that is blood-colored. For alchemists, this was the moment when the philosopher's stone was finally created. Psychologically, that is the moment of the complete union of the opposites, of the ego and the self, and of the spirit and matter. For Jung, that was the moment when the process of one's individuation was achieved (Edinger, 1991). It appears in the image of the *Unus Mundus*, which can manifest itself in the sandplay process through the

form of a mandala, the Tree-of Life, or the images which are called *manifestation of the Self* (Kalff, 1980/2003; Weinrib, 1983/2004).

Levy (2011) illustrates her theoretical insights with an example of a clinical case of twenty-seven-year-old male patient. She represents his process through the analysis of the symbols representing the alchemical operations in the sandpictures created by him. She considers alchemical approach a valuable tool for understanding and interpreting sandplay images, allowing to comprehend the client's "experiences of transformation that occur during the psychotherapeutic process" (p. 63).

Other theories in sandplay analysis

Gratzel (2002) raises a question of the importance of the image of the family for the children of divorced or single parents, which resonates with the importance of the family image for the immigrants. She discusses the archetype of the family using the example of a client girl from her practice. She demonstrates that emergence of the archetypal images in the sandplay facilitates the transformation of personal problems through the relationship to the archetypes. Gratzel (2002) describes the first tray where her client recreated the steps of creation described in Genesis. She notices how one of the main issues pending as an unconscious concern in the girl's psyche, that of her own origins, was expressed by her through the sandpictures right from the beginning until it found its resolution. She also explores the symbols expressed in the sandpictures from the perspective of their connection to the girl's main concern.

Referencing Kalff (1980/2003) and Bradway and McCoard (1997), Gratzel (2002) points to the ability of the sandpictures to capture the expression of the distress, conflict and the main difficulty experienced by the person, as well as to the way the person is coping with the problems. She explores the sandpictures asking the question that she imagines her client is trying to answer while creating a sandpicture. Further,

she also looks at the whole process as a series of successive attempts to cope with those difficulties and the steps towards their resolution and the possibility of a future process of individuation. She describes the emergence of the Indian village scene, which coincided with the beginning of the identification of the ego with the father archetype, and with the masculine energy as very consistent with the stage of the ego development described by Neumann (1973/2002).

Heroes' Journey. For years, LaVon Bobo used Neumann's evolutionary perspective in her sandplay therapy work with children. LaVon Bobo (1997) demonstrates in her article how Neumann's stages of psychic development unfold in the sandplay process. She quotes Jung's words characterizing Neumann's work as "constructing a unique history of evolution of consciousness, and at the same time in representing the body of myths as the phenomenology of the same evolution" (as cited in LaVon Bobo, 1997, p. 75). LaVon Bobo delineates the following developmental stages: *Uroboros*, *Great Mother*, *Separation of the World Parents*, *Birth of the Hero*, *Slaying of the first Parents*, and *The treasure heard to attain*.

She argues that these stages can be observed in the sandplay process representing an individual's psychological development. Her examination of the stages in the sandplay process is based on Neumann's analysis of the stages of humankind's evolution of consciousness, which manifests itself through the body of world mythology and religion as it is presented by Neumann in his *Origins* (1954/1995). In comparison, Neumann's later work *The Child* (1973/2002) focuses more on the individual psychic development from the perspective of the evolution of the structures of the psyche. LaVon Bobo (1997) discusses examples of sandpictures that represent mythological and symbolic themes that follow the stages described by Neumann.

Thus, the Uroboric stage, which is symbolically expressed by a circular serpent biting its own tail, is associated with the circle and represents original and final perfection; the totality that encompasses both the beginning and the end, the feminine and the masculine. The circle, as a symbol of the child contained in the womb, is often represented in sandplay through circular shapes and natural symbols such as lakes, pools, valleys, round mountains, caves, as well as symbols of containing that are related to human activities, such as houses, cities, and various enclosures such as coffins and tombs.

In her/his psychic development, after the Uroboric stage, the person transits to the Great Mother stage, which is called the *Primal Relationship* stage in Neumann's (1973/2002) later work. This stage is symbolized by the function of containing and rhythmic movement, and it is manifested in sandplay through such objects as nests, baskets, cradles, beds, wagons, boats, vases, cauldrons, and other vessels and containers. The Great Mother can also be depicted as a great body of water, as well as an animal associated with fertility and high reproductively, such as a cow, a sow, a mouse, a hippopotamus, or a bear. At this stage, the consciousness emerges with and within the support of the Great Mother; however, it begins to pull away from the Great Mother, which can be manifested through the presence of snakes or other symbols expressing phallic characteristics, like vertical pillar shapes or tall pointy mountains.

The ascending tendency of these symbols points to the ascending tendency of the emerging consciousness, which moves from the lower (unconscious/matriarchal) towards the upper (conscious/patriarchal) realm. This can be manifested in the image of a head emerging from the sand, or other images related to light and sun; for example, the image of a fox, which represents light and symbolizes the function of the light-bearer. At the stage when the ego becomes strong enough and can identify itself

with masculine and patriarchal values, the theme of the twin brothers appears that can be seen in the images of double or twin figurines in the sandpictures. This depicts the struggle of the ego and the separation of the consciousness from the unconscious, the separation of the opposites: day and night, sky and earth, light and darkness, etc. In the sandpictures, this phase could be expressed through the presence of the opposites, like the masculine and the feminine, black and white, or a serpent, which represents the underworld, positioned against a lion, which represents the solar principle. It can also be represented through a splitting of the tray into two halves by a horizontal, a vertical, or a diagonal line. From the point of view of mythology, this theme represents the stage of the Separation of the World Parents, where the final differentiation of the masculine and the feminine occurs. This stage could be represented in the sand tray by the figurines of the queen and the king, which become human representations of the reconciliation of the opposites.

Following Neumann, LaVon Bobo (1997) regards the emergence of consciousness, with its center in the ego structure, as a gradual emerging of the hero, followed by his decent into the underworld, where he confronts the regressive tendency of the matriarchal stage and the unconscious. This regressive and destructive tendency is represented by a dragon or other chthonic monsters. By conquering the chthonic monsters, the hero fulfills the stage of the *Slaying of the first Parents*, thus overcoming regressive tendencies from the previous developmental stages. The hero then goes through the stage of *The treasure hard to attain*, obtaining a treasure that symbolizes a new consciousness. With this treasure, the hero ascends to the upper world, becoming the bringer of new light and consciousness for the collective.

LaVon Bobo (1997) notices that when children coming to therapy have not successfully accomplished their developmental stages for one reason or another, they

repeatedly represent imagery in their sand trays that belongs to the Uroboric stage. For example, such sand trays can include images of cows, sows, or other highly reproductive animals, and/or a chaotic agglomeration of figurines that flood the tray. She comments that it appears as though the traumatic life experiences of these clients compel the psyche to return to the beginning of psychic development. By doing this in symbolic form during a sandplay session, they reconstitute that “which had been given by natural design, but destroyed by unnatural environmental forces” (LaVon Bobo, 1997, p. 77).

LaVon Bobo (1997) states that such clients experience stabilization in their psychic life through the therapeutic process. They have an opportunity to progress further in their ego development once they have experienced the emergence of the ego with its heroic qualities through their sandplay. After the completion of this process, the therapist can see the hero journey unfold in the sandplay, which follows the pattern described by Neumann. LaVon Bobo also stresses that the evolutionary perspective provided by Neumann, as well as his analysis and conceptualization of the symbology of the developmental stages, support the therapeutic understanding of the client’s psychological process that is expressed in sandplay therapy. Moreover, it allows the sandplay therapist to be present in the client’s process and to support it objectively, which is particularly important for the present study.

Jackson (2008) brings up the importance of the ability to understand the movement and the flow of the process unfolding in the sandpictures created by the client through the sandplay therapy process. She considers understanding and the ability to relate each sandpicture meaningfully to the structure of the whole of the client’s story to be crucial for the therapists understanding of the following central elements of the sandplay process: (a) the feeling of progress in therapy; (b) the feeling

of the movement either towards further development or regression; (c) disruptions in the process; and (d) readiness for the termination of the sandplay process.

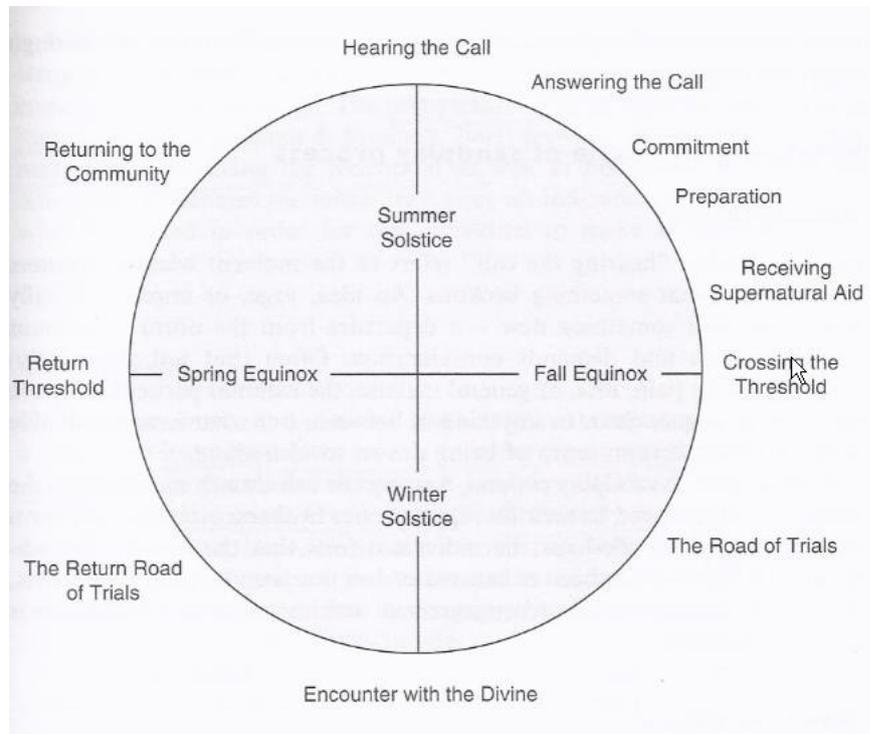


Figure 10: Cyclical stages of the archetypal journey (Jackson, 2008, fig. 6.2).

She developed a conceptual map outlining the stages of the sandplay process based on Campbell's (1949/1973) conceptualization of the archetypal Hero's Journey, which she uses in supervision of the sandplay therapy trainees. She adapted the stages of the Hero's Journey to the sandplay presenting it in a circle of a continuous process (please see Figure 10).

The circular clockwise movement also suggests the upper and the lower phases of the process, reflecting the depth psychology's notion of the decent into the unconscious. Also the lower part of the circle in the diagram reflects where the most important emphasis in the sandplay process lies. This happens because the psyche of the client is pulled towards the unconscious usually as a result of having faced an abrupt change or a traumatic experience. It could be like a journey through the labyrinth, where one has to apprehend the death and the following rebirth. When these

phases are uncovered in the sandplay journey of the client, after the experience of the rebirth, usually the time for the termination of the sandplay process arrives.

Jackson (2008) highlights that a distinguishing feature of the archetypal character of the Hero's journey is its transformative purpose. The hero undergoes a spiritual and psychological rebirth, which benefits not only the individual but the community. She notices that this stage manifests in the images of the collective, village or town scenes, which we see in the sandpictures of the children more than adults, who tend to "go" into this stage in real life. These scenes are usually referred to as the *Marketplace scenes* (Kalff, 1980). As it will be demonstrated further on, in the sandplay process of the six participants of the present study these scenes can be observed very clearly.

Subjective Immersion Analysis (SIA). Turner, (1998) developed an analytic tool for use in the analysis of the sandplay case material, which she named a Subjective Immersion Analysis (SIA). She demonstrated the effectiveness of training in the SIA method in her dissertation using a combined quantitative-qualitative approach with participation of the 14 sandplay therapists. The therapists trained in the method, engaged in an *imaginal immersion* into the context of the sandpicture, as described below. The quantitative component of the study included pretest and posttest data which were consolidated and compared to measure changes in the therapists' ability to identify feeling content, relationship components, and conflict situations. The study has shown that as a result of the training in SIA the therapists' insight and understanding of the sand productions significantly increased, as well as the similarity of the evaluations of the sand productions by different therapists, which increases the reliability of the method of interpretation in sandplay.

According to the SIA method the therapist chooses the central or prominent figure in the analyzed sandpicture, which Turner (1998) calls a *focus figure*, and by identifying her/himself with the figure, immerses her/him into the context of the sandtray. Then the therapist describes herself and the surroundings from the vantage point of the focus figure thus creating what is known as *emergent meaning* in qualitative research (Creswell, 2007). First the therapist's feelings, reflections, and thoughts are examined possibly without censoring, which leads to a higher awareness of the emotional context of the sandpicture and also of the state of the client. Further the process of reflection is extended to all other figurines, interactions, and surrounding context in the picture, examined from the vantage point of the focus figurine as if expressed by that figurine.

Turner (2005) commented that even though the method had proven effective and reliable, her study also demonstrated that there might be differences in the way therapists might use it in the final analysis of the sand productions, due to the highly projective nature of the method. She also noted the fact that the method was very time consuming, which is an important limitation. The method was incorporated into the methodology of the present research and consistently used for the analysis of the case material, which allowed the researcher to gain insight into the phenomenology of the participants' experiences, as expressed through the sandpictures. The use of the SIA method in the present study will be further explained in the section on methodology.

New trends in Sandplay Therapy. As sandplay therapy grew from working primarily with children into being used with other populations, both individually and in group format, it called for the need of developing and applying other approaches. which could be used in conjunction with the traditional Kalfian approach.

The theory created by Shaia (2006) suggests four stages in the individual psychological development that are present across different cultures and are therefore universal. The first phase is *entering* and involves loneliness, the second—*pitfalls*; the third—*revelation*; and the fourth—*transformation and coming back to collective* (Shaia, 2006, p.14). When Shaia's theory is compared to the theories that are based on the phases of the Hero's Journey (LaVon Bobo, 1997; Jackson, 2008), it is clear that Shaia's stages follow the same cyclical structure that reflects the essence of the psychological process as it unfolds in sandplay. The stages suggested by Shaia reflect four processes highlighted as central to sandplay by Kalff (1980/2003), Weinrib (1983/2004) and other authors; these are processes such as: entering therapy; the descent into the unconscious; the transformation and adaptation to the collective. Thus, although sometimes not all of the phases of the Hero's Journey are explicitly manifested in the sandpictures, Shaia's stages are easier to determine in the client's process.

There are arguably parallels between Shaia's (2006) four stages in the individual psychological development and the four stages of the sandplay process delineated by Weinrib (1983/2004). Weinrib focuses on the transformation that is central to the process of individuation, which according to Jung (1960/1969) is the goal of the individual development. As in the process of individuation, in the fourth and concluding stage of the sandplay process the individual's "new ego" is relativized to the Self—where "Self" refers to the totality of the being of the individual. Similarly, in Shaia's theory, at the fourth stage the individual achieves the state of being at her/his best potential with the ability of the ego making decisions most constructive and beneficial for both the individual and the collective.

Advanced research in Sandplay Therapy has shown effectiveness of the method with different populations and a variety of diagnosis and conditions. Von Gontard (quoted in Pattis, 2010) in his study of children and adolescents demonstrated a highly significant reduction of problematic behaviors. Sandplay can be combined with various theoretical frames: findings in the field of neuroscience helped to give a solid theoretical basis to what initially were mostly intuited practices in Sandplay Therapy, providing the scientific base for its effectiveness.

The two outcome research studies published by Hong (2011) also demonstrate the effectiveness of the sandplay model used in a school setting in the US with the children at risk, and in Taiwan with professional women. In the US study the research involved ten elementary-school, at-risk children, each of whom attended twenty sandplay sessions, the pre- and post-therapy testing, quantitatively measuring the effectiveness of the sandplay therapy. The tests given to the children were the Children's Depression Inventory (CDI), the Rorschach, the Teacher's Report Form (TRF), and the House-Tree-Person (HTP) drawing test. On the CDI, significant improvement was demonstrated in two out of the three subjects who presented symptoms of depression, and in six out of the seven subjects who presented a suicidal tendency prior to therapy. On the Rorschach, improvement was demonstrated in nine out of ten protocols, including in the cognition category of the structural summaries for eight out of ten subjects. The results of the TRF were ambiguous, and the HTP drawing test revealed improvement in nine out of ten subjects.

In her outcome research conducted in Taiwan Hong (2011) analyzed the process of the twelve professional women and their self-reports, all of which have shown remarkable positive changes in various spheres of their lives and improvements in different areas of psychological adjustment, particularly interesting for the present

research. These two studies are an example of the importance of a successful combination of the qualitative and quantitative methods in the sandplay research. They also show that in the sandplay research the most important elements contributing to the success of the modality belong to the area of qualitative analysis and description, with a phenomenological attitude towards the emerging meaning, created and reflected in the sandplay process.

Unfortunately, new ideas in sandplay sometimes are dismissed due to a fear that expansion of the sandplay theory will strip the Kalfffian model of its depth, richness, of its spirituality and originality (Cunningham, 2007). Cunningham (2007) looks at Kalfffian theory from a post-Kalfffian stance, examining its theoretical expansions and encouraging critical thinking about new ideas. The present research attempts to evaluate the effectiveness of the new clinical ideas and methods and use them in a highly specialized manner: depth psychology of immigration. The researcher seeks, on one hand, to achieve these goals by grounding the new ideas in Kalfffian theory, and, on the other hand, by thoroughly evaluating their resonance in the sandplay productions of participants of the research.

Sandplay and the process of adaptation

As Sandplay Therapy provides a solid developmental and depth psychotherapy, with the use of primarily non-verbal symbolic expression, it is suitable to work with populations that have limited verbal expression, like young children, children with autism, or people with developmental disabilities (Tanguay, 2009). It is also suitable to work with immigrants who struggle when they express themselves in the language of their adoptive country.

Rousseau, Lacroix, Bagilishya, and Heush (2003) used the Creative Arts approach to facilitate storytelling and creative expression in the workshops with

recently arrived immigrant and refugee children. The workshops were conducted in two welcoming classes in two Quebec French elementary public schools for the period of two years on a row. A total of 19 schoolchildren of 6- and 7-years-old and 21 children of 11- and 12-years-old participated in the program incorporating the myth-centered sandplay activities in a group setting. The results of the study suggest that using myths and creative expression provided a helpful framework for expressing and sharing experiences among immigrant and refugee children, where the myths allowed them to create a link between inner reality and outside world, to which they needed to adapt.

Over the years a group of therapists and students working at the multicultural unit of the Montreal Children Hospital with the psychiatrist Rousseau, created a number of different studies working with immigrant and refugee children in school settings and at hospitals. Using Creative Arts Therapies approaches, including Sandplay Therapy, they reported impressive results in helping immigrant and refugee children learning communication skills and adapting to their new environment.

The study conducted by Lacroix et al. (2007) used expression through sandplay therapy with a group of immigrant and refugee preschoolers, starting two weeks after children experienced the 2004 tsunami. The article analyzes spontaneous representations of the tsunami through sandplay. The children were taught to use some coping strategies, including being encouraged to express their feelings in relation to the tsunami. They also used a variety of figurines in making sandplay expressions related to the tsunami. The results of the study suggest that sandplay provides an appropriate space to express and work through emotions associated with psychological distress and posttraumatic symptoms in young children. It is particularly useful in working with those children who have suffered previous losses and trauma.

In a school-based action-research intervention with 25 elementary school children with autism spectrum disorders, Lu, Petersen, Lacroix, and Rousseau (2010) investigated whether sandplay could be used as a medium to stimulate creative and symbolic play. Ten sessions of once a week sandplay workshops were carried out in a regular school system, through which time children demonstrated increased verbal expression, engaged and sustained social interaction, and increased symbolic and spontaneous play. The study shows the effectiveness of the creativity-based interventions based on the sandplay therapy model, which could be used in schools working with children with autism spectrum disorders.

As has been noticed, traditional types of psychotherapy could become too confrontational and demanding for some individuals, particularly when there are language limitations, and other cultural beliefs present (Kirmayer, Lemelson, & Barad, 2007). The non-verbal nature of sandplay therapy allows the individual to express her/himself non-verbally. It is most suitable for children (Turner, 2005), but also for such population as immigrants, who often have significant limitations in terms of verbal expression. A combination of the limitations imposed by the new environment and the weakened ego, could expose the individual to psychic decomposition with a consequential descend into a mental or physical illness (Grinberg & Grinberg, 1989). In full support of Kalf's ideas, Grinberg and Grinberg (1989) suggest that the therapeutic environment, in order for healing to happen, has to provide the person in need with a protected space, which does not force the individual to confront her/his limitations, and at the same time allows expression of the difficult feelings, one of which is grief.

As the discussed studies demonstrate, Sandplay Therapy offers a very potent set of tools for working effectively with people who have language limitations, and/or

are in the process of transition and a need for adaptation to the new environment. Often a combination of stressful factors can also activate some of the traumatic experiences, or some of the developmental difficulties stemming from the earlier times. In such a case, an arrest can occur in the individual's psychic development, keeping the ego fixated in a certain developmental phase, or maintaining certain dysfunctional attitudes. In long term, this can result in regression and failure to achieve transition from matriarchy to patriarchy (Neumann, 1973/2002), and thus to grow in her/his personal development and adapt appropriately to the new environment.

This particular construct is especially important in the discussion about the psychological mechanism of the adaptation of individuals with immigrant background, and their transition from their 'mother' culture to the new society, where a new, more proactive, "father"-like attitude is required from them in order to integrate into their new environment successfully.

When one or several of the phases of psychic development were not accomplished successfully during the individual's childhood and were disrupted either by unfavourable conditions, or by a traumatic experience, the overall development of the individual becomes unbalanced. Then the possibility for one's self-realization in life diminishes, which Jung (1934/1954) saw as a disruption of the process of individuation in one's life. The process of immigration can accelerate the need for simultaneous integration and individuation in one's life, where the possibility to revisit earlier steps, for instance through the sandplay process, could help rebalance and strengthen one's psyche (LaVon Bobo, 1997). If the individual had difficulties due to the earlier development, while rebuilding her/his life s/he is at risk of repeating the dysfunctional pattern (Grinberg & Grinberg, 1989). Life could become even more

dysfunctional in a case when the ego is not strong enough and cannot cope with the unknown elements in the life of the individual.

The adaptation process causes activation of the old wounding and at that point the process could take one of the possible routes: either regressing to previous levels of development, or finding new ways of relating to the environment (Grinberg & Grinberg, 1989), and therefore moving forward towards the process of individuation (Jung, 1934/1954). In looking at the dynamics of people immigrating to the new country, the image of their Motherland, could be seen as a symbolic representation of the Mother principle, and moving to a new country as a movement towards the patriarchal energy. This move requires different skills, more autonomous functioning in the conditions that have to be internalized as a new set of requirements, forcing and pushing for activation of the assertive masculine energy.

As Kalff (1980/2003) observed when the issue that affected ego development needs to be worked out through the therapeutic process, regression could occur allowing the client to reorganize some of the material related to the traumatic event. After that, the ego can rebalance and develop in a healthier way, after which the individual becomes more independent of other influences and can now acquire her/his own experiences (Amann, 1972/2009).

The Present Study. The review of the literature shows a significant part of research conducted recently focuses on either diagnostic or/and therapeutic use of the sandplay therapy with various populations, however there were limitations related to standardization of the material/miniature use and ability to reflect all of the parameters essential to Kalffian model of sandplay, particularly in quantitative studies. Qualitative studies, on the other hand, mostly present case studies, traditionally used in Sandplay Therapy literature starting with Dora Kalff; these case studies focus on the individual

process and to a certain extent reflect the particular style and scope of interest of each individual therapist. An attempt at a comprehensive analysis of the multiple dimensions of Kalfjian sandplay has also been done in the sandplay literature by multiple authors, reflecting the continuous growth of the Sandplay Therapy field. The most problematic element of the studies is reflection on the symbolic transformative process, a difficulty that could be partially related to the delayed interpretation in the sandplay process. However, significant advances have been made in studying specific issues, which overall increases specifications for the training and supervision of sandplay therapists, as well as for a reliable, comprehensive analysis of the sand productions.

Multiple studies exploring new venues in working with various types of populations, exploring therapeutic properties of the Sandplay Therapy, show how effectively this modality can be used. This provides for a sufficient base for conducting sandplay therapy with an immigrant population by investigating the process of adaptation to the new socio-cultural environment. It also allows for the expectation that the sandplay expression will provide the researcher with rich in-depth information otherwise inaccessible in relation to the phenomenon of adaptation received only in the form of the verbal accounts. Thus, the purpose of the present study is to investigate the phenomenon of adaptation to a new country as expressed through the sandplay process with the use of the integrated theory of adaptation based on the Kalfjian model of Sandplay Therapy and the theoretical frame of Jungian depth psychology.

Chapter II: Methodology

Descriptive Phenomenological Psychological Method (DPPM)

The choice of the phenomenological method

My personal experiences and a deep interest in the phenomenon of adaptation form the basis for my interest in the meaning of other people's experiences of adaptation. As an individual who had a personal account of adaptation to a new socio-cultural environment, I hold a subjective perspective on the phenomenon under investigation, which allows me empathically and attentively to relate to the stories of the participants. As a researcher, however, I have attempted to bracket out as much as possible my personal meaning of the experience of adaptation through the research phases, in accordance with the descriptive phenomenological method in psychology detailed by Giorgi (1970, 2009, 2012). The main characteristics of his method, which is based on Husserlian principles of the phenomenological method of enquiry, will be defined below (Husserl, 1931, 1970).

Because my personal experiences of adaptation have been vastly different from one another, I am of the opinion that each experience of adaptation is a unique phenomenon, authentic to the consciousness of the individual experiencing it. As Giorgi (1970, 2012) and other researchers (Appelbaum, 2012; Denzin & Giardina, 2008; Rahilly, 1993) argue, conventional scientific research methods rely on approaches that do not allow the researcher to determine the necessary constituents of authentic experiences. Conversely, the phenomenological method of enquiry concerns itself with the uniqueness of the studied phenomenon as experienced by those individuals, participants of the study, who had a life experience of the phenomenon under investigation.

As a phenomenon, *adaptation* is suitable for this phenomenological enquiry, particularly considering the phenomenological-hermeneutic premise that most of our assumptions and perceptions escape our conscious reflection. “It is only when our everyday routines are interrupted or disrupted in some way that requires our conscious, reflective attention that we may notice certain things about our taken-for-granted world,” when these attitudes are put to question and a change of the attitudes is required in order to succeed (Martin & Thompson, 2003, p. 3). Adaptation to a new socio-cultural context is the moment of unavoidable questioning, pursued by the individuals going through it in varying degrees of persistence and awareness, which makes it a good theme for a phenomenological enquiry.

I also believe that the phenomenological method of investigation is well suited to studying personal experiences expressed through the Kalfian model of Sandplay Therapy (Jungian approach). As discussed previously, Jung’s phenomenological method of studying human psychology, which resulted from his own experiences and explorations, provided the basis for the Kalfian Sandplay therapy and also for the way of understanding of the experiences expressed through symbols and images (Kalf, 1980/2003).

The present research is guided by a phenomenological methodology, synthesizing philosophical phenomenology and psychology as a non-reductionistic human science perspective, as it has been developed and detailed by Amedeo Giorgi (1970, 1983, 2009, 2012; Giorgi A. & Giorgi B., 2008) I also draw on some methodological ideas of the other phenomenological researchers, which will be discussed where applicable. Giorgi’s methodology provides a structure and a methodological frame in my work with the six participants of the research in the two roles that I assume in this work. The first role is that of a sandplay therapist, who

follows the procedures and methods customary to Kalfjian Sandplay model; the second role is that of a researcher who investigates the meaning of the phenomenon of adaptation to a new country as expressed through the sandplay sessions.

The essence of the method pioneered by Giorgi is in achieving a *thick* description of the studied phenomenon, the psychological meaning of which is elicited by the researcher, who uses her/his professional knowledge to achieve this result. From that standpoint the present investigation is an interpretive study involving circularity between the therapist/researcher and the participant, between past and present (Martin & Thompson, 2003). Thus in the present enquiry the understanding of the phenomenon of adaptation will be achieved through a process of *fusing horizons* (Gadamer, 1960/1995), when the past is made sense of and transforms the present understanding. It is an on-going open-ended dialogue in which both the phenomenon under investigation and the understanding of it are continuously transformed.

From that stance the assumption of the Sandplay Therapy that the individual experiences reflected in the sandpictures have to be treated as unknowable in their entirety, and therefore their understanding can be only enriched and deepened via case studies (Smith & Osborn, 2008). The fuller understanding of the nature of the phenomenon expressed in Sandplay Therapy is achieved through the broadening of the analytical perspectives and through the ability of the analyst/researcher to relate to the expressed material on several different levels and continuously to question therapeutic responses and assumptions (Appelbaum, 2012). The methodology and the *interpretive tool* used for the data analysis are detailed throughout the section describing the data analysis phase. Further on, the main premises and principles of the phenomenological method used in the present study will be discussed, followed by a detailed description of the phases of the research.

Main principles of the DPPM

Traditionally, phenomenology as a philosophy is concerned with epistemological issues. Giorgi defines phenomenology as “a method for investigating the structures of consciousness and the types of objects that present themselves to consciousness” (2009, p. 87). Giorgi’s descriptive phenomenological method is rooted in the philosophical thought of Husserl and Merleau-Ponty (Giorgi, 2009) and grounded in his extensive experience, systematic analysis and understanding of the research in psychology, and therefore is more adapted to psychological research. The descriptive phenomenological method differs from other phenomenological methods in that it seeks the general structure of the phenomenon, while the latter focus more on the idiographic nature of it within individual cases (Giorgi A. & Giorgi B., 2008). The following are the primary principles, as first defined by Husserl, that outline the base of the *descriptive phenomenological method* developed by Giorgi.

- First the researcher has to assume the correct attitude, which allows breaking from the natural or ‘lifeworld’ attitude, where most things are taken for granted. Giorgi defines it after Husserl as a *psychological phenomenological reduction*, which is necessary for a psychological context because it implies specifically the human mode of being conscious, appropriate for the investigation of the human psychological phenomena (Giorgi, 2009; Giorgi A. & Giorgi B., 2008). Phenomenological reduction implies that the researcher considers what is *given* as a phenomenon present to her/his consciousness. At the same time, the researcher refrains from bringing into the account of the phenomenon generalizations or past knowledge that is not represented in the accounts of the experiences (Giorgi, 2012).

- Giorgi (2012) empathizes that the researcher also needs to assume a psychological attitude towards the phenomenon since the analysis is intended as a psychological one. My psychological attitude to adaptation as a researcher is informed by Jung's (1916) perspective on the importance of the balancing between the adaptation to the "outer and the inner" conditions (as was discussed previously) (p. 443). Adaptation to the new socio-cultural context by necessity makes the individual adapt to the outer conditions, which makes one question one's assumptions and triggers the process of adaptation to inner conditions.
- The adopted attitude also has to include special sensitivity towards the studied phenomenon. Gadamer (1960/1995) provides clarification complementary to Giorgi's method of how this sensitivity can be achieved. He emphasizes the role of the background *preunderstanding* in which all of our understandings, interpretations and reflections are nested. This background preunderstanding provides a frame of reference drawn from the shared understanding available in a given culture. From that standpoint as a researcher, I have a background preunderstanding of the culture from which my participants come, which creates a higher sensitivity and receptivity towards the studied phenomenon.
- Following the principle formulated by Husserl that the researcher should focus on a specific instance of the object of his/her investigation, Giorgi (2009) applies the *method of free imaginative variation* in order to determine what is essential in the studied object (Giorgi, 2009, p. 88). His method implies that the researcher mentally removes the aspect of the phenomenon which is to be clarified. If the removal radically transforms the meaning, then the aspect that was removed is deemed essential to the phenomenon.

Main stages of the DPPM in the present study

First stage. As the phenomenological approach is holistic in its nature with the goal of grasping the essence of the unique human experience, the researcher has to get a sense of the whole of what the data are like. This is achieved through the first reading of the complete description of the phenomenon as given in the data (Giorgi, 2012).

Second stage. In the second stage the researcher rereads the description again, more slowly with the purpose of constituting its parts. These parts are arbitrary and are correlated with the attitude of the researcher who distinguishes the parts based on her/his experiences of a transition in meaning within the description. These parts are called meaning units; they help to organize the analysis of the data, but they carry no theoretical weight at this point (Giorgi, 2009).

Third stage. In the third stage, the researcher transforms the data in such a way that the psychological value in the meaning units of the provided description is made explicit for the investigated phenomenon. The researcher uses the method of free imaginative variation to determine which elements are essential to the studied phenomenon. This method is used in combination with the SIA (Subjective Immersion Analysis) method discussed in detail earlier. SIA is a methods specific to sandplay analysis and it helps to identify the essential elements in the sandpictures. This step is central in the method for it allows for identifying the essential material in the description relevant to the phenomenon.

Fourth stage. In the fourth stage the researcher reviews the more sensitive and psychologically clarified expressions, again employing the free imaginative variation method. As a result an essential structure of the experience is determined and written. For the purposes of the sandplay research I had to modify and detail stages two to four

in such a way that the goals of the final stage five of Giorgi's method could be completed.

Fifth stage. In the fifth and last stage of the analysis, the researcher uses the essential structure to help clarify and interpret all of the initial data of the research. Here the researcher uses her/his informed professional attitude to create the final account, since this account contains the theoretical trend uncovered within the essential structure. These theoretical trends are helping to achieve a higher level of understanding of the participant's experience (Giorgi, 1983, 2009, 2012; Giorgi & Giorgi, 2008). In the case of the present research I am informed by the theories of Jung, Neumann, and Kalf, which I use as an interpretive tool specific to sandplay investigation, allowing for this process to elicit a psychological meaning in the description of the participants' experiences.

As Giorgi (2009) explains, this approach offers both openness and rigor in a sense that all elements of the phenomenon are considered in the process of investigation in the form that is *given* in the experience of the participant. At the same time the method of free imaginative variation allows one to determine the relevancy of the given, which permits the researcher to describe the given as it presents itself.

This method also allows studying various instances of the experiences presented in my research by the six participants in terms of discovering their essence, or, as Giorgi (2009) calls it, the *invariant structure*, which can be used to comprehend various situations. There are many possible ways to present and describe the experiences of adaptation; the description achieved in the present investigation will be based on the essences of the presented experiences, derived with the help of the method of free imaginative variation used in combination with the SIA method. This description will express what necessarily belongs to the phenomenon of adaptation.

It is important to remember that Husserl extended the scope of the phenomena under investigation to both: objects that can exist independently, without being immediately perceived by the human consciousness; and experiential phenomena, which exist only in human consciousness. Thus, everything has to be studied from the perspective of consciousness or subjectivity. In that process, the meaning of what is *given* to the consciousness is influenced by its manner of “given-ness”, and is a “legitimatizing source of cognition... but only within the limits in which it is presented there” (Husserl, as cited in Giorgi, 2009, p. 68).

Data

For my research, these two principles have an essential methodological importance. The phenomenon under my investigation—adaptation—is in the category of experiential phenomena, which exists in a certain “given” way in the consciousness of each of the participants. It has two ways of manifesting itself in the life of the participants: as a felt (both emotionally and physically) experience, and as manifesting itself through materially existing and changing aspects of the environment. Throughout the meetings, the participants provided verbal accounts of the various aspects of their experiences, but they also produced sandpictures, which are material manifestations of the experiences given to the consciousness.

My progress notes and comments related to my observations of the participants’ expressions within sandplay sessions are also part of the data; they constitute verbal accounts of my therapeutic encounters with the participants. These are reflections of how the experiences of the participants were given to my consciousness at the time of the sessions. They are not the participant’s encounters per se, but they are helping in clarifying the way these experiences were given, which is particularly important when I clarify the feelings present in the session or when I

attempt to bracket out my personal assumptions and projections. This method was highly valued by the sandplay therapy practitioners, starting with Dora Kalff (1980/2003); this subject was thoroughly discussed in the previous section.

The sandpictures are the result of a physical action (the participant constructs the picture). They exist in reality in the form that is physical and observable first in the session, and afterwards in the form of the images of the sandpictures (the photographs of the sandpictures are taken and used as a visual data). The sandpictures are manifestations of the two different aspects of the representation of the lived experience in the participant's consciousness: the intentional (or conscious in Jungian terms) and unintentional (or unconscious), as it exists and is presented at the moment of the creation of the sandpicture.

In accordance with Husserl's phenomenological principles, the sandpictures and the visual data generated from them have to be considered and analyzed within the "limits in which it is presented," which means that first the sandpictures will be described as given, with a necessary attitude taken by me as a researcher. Next they will be analyzed within the Kalffian model of Sandplay Therapy and the Jungian frame of analysis, which were detailed previously. In my enquiry I use the phenomenological methodology, the Kalffian model and the Jungian approach in a mutually complementary way. The analysis of the symbolic expression that is central to the Kalffian model and Jungian analysis is also approached phenomenologically in a manner complementary to the descriptive phenomenological psychological method, which allows bridging it with the other two approaches successfully (Mook, 2000). It is discussed in more detail in the section on the stages of the research.

Research Design

In the research design of the present enquiry, I follow the stages of the DPPM (descriptive phenomenological psychological method) as articulated by Giorgi (2009), who modified the phenomenological method of Husserl and Merleau-Ponty so that it could be used effectively in psychological research using descriptive data. Considering the nature of the present enquiry, important modifications consistent with the practice and methodology used in Kalfian Sandplay Therapy were made.

As suggested by Giorgi and other phenomenological researchers (Giorgi, 2012; Giorgi A. & Giorgi B., 2008; Martin & Thompson, 2003), the investigative method and praxis have to be flexible and “articulated from within a qualitative perspective” appropriate to the phenomenon investigated and avoid detextualization (Appelbaum, 2012, p.45). These modifications ensure that the methodology of the present research is well-grounded, focused, explicit and repeatable by other researchers trained in applied methods.

The subsequent sections of this chapter describe the following phases of the research design: the preliminary phase; the recruitment phase; the therapeutic work and data collection phase; and the data analysis phase.

Preliminary phase

In order to assume the appropriate phenomenological attitude for the whole process of research, I put into place a number of steps, corresponding with the preliminary procedures in conducting phenomenological research by a number of researchers (Creswell, 2007; Giorgi, 1970, 1983, 2009; Giorgi A. & Giorgi B., 2008; Moustakas, 1994).

1. I defined a phenomenon of the future investigation, which is the process of adaptation to a new socio-cultural environment. I began reading the literature pertinent to this theme, which helped to determine the disciplines and the scope of research that was already done in relation to the process of adaptation. This helped me to choose the focus for my own investigation and also to determine that the phenomenological approach is most suitable for the investigation of the process of adaptation.

2. Based on the existing research, I defined the criteria ensuring that I have a homogenous sample (Smith, Flowers, & Larkin, 2009). In order to achieve homogeneity of the essential characteristics of the participants of the study I identified the characteristics that were essential for the participants of the research to share. Next I defined the names of the organizations working with migrants and worked out the procedures of recruiting participants, which ensured that the participants' experiences were sufficiently representative of the experience of adaptation to a new country. As a result of this step I identified the list of the organizations and community services that I intended to approach with the aim of recruiting potential participants.

Participants. All the participants are adults aged between 25- to 50-years-old, non-dependents, which means that their migration is a result of their personal decision. The *time and place* parameters I defined entail that the participants of the study are recent immigrants, who have migrated to Canada within last five years. As was explained earlier the differences between the terms "migrant" and "immigrant" reflects in their status, rights, and accessibility of the social support and educational programs for which they are eligible. These are important criteria, which ensure that the chosen candidates have equal political, social and legal conditions, which means that they have "common or shared experiences" (Creswell, 2007, p.60) of the

phenomenon of adaptation and represent an adequately homogenous sample for the studied phenomenon.

3. Prior to starting the process of recruiting the participants, I attempted to assume a phenomenological mindset appropriate to the investigation of the phenomenon of adaptation (psychological phenomenological reduction). As previously discussed, I had personally experienced adaptation to a new socio-cultural environment in my life. As a therapist trained in Art Therapy and in Sandplay Therapy, I had undertaken a personal psychotherapy process. It had heightened my awareness in relation to my own experience of adaptation. It also made me reflect on the role that therapy, both verbal and Sandplay Therapy, played in my experience of adaptation to a new country.

First bracketing out of the assumptions. Reflection over my personal account of adaptation allowed me to formulate my first *epoché*, or bracket out some of the assumptions, which I had based on my own experience. It made me realize that I also had to bracket out some of the therapeutic assumptions that I had, particularly related to my training and work in Sandplay Therapy.

As a result, I bracket out several important attitudes. First is my attitude as a person who has a personal experience of adaptation, and so needs to stay neutral and receptive towards the experiences of the others. Second is my awareness that my own experience already structured my perspective and priorities related to the experience of adaptation. It might be different for other people, and I need to keep this perspective clear in my work. Third is my belief that therapy is a good way to help someone in her/his adaptation to a new country. And fourth is my conviction that Sandplay Therapy is very effective. However, I need candidates who are ready to participate willingly in my research, which means that they have a certain degree of trust in

therapeutic process and are coming to therapy sessions with a purpose of acquiring help.

With the help of the first bracketing out some of my assumptions I am attempting to achieve better clarity in understanding of the experience of adaptation of the six other individuals. This understanding is not concerned with the reconstruction of the other's mental processes and private experiences, but acknowledges *what is given* of the participant's mental processes and private experiences and grasps it phenomenologically. The result of such a process is twofold: on the one hand through my deepening understanding I gradually integrate my participant's *horizon* in such a way that my own perspective on the phenomenon is altered in the process of investigation (Gadamer, 1960/1995; Martin & Dawda, 1999). On the other hand, my growing awareness of my participant's experience and its expression allows my participants integrating my horizon. Thus their own perspective and the experience of the phenomenon will be supposedly also altered through the process of investigation.

Recruiting of the participants phase

The process of recruiting of the participants took three steps.

1. First I introduced my research project to the agencies identified and discussed previously; they evaluated the possibility of referring candidates for my research. All participants had legally migrated to Canada within a period of five years. They had all passed a full medical examination either prior or immediately after their migration to Canada. They were also assessed by the professional counselors of the agencies and referred to participate in the present study. None of the participants were in the past or at the time when the research was conducted diagnosed with a mental

illness or disorder, or had any kind of condition preventing them from taking full responsibility for their decisions.

2. As explained earlier, sixteen people were initially referred from several different agencies and seven more were referred later. The referral time, the initial interviews, and the period of participation in the therapeutic process were different for all who participated in the research. However, the same procedures were followed with every candidate for participation in the research. Their participation in the research was designed to be carried completely independently from the referring agencies and their possible participation or refusal did not impact their relationship with these agencies (Moustakas, 1994). Out of the total number of 23 candidates, only the six who participated in the research completed the process and also satisfied all of the requirements of the present investigation, and therefore only their accounts will be presented here. More details regarding their recruitment are provided in the Introduction.

I met with each candidate for a period of 60-90 minutes and conducted a semi-structured interview. During this meeting I informed each candidate about my research, and also received pertinent information, allowing me to determine which of the candidates satisfied the criteria for participation in the research. Each selected candidate received a letter concerning informed consent and a consent form, which provided full information about the research, its goals, and the ways Sandplay Therapy works (please see the Appendices). It was also explained that their participation in the research was fully voluntary and they had a right to terminate participation if needed. They were also to receive a full account of the results of the research once the analysis and the work on the dissertation was completed.

3. After two recruiting campaigns and many drop-outs, a total of six candidates both fully complied with all of the requirements and completed their sandplay therapy process with me. The sandplay therapy process for each of them took place within a varied time frame. In each case I contacted the participant and scheduled our first session after the consent form was received in verbal form. All of the participants returned signed consent forms during the first scheduled meeting. The following stages of the research pertain to my work with the six final participants. Each of them attended fifteen sandplay therapy sessions and completed from 12 to 14 sandpictures.

Refining of the criteria and methodology. The *Recruiting of the participants* phase in part overlapped with the *Therapeutic work and collection of the data* phase, which had a number of important consequences. First, the common criteria for my sample were refined further, partially through the process of recruiting, and partially through the therapeutic work itself, which began earlier for the two first participants. The new criteria that emerged related to the commonality of the background between me as a researcher and a therapist, and the participants. As was discussed previously (please see Introduction), the issue of sharing the same first language (Russian) and similar background (ex-USSR) became important for establishing good rapport between the participants and me. A second important factor that contributed to establishing understanding and trust between the participants and me was the fact that I had acquired my own experience of successful adaptation to a new country, which experience I could share with them. As I learned later in the sessions, in the eyes of the participants, this factor had value to them and made me reliable in their eyes.

Gadamer (1960/1995) emphasizes the role of the background *preunderstanding* in which all of our understandings, interpretations and reflections

are nested. This background preunderstanding provides a frame of reference drawn from the shared understanding available in a given culture. From that standpoint as a researcher I have: (a) a background preunderstanding of the culture from which my participants come; (b) and I also have a background preunderstanding of the culture to which they have to adapt. An important aspect of my personal preunderstanding is that it allows me not to look at the experience of the participants of the study from the purely North American/Canadian perspective, significantly embedded in particularities of American and Canadian history and socio-cultural values and practices (Cushman, 1995), but to appreciate these experiences in what they mean from the cultural standpoint of the participants.

Altogether, I trust, it allows for higher objectivity in perusing the study of the essence of the phenomenon of adaptation, as well as being able to value these accounts of the personal experiences, which might not coincide with the active value system of the society in which we all live now (Cushman, 1995).

Therapeutic work and collection of the data phase

The data for the research were collected throughout the therapeutic sessions. At the beginning I had to assume a phenomenological research attitude in order to carry on with the goals of conducting a reliable phenomenological research study. At the same time for the duration of this phase, while I was collecting the data for my investigation, I remained in the role of the therapist, and had to be sensitive to not let my research goals overcome or influence my therapeutic goals. In order to reconcile the differences between the two roles and ensure the proper therapeutic attitude I put in place the following steps:

1. I made a decision that throughout the period of time while I was conducting the sessions with the participants that I would restrict my role to the role of the therapist. I had to switch my role from the therapist to that of the researcher for a period of time when I recruited the second group of candidates for my research. I went back to assuming a therapeutic attitude for the period of data collection while working with the second group. The therapeutic frame and guidelines for documenting sessions in Sandplay Therapy help to ensure that the therapist takes her/his role with the client within the session by providing a “free and protected space” to the clients (Kalff, 1980/2003, p. 15). In my research it helped me to assume the role of the therapist while conducting sessions without being in a conflict with my researcher role, because the recording procedures also ensured that I documented the sandplay therapy sessions, which provided all the data for my investigation.

- a) I documented the sessions in accordance with the practice of Sandplay Therapy (Kalffian model). The initial or raw data were collected in the form of maps and photographs of the sandplay pictures, accompanied by the client’s comments and other verbalizations, which were reflected in the therapist’s commentaries, process notes, and corresponding materials (such as the therapist’s notes containing self-reflections and comments corresponding to the therapist’s associations to the motifs and symbolic material used by the participants), and other pertinent materials, all in accordance with standards for practice of Sandplay Therapy (ISST, 2013; STA, 2013).
- b) I also felt it was important to take on a responsibility to have regular supervision with an experienced sandplay therapist, who helped me to maintain a professional therapeutic stance throughout the clinical phase of my research. I was also supervised by my main supervisor, a member of the committee, who

helped me to maintain a clear therapeutic attitude informed by therapeutic practices in the Creative Arts Therapies.

2. Due to various reasons described previously, the therapy part of the research could not be conducted with all of the participants at the same time. In July and August 2010, I started conducting individual sessions with the first six selected candidates, out of which two participated in the research fully. In March 2011, I started sessions with the four new candidates who also participated in the research fully. The accounts of the two participants from the first group and four participants from the second group are included in the account of adaptation analyzed and described in the present dissertation. The final overview sessions with the participants, which included the termination of the process and the revision of the results, were done in August and September 2011.

Thus, there were several challenges associated with starting therapeutic sessions at different times.

- a) I had to maintain my therapeutic attitude with the participants who already were deep into therapeutic process, while I also had to face the challenge of recruiting additional participants in order to have a specified number of six participants. The act of additional recruiting required of me to go back to the agency that referred the candidates for my research. In fact doing it a second time was much easier and less time consuming since all the preliminary work had been already done. However I had to talk to the agency and explain that some of the participants terminated their therapy prematurely. It made me reflect on the process of these participants and also on the amount of effort involved in my project. The positive feedback from those who had to terminate their participation was reassuring for my continuing the work.

- b) While conducting interviews to determine my four remaining participants, I also had to be aware of the nuances of my role while interviewing: my role was simultaneously that of a therapist and of a researcher. The fact that by then further clarification of the criteria for the participation were defined helped to maintain my awareness of the differences in these two roles, in my goals, and also to keep the role of the therapist separate from that of the researcher.

Data analysis phase

In October 2011, I started systematizing the material. The transcription of the sessions with the six participants was finished in February 2012. From February to November, I focused on the theoretical part of the research and deepened my analysis of the theories of Jung and Neumann, providing the theoretical base and the interpretive tool for my research, combined with other tools specific to Kallffian Sandplay, which were also defined further during this time. In December 2012-February 2013 the detailed account of the first case study was written; in April-June 2013 the account of the second case study was completed. In June-August the analysis of the four remaining cases was done on the basis of the findings derived from the analysis of the two first cases.

Here, I present in detail the six stages of the data analysis phase.

Preliminary stage

As a phenomenological researcher I attempt to grasp the essence of the unique experience of adaptation of each participant, holistically. I have to get a sense of the whole of what the data are like. I achieve this through first reading of the complete description of the phenomenon as given in the data (Giorgi, 2012) for all of the six cases. This includes all data collected through the therapy sessions. I do not attempt to

analyze the data. I rather aim at grasping the overall impression, the sense of it, and clarify several important points: my research attitude, the nature and essence of the data, and my second *epoché*.

Research attitude. Prior to the beginning of the data analysis stage, I attempt to assume a research attitude appropriate for the purpose of my research, which is a psychological phenomenological attitude. This means that I assume the phenomenological reduction, which aims at “clarification of the meaning of phenomena experienced by human persons” (Giorgi, 2009, p. 98). This type of attitude allows the participants of the research who provide the researcher with the data to maintain a naïve or natural attitude towards the method of enquiry. Using words of Merleau-Ponty, the phenomenological attitude is assumed by the researcher “because it tries to understand the natural attitude better than the natural attitude can understand itself” (1962, p. 26).

During this stage I go through the preparation of the data: the verbal accounts of the experiences of the participants are transcribed, and so are all other written accounts pertaining to the sessions. Since I am doing the transcription myself, I also underline *significant statements* (Moustakas, 1994) or *blocks* which provide an understanding of how the participants experienced the process of adaptation. Their naïve attitude (Giorgi also calls it a lifeworld attitude) insures that there is no bias in their accounts, since they are not familiar with the goals of the researcher and the ways in which the researcher is going to analyze the data (Giorgi, 2009).

Data. The types of data which I received through the therapeutic sessions and which I am going to analyze could be divided in two major categories. The transcripts of all verbal accounts that inform the researcher of the participants’ experiences of adaptation, and also the therapist’s process notes and self-reflective comments made

during or right after the sessions, are in the first category. The data that are produced through the construction of the sandplay pictures, such as photographs, maps with accompanying legends, additional research notes or comments related to the expressed motifs or symbols, etc., are in the second category.

The significant difference between the two categories is that the first category of the data includes individual accounts of the experiences of adaptation which are given from the perspective of the lifeworld, or precisely as it is lived and therefore it is important that these descriptions are not purified, but remains complex, “thick with its ambiguities and relationships” (Giorgi, 2009, p. 99). The methods of the analysis of the first category of the data at this stage are common to the analysis of data in qualitative research (Creswell, 2007; Moustakas, 1994). The second category of the data will be analyzed from the perspective of Kalfian model of Sandplay analysis and the theory of Jung and Neumann, as discussed previously. Due to the overall complexity of the whole of my data, I developed a methodology detailed in stages for the analysis of the verbal data corresponding with accompanying visual data. I also detailed the interpretive tools corresponding with the discussed theories, which were used for the data analysis.

Further the design of the stages of data analysis will follow the stages of the descriptive phenomenological psychological method of Giorgi (2009; Giorgi A. & Giorgi B., 2008), with modifications necessitated by the nature of this research and its data (Appelbaum, 2012). After that I will provide a more detailed account of the interpretive tools used for the data analysis.

Second bracketing out. Prior to starting to work with the collected data, in order to further assume an appropriate psychological phenomenological attitude, I formulate my second *epoché*. The importance of the second *epoché* is that I am

bracketing my own experience of adaptation, which includes a whole range of attitudes related to my understanding of the culture, both past and present. While interacting with the agency that helped me to recruit the candidates, and also while conducting therapy sessions, I came to realization that both my experience of life in ex-USSR prior to my immigration and life in Canada, were not necessarily shared by others. While I could overall understand the background of the individual experiences in both environments, I also had to be very careful to not interpret or automatically assume, but rather very carefully listen to the meaning that the experiences carried for the others. Thus, I attempt to define my *a priori* attitudes, which might keep me from being objectively descriptive throughout the first step of the analysis.

The second bracketing out also helps me to put emphasis on the importance of the participants' expression of emotional states, their body language, and their attitudes. The verbal data written in relation to the sessions, the notes on my own emotional responses to the contents expressed by the participants (transference/counter-transference issues), are examined through the lens of the second *epoché*. This means that both, my experiences and my comments, will be used not as given or the part of the participants' experiences, but as helping to clarify the participants' experiences as they were lived by them.

Further I present the stages of the data analysis with modifications determined by the nature of the data, which as a whole consists of the six individual accounts of adaptation as expressed in six individual sandplay therapy cases. The preliminary stage already gave me an overall sense of the experience of adaptation as presented by the six participants. There I was impressed by the presence of certain similarities in the participant's experiences, but I also perceived vast differences in them. In order to further make sense of my impressions, I had to go through a process of detailed step-

by-step analysis of each individual case. Only after this work is done, could I attempt to create an *essential structure* of the experience of adaptation, and then clarify and interpret its psychological meaning.

The first three stages of the analysis are therefore repeated for each individual case, until I achieve the same state of understanding of the data for each of the participants. I proceed with the more detailed analysis of the two chosen cases, one female and one male, through the stages four and five. After the essential structure of the experience of adaptation will be written from these two accounts, the psychological analysis of the remaining four cases is attempted through the lens of the essential structure uncovered in the first two detailed cases. This approach to cases with an abundant amount of data was suggested by Smith, Flowers, and Larkin (2009). They suggested that a combination of detailed accounts of a few cases with an analysis of the experience of a larger sample can be beneficial for a deeper understanding of the studied phenomena. Smith et al. suggested up to three cases for a detailed analysis, and up to six participants, including the small sample group, for a broader analysis, where the uncovered psychological meaning of the experience relevant to the whole group is revealed.

First stage

In the first stage I attempt to grasp the essence of the unique experience of adaptation of each of the six participants. In order to grasp the essence of the description of the phenomenon as given I have to go through the verbal and visual data (Giorgi, 2012) of each individual case. In the research based on the data obtained in the sandplay therapy sessions, the story of one participant constitutes *one whole description* pertinent to the experience of adaptation to the new country of this one individual. Therefore the wholeness of the data of one participant can be experienced

only when the researcher reads through the verbal accounts of the sessions paralleled by the careful examination of the photographs and the maps of the sandpictures.

This way of working with data is specific to the Kalfjian Sandplay Therapy. Most sandplay therapists are getting the sense of the client's experience through the process of first getting the overall feeling of the client's process (Turner, 1998). Particular attention is given to the therapist's emotional and feeling responses to the sandpictures at this stage; these are written down and are going to be used later.

Second stage

In the second stage, I go through each individual case description again with the purpose of constituting its parts, the *meaning units*. The meaning units help to organize the analysis of the data; they carry no theoretical weight at this point (Giorgi, 2009). The structure of the sandplay therapy process naturally imposes the same session structure on the generated data, both verbal and visual. Each session provides one unit of visual data and one unit of verbal data. The visual data contains the photographs pertaining to the sandpicture created during the session, as well as its visual map. The verbal data contains a detailed description of the session, which includes the client's verbatim and the therapist's process notes with comments made after the session.

At this stage as a sandplay researcher I get the whole sense of each individual session within a single participant's case, based on the whole of the data pertaining to one session. I do not analyze the text or the sandpictures. However, as a researcher who uses her professional experience and knowledge, and also is aware of her emotional responses and associations, I write down my comments related to each session, which will be used later in the analysis.

After having gone through all of the data of each of the six cases, I have a good overall perspective on the expression of the experience of adaptation in my participants' cases. I became aware of the following characteristics in the expressive tendencies of my participants. Some of the participants did not discuss their sand creations; their tendency was to make a sandpicture quickly, and then discuss the issues that they considered important, but which were unrelated to their sandpicture.

Others made rather formal or short comments about the images they created. Their investment in the images seemed significant, but they also wanted to have time to discuss other issues. One person created images, which he thought through in advance, and then explained what he wanted to express through these images. From that perspective, the participants presented a diverse range of approaches to creating and commenting on the sandpictures. As a researcher, I decided not to give preference to any particular approach.

I identified two cases (one female, one male) for a detailed analysis, the written accounts of which I present under the pseudonyms Maria and Alexander. The choice of the cases was not determined by the timeframe of their participation or other specific characteristics; I randomized the choice by picking the two first cases in alphabetical order.

The following stages three and four are described in application to one case at a time. I follow through this process in detail in respect to the two cases chosen for the detailed analysis.

Third stage

My goal in the third stage is to transform the data in such a way that the psychological value in the meaning units of the provided description is made explicit for the investigated phenomenon. Here I make use of the methods of the psychological

evaluation of the meaning specific to Sandplay Therapy. I also use the method of *free imaginative variation* for the completion of this step. This step is central in the DPPM (Giorgi, 2009, p. 88); it allows me extracting the essential material in the description relevant to the phenomenon of adaptation. This is one of the most time and work consuming stages in the analysis of the data, which I carry out in four steps.

1. During this stage the sandplay researcher has to achieve clarity in the meaning of each session and each sandpicture. First I use the Subjective Immersion Analysis (SIA) method designed by Turner (1998), which helps me to get a better sense of the participant's experience projected into the sandpicture. Using the SIA method helps me to connect to the experiential and feeling level of the sandpicture produced; it also helps to identify the main units of meaning within the sandpicture, after which I can attempt to elicit their psychological meaning.

2. After that, I use the method of free imaginative variation to determine which of the elements of the constructed sandpicture can be omitted in further analysis as they do not contribute to or change the meaning conveyed in the sandpicture. Then, the material that is most important and relevant to the studied phenomenon of adaptation is described in detail for each sandpicture of the process. It has been noted in Sandplay Therapy studies that the same case material can be discussed from several different perspectives, in which case the elements on which the presenter chooses to focus can differ (Turner, 2005; Cunningham, 2013; Friedman & Mitchell, 2008). My focus is on adaptation; hence I will not be pursuing other possible angles which will not be relevant for my theme. Of course, there is also the possibility that the meaning of the omitted elements could appear as more relevant or significant within the context of the whole sandplay case, for which reason at the later stages of the analysis I review the coherence of the resulting analysis on several different levels.

3. Then, I attempt to crystallize the story, as told through the words and the sandpicture, within each session of the participant's process, and elicit its psychological meaning. I analyze the elements of each story, attempting to further understand the meaning of the participant's experience. Because in sandplay we are dealing with symbolic expression, now it is my responsibility as a sandplay therapist researcher to understand the symbolic meaning of each sandpicture and uncover its psychological meaning, as well as the essential structure of the participant's experience.

4. This step allows me to crystallize the story of the participant's process as a whole and elicit its psychological meaning. I work with the whole of the participant's experience as expressed through the entire sandplay process. This is the moment when the main themes and threads running through the whole of the participant's narrative become apparent. I attempt to understand the symbolic meaning of the whole of the participant's process, and uncover its psychological meaning and the essential structure of the participant's experience. Here the richness of the written account depends on the knowledge and competency of the therapist, since it is her/his ability to identify the meaning of the symbols and themes, both mythological and cultural (in this case), and uncover the links between them that allow a more detailed and rich account to be created.

Interpretive tool used for the data analysis. In order to achieve a fuller understanding of the intrapsychic processes that correspond to the participants' expression of the phenomenon of adaptation, I use a comprehensive interpretive tool adapted for the analysis of their sandpictures. The methodological frame of this sandplay interpretive tool (SIT) is based on the interpretation methodology of the case studies specific to the Kalfian Sandplay Therapy model discussed previously in the

section on Sandplay Therapy, modified for the purposes of the present study. The SIT consists of three parts composed of qualitative, descriptive categories that amplify aspects of sandplay construction (Kalff, 1980/2003; Weinrib, 1983/2004, Kalff, 1993; Bradway & McCoard, 1997; Grubbs, 2005; Turner, 2005).

The first part accounts for the direct observation and objective analysis categories, such as: the client's verbal and body expressions; dramatic play; the use of tray space; use of sand/water; and use of objects and figures. The second part accounts for subjective impressions and implied meanings such as: structural/compositional elements; boundaries/divisions/connections; movement/obstacles; relations between different parts or elements (figurines); opposites; scene(s) in progress; symbolic representations and the development of different themes; and the therapist's impressions and associations. It also includes developmental and psychological expressions, consistent with Neumann's developmental theory.

The third part accounts for most of the important elements that correspond to the experience of adaptation, with a focus on patterns of change from one sandpicture to the next. In this part, I attempt to include Neumann's theory and the phenomenological perspective into the sandpicture interpretation, in line with Jung's emphasis on individual meaning and psychological purpose and Husserl's search for the essence of the phenomenon.

In this, the discussion will touch on the following themes: the expression(s) of the primal relationship and the patterns of relating to the other; the constellation or manifestation(s) of the self; the ego-self axis; the expressions of the stages of the Hero journey and the alchemical process; the expressions of the most integrated state and of wholeness; the integration into and return to the collective. These elements allow me

to grasp the meaning of the individual's experience of adaptation, as expressed in each sandpicture and as it evolves through the process of therapy.

At the end of stage four, I review psychologically clarified expressions, again employing the free imaginative variation method, which allows me to determine and write the essential structure (or a *structural description*) of the phenomenon of adaptation as expressed by one participant. The process described in this stage is followed for each sandplay process of each participant.

Fourth stage

In the fourth stage I write the detailed accounts of the experiences presented by the two selected participants, Maria and Alexander. I also analyze the structural descriptions of these two cases achieved through the previous stages of the data analysis. I attempt to create a composite description that will present the essence of the phenomenon of adaptation to a new socio-cultural environment based on these two accounts. As a researcher I use my informed professional attitude to create a psychologically informed description, called the *invariant structure* (Creswell, 2007, p. 62), which focuses on the common elements in the structure of the experience of adaptation of these two participants of the research. As Giorgi puts it, the uncovered structures “clarify the lifeworld situations in a psychological way and contribute to a deeper psychological understanding of the everyday situations” (2009, p. 102).

My non-*naïve*, professionally informed attitude, which I am using in my research, is that of depth analysis based on the theories of Jung, Neumann and Kalfff as described previously. Therefore the invariant structure of the phenomenon of adaptation is based on a description of the in-depth processes corresponding to the experiences of adaptation as they were lived by the participants of the research.

Fifth stage

In order to complete the account of the invariant structure of the phenomenon of adaptation for the whole group of the six participants, I am adding one more step in my method of analysis of the data. This step is fully coherent with the purposes and methodology of the fifth step described by Giorgi. However, due to massive amount of data, I had to find a consistent way of analyzing this data to benefit the uncovered meaning, and without losing coherence in the methodology.

The psychologically informed account of the invariant structure of the phenomenon of adaptation delineated through the previous stages is now applied to the entirety of the experiences of the remaining four participants. By doing this I am verifying if the uncovered structure is relevant for the experiences of the other participants. Then I write the abbreviated accounts of the experiences presented by the four remaining participants.

The final composite description of the phenomenon of adaptation is then created. Overall, I hope that my final composite description achieved at the end of the analysis of all data represents the essence of the phenomenon of adaptation to a new country based on the life-lived experiences of the six participants in a coherent way consistent with the experiences of these people. I also hope that it can make sense to the other immigrants who are placed in similar circumstances.

I consider that it might be beneficial to reflect on the way the resulting invariant structure corresponds with my epoché and influences my own perception of the experience of adaptation (Moustakas, 1994). However, this type of post-reflection goes beyond the scope of the present investigation and might be considered for a later investigation.

Chapter III: Sandplay Expressions of the Participant's

Accounts of Adaptation

Introductory Interviews with the Participants of the Study

The initial interviews with the potential candidates for my research were conducted in several installments, due to the fact that I had to recruit additional candidates because of the dropouts. In June and July 2010, I conducted the first series of interviews with potential participants, out of whom two candidates fully participated in the research: Alexander, former citizen of Moldavia, and Uliana, former citizen of Byelorussia. In March 2011, I interviewed more candidates for my study, and four more people fully participated in the research: Tatiana, Polina, and Pavel, all from Byelorussia; as well as Maria, who was from the Russian Federation. All six participants spoke Russian as their first language. Here and further through my study, consistent with all of the requirements and the documents provided to the Ethics Committee and to the participants, I use pseudonyms in place of their real names in order to protect their privacy.

Despite the difference in the time frame of my work with the participants, the recruitment, the therapeutic sessions and the research frame followed the same procedures. I have elaborated on the procedures already in the Introduction and the Methodology sections. For further information, please see the STA (Sandplay Therapists of America) Research Committee *Guidelines for Research in Sandplay* and the *Procedure Manual for Research using Sandplay Therapy as Originated by Dora Kalff* (Appendices D and E).

The selected participants gave the researcher information related to their personal history and immigration during the initial interview session, after which the final decision was made regarding whether or not they satisfied the research

requirements. They were all fully informed about the purposes of the research, their role in it, and their rights as research participants. Each participant received the consent letter and signed the consent form to participate in the research. The researcher read the consent letter and the consent form to each of the participants in English; the copies of both documents can be found in the Appendices section of the dissertation. All of the participants had a sufficient level in English in order to understand the documents. The researcher also translated any part of the consent letter or the consent form that was not fully understood by the participants, and answered all of their questions in Russian.

All of the participants admitted in our initial interview that they had never heard about Sandplay Therapy. Some of them commented that it must have taken the researcher a long time to collect all the figurines. All of them asked questions about how Sandplay Therapy works, as well as about the researcher's training in Sandplay Therapy, and all questions were answered.

In response to the question, what are the participants expected to do in the session, they received the answer that usually a participant takes a look and chooses anything s/he likes from the collection in the sandplay room, and then makes a "sandpicture," which is like a scene in a sandbox. The researcher explained that there are no particular rules for making a sandpicture, and that it can be anything the participant wants. The researcher also explained that water can be used in the sandtray and demonstrated the two sandboxes: one with dry and one with wet sand.

The researcher also explained other elements pertaining to sandplay therapy sessions. It was explained that a session is usually an hour long, where up to 40 minutes are designated to the creation of the sandpicture, after which time the participant is free to comment anything s/he feels is important to say, or can remain

silent. The researcher also explained that she would take photographs of every sandpicture after the end of the session, and disassemble the sandpicture after that.

In response to the question, what exactly is the focus of this research project using Sandplay Therapy, the researcher elaborated on the issue of adaptation to a new country, and also explained that she would examine the productions created by the participants in sand from the perspective of the question: *how is the participants' process of adaptation to their new environment and their new life conditions revealed in the sandpictures that they create?*

The researcher also explained that the research consists of several phases, and that the data collection phase takes place when all of the participants do their sandplay process. The participants were also told that after data collection the researcher would analyze the data with the purpose of gaining a better understanding of the depth psychological processes expressed in the participants' sand production, and write up the experiences in the dissertation. Finally, the researcher also explained that when all of the phases of the research would be completed, each participant would be given the opportunity to read the account of her/his process and meet for a reflection on their process. Delayed overview of the process is considered a customary practice in sandplay therapy (Kalff, 1980).

The first sandplay therapy sessions were scheduled with each participant at the end of the initial interview session, after they all had given their verbal consent to participate in the research. The signed consent forms were received by the therapist in the first therapy session prior to the beginning of the session.

The cases of all six participants are presented in the dissertation. As explained in the section on methodology, the first three stages of the analysis were repeated for each individual case. After that, I proceed with a more detailed analysis of the two

chosen cases, one female and one male, through the stages four and five. These cases were selected randomly: Alexander and Maria are the two first names on the list of the participants' pseudonyms following alphabetical order. Their two accounts are written in detail and provide the basis for the formulation of the essential structure of the experience of adaptation. After that, the psychological analysis of the remaining four cases is attempted through the lens of the essential structure uncovered in the first two detailed cases. As Smith et al. (2009) suggest for cases with an abundant amount of data, combining the detailed accounts of a few cases with an analysis of the experience of a larger sample (which includes the two detailed cases) can be beneficial for achieving a deeper understanding of the studied phenomena.

The following two sections present Maria's and Alexander's cases. In each case, the full account of the experience of the participant is given first, including the expressions of this experience in the sandpictures. It is followed by a discussion of the participant's sandplay process. Every sandpicture is discussed from the depth psychological perspective, with a focus on the process of adaptation to a new environment.

Maria's Story

Introductory interview

The introductory session unfolded according to the research procedures described above. Maria was very excited to see the sandplay room and she expressed that she was intrigued about the sandplay and really wanted to participate in the study. She touched sand in both boxes and said that she liked dry sand more because wet sand seemed too cold to her. In response to the explanations about the procedures in

the sandplay sessions, Maria expressed concern that it might be too much for me to clean up after every client I would see.

Maria was a beautiful blonde woman in her early fifties. She gave an impression of a very calm person, attentive, intelligent, and very curious. Later, I realized that she asked me more questions than the others about my study, and once in a while she asked some questions related to sandplay therapy during the sessions. I found her enthusiasm in regard to sandplay therapy and the interest she had shown encouraging. Maria appeared to be an open-minded and creative person who was not afraid of new experiences.

Maria briefly told me about herself: she was born in Russia; she grew up in a fairly large industrial city (population circa 500 000), located about 200 kilometers south of Moscow, where she studied in a University. Maria was married twice; she moved with her second husband to Latin America where they lived for seven years. They had two daughters, 11 and 13 years old, and the family moved to Canada because they felt that the city where they lived at the time was too dangerous for young women. Also, Maria could not use her diploma there; however, she had set up a seamstress shop. By now, she was tired of the shop and did not want to continue running one in Canada, she said. Approximately one year had passed since they had arrived in Montreal. When the time for the session was over, Maria was very quick to get up and go, which made it appear that she was in a rush.

I thought that we were almost of the same age, yet Maria insisted on calling me by my name and a surname, which I was no longer used to, since usually everyone calls other people by their first name in Canada. In Russia, it is habitual for people to address each other by the name and the surname, particularly when the person

addressed is older, or in an official setting. I thought that Maria might have been used to subordination either in the family or at work back in Russia.

Session 1

At the beginning of the session Maria spoke about her background and her family some more. She was the only daughter; her parents got divorced at some point, but Maria did not specify when. She only said that her father moved back to Siberia, which is where all of the family on his side lived. Her father had a sister, Maria's aunt, with whom Maria never had very close relationship. Her mother continued living in the same city even after Maria's departure. She and Maria's son had a good relationship, until she died a few years ago, which was a very heavy blow for Maria. At the moment of the current study, her son was finishing his BA at the university. He also had a girlfriend, and Maria wanted to see them both very much.

Maria lived in Montreal with her second husband and their two daughters. She also had a 20 year-old son from the first marriage, who was living with his father back in Russia. When she got married a second time, she was "madly in love" with her second husband. He was a resident of one of the Asian republics, and they moved to his hometown. Maria's son followed them, but could not adapt to the new home and returned back to Russia to live with his father. Maria confessed that her life there was very difficult, as she could not work. When her daughters were approximately three and five years old, they decided to move to Latin America, after which they moved to Canada.

Even though Maria got her University degree in engineering, she worked mostly in the restaurant and café business after that, and at some point as a director of a private restaurant enterprise. She remarked that it was her mother who chose her profession. She personally preferred subjects like literature, history, and arts.

However, at this moment she did not feel like studying again, but she wanted to improve her knowledge of English and French.

In South America, they started off as refugees. First she did not work, because all her attention was on the children, while her husband worked like a "slave on a plantation." When they finally got their status and the girls had grown up a little, Maria decided to open her business. She thought that the ability to take risks was her strongest feature. She took a risk and opened a seamstress shop, which eventually paid off: she had her clientele and was quite well known there. She succeeded on her own, and was able to spend time with her children when they were out of school. She fairly quickly learned Spanish and also studied French at that time. Eventually, they bought an apartment, which they still owned.

Maria explained that she did not have a professional training as a seamstress or a tailor, but she was quite good at it. She said that she was interested to learn how to set up and operate her own business in Montreal, and that she was willing to take training in an administrative program. She did not know where to start and wanted to explore the options with Emploi Québec. As a newly arrived immigrant at that time, Maria was assigned an advisor by Emploi Quebec, who was helping her to explore possibilities for her employment or professional training. It was very obvious that professional identity preoccupied Maria very much and that it was hard for her to be dependent.

In the time left, Maria asked if she could do something in the sand. Maria chose the tray with dry sand, and I offered her water in case she wanted to use it.

Maria only lightly touched the sand and placed four autumn trees into the far right corner of the tray, accompanied by two pine trees. Then, she placed a house with columns and a red roof to the left of the trees, and surrounded it with a white fence on

three sides. She pressed hard on the objects, partially burying them, when she placed them in the tray. Then, she made a lower area in front of the house and placed a dog there, roughly in the middle of the tray. After that, Maria uncovered with a brush a blue area in the middle right side of the tray, and placed a boat with a single blue sail in it. She finished the scene by adding a stone-fenced enclosure to the left of the house, with a mistletoe tree in it, and a round snowy bush above.

Maria did not comment much after she finished the picture. She only said that this was pretty much what she would like to have: a quiet life, a dog and a boat. For the photograph and diagram of the tray please see Appendix F.

Discussion: sandpicture 1

The first impression of the picture I had was that it felt empty, void of movement, and somehow sad. The red color dominated the sandpicture and my gaze was going back to the fall trees in the upper right corner. There was a division along the central vertical in the sandpicture, which separated the left part with the house from the right part of the tray, where the lake with the boat and the group of trees were located. The fences gave a strange impression of delimiting the territory, but not really protecting anyone. The same seemed to apply to the stone fence around the mistletoe bush.

I wondered where Maria would have placed herself in this sandpicture (in line with SIA method). Judging by her words, she would probably be inside the house. She wanted some quiet, and the house felt like it was in a lonely, quiet place. There was no one in the proximity to the house. It felt lonely. What would she see from where she was? She could see the fences on three sides with an opening into an empty space on the left (it would be on the right from inside the house); part of the group of trees on the right and a partial view of the lake; a large dog in front of the house and a fence.

I could not see any interaction in the picture; if it was happening, it was going on inside, behind closed doors. The only interaction that might happen potentially would be with the dog, which looked lonely lying in front of the house. I wondered whether with such a big dog Maria felt secure inside the house. The dog and the fences might have pointed to the need for security and protection. Or, was the dog guarding her inside? The stone fence around the mistletoe felt strange, like a heavy emphasis on something important, but did not seem to fulfill any specific function. It suggested a burial place, a grave.

I wondered whether she experienced some emptiness and loneliness in her life. I also wondered if she was able to openly discuss her private affairs or feelings with anyone. It corresponded to a feeling which she gave me when she spoke of herself. There was an element of detachment in the way she spoke, and a feeling that she wanted to give an impression that everything was not so bad, almost all right.

On the right, the water and the boat with a blue sail felt refreshing; they were in the area directed towards the future (Turner, 2005). Both the uncovering of the blue bottom, symbolizing water, and the appearance of the boat are often regarded as positive indications related to future prognosis: they suggest the connectedness to inner resources and the ability to sustain the journey ahead (Kalff, 1980/2003). But the autumn trees showed that something was in a state of decline, dying away, turning into winter—a season when sailing is not possible. And Maria was inside the house, separated from the lake. Was she trapped inside with the entrance guarded by the dog?

The dog does not look menacing on this sandpicture. Symbolically, the dog refers to the values of permanence, security, control, and stability. Romey (2005) indicates that in dreams the dog is often synonymous with the need for references; it indicates the limit that the dreamer is hesitant to cross. Most often the dog offers a

pause, a brief reassuring step back in the process of the active restructuring of the psyche. In mythology, the appearance of a large dog-guardian refers to the dog Cerberus, the guardian of the threshold to the Underworld, the place where one is trapped outside of life itself. Could it be that Maria felt trapped behind the doors of the house, while at the same time feeling that there is a possibility for a new exploration that exists outside of the household?

I also wondered whether the lake with the sailboat and the stone enclosure with the mistletoe in it could be somehow related. The symbolism of the boat, particularly a small one, resonates with the images of cradle and casket, referring to the mother and the womb, and also to death and a coffin (Romey, 2005). The separation of this section from the house gave me the impression that Maria tried to distance herself from her relationship with her mother. At the same time, a mistletoe tree in the enclosure seemed to relate to the death of Maria's mother. It felt as though this fact was really not too far from Maria's daily awareness; perhaps the unresolved mourning needed strong containing.

Session 2

Maria started the second session with a discussion related to her potential professional path. After consulting her advisor at Emploi Québec, she became interested in learning about either administrative work or a related profession, which she could be referred to by the Government for training in the college system. She was also contemplating a possibility of opening a kindergarten, thinking that she could be very good at working with small children.

Maria dearly loved her children and was missing her son a lot, hoping that he would eventually come to live with her in Montreal. She said that overall she can call

the structure and attitude in her family patriarchal, because her husband was used to how things were done back in his country. For example, he did not like the fact that she was working; he also thought that here the girls were allowed too much freedom, while at the same time, they were not expected to show respect to their parents and to older people.

Maria confessed that she worked a lot and did not rest much; it seemed that she did not know how to relax. She wanted to discuss how to set personal boundaries: how could she make others responsible for their own affairs, so that everything would not end up dumped on her shoulders? We then discussed the necessity for her to start making decisions about which responsibilities she should take and how much she needed to rest. She admitted that she felt very responsible for the comfort of all members of her family, and had a tendency to take all responsibilities upon herself.

Then she turned her attention to the sand tray and asked if she could do something in it and if it could be “something that just came into her mind”. I answered that, of course, she could.

Maria moved sand with the palms of her hands, which looked as if she caressed the sand. She uncovered the blue bottom in a strip going from the upper right side towards the center, explaining that this was a river. Then, she made three round hills, and placed several pine trees and three small green trees in the left side of the tray. She then rearranged the river, making it wider and more rounded towards the middle; she rearranged the hills once more and added an autumn tree on the left side (# 8). It looked as if she went over the created landscape again and added touch-ups.

Then she placed a fire with a cauldron in the upper central part of the tray (# 9), after which she turned her attention to the upper part of the tray where she placed four teepees (#10-12), a totem pole (#13), a seated Native American man (#14), and

several other figurines of Native Americans. It seemed that a settlement of people grew around the campfire.

Maria placed several large green trees in the near right corner, a canoe in the water, and added Peruvian figurines to the settlement in the upper part of the tray. She placed figurines of hunting Native Americans in the near right area (# 22-23), a deer, two round bushes, creating a forest area, retouched the landscape, and added one more autumn tree to the near left side (# 26).

Maria went back to the shelves, looking for a well. She did not like the one she found and made a well out of various stones, placing a green flat glass stone in the middle (# 27). She added four horses (# 28) in the lower part of the tray, and then moved them towards the upper right corner. Then, she focused on that corner and placed three figurines of children (# 29) there on a narrow stretch between the teepees and the river. Maria finished the picture by widening and clearing the middle section of the river saying that this became a lake. After that, she rearranged the figurines around the fire into a more circular pattern.

Maria explained that this was an “Indian Village,” and that since she was a child, she loved playing “Indians” with other kids. Maria loved to watch movies about Native Americans. She remembered there was a very popular series of movies of German/Serbian production with an actor called Gojko Mitic (whom I also remembered). Those were very fond memories of her childhood.

She also remembered a book popular at the time of her youth: “Angelica in the New World,” by A. Gallon and S. Gallon. The book described the adventures of a French aristocrat woman who traveled to America and ended up in Quebec. It described the beauty of nature, the forests, the strong men, the brave and beautiful women and the Indians, with their rituals and their shamans. In Maria’s mind, this was

the real life: according to her, the modern consumerist way of life was leading nowhere. When she arrived in Quebec, she thought about that book and wondered how happy she would be here.

She gave her sandpicture the name, *There should be no war!*

Discussion: sandpicture 2 “There should be no war!”

Maria rearranged the landscape several times: she cleared the riverbed several times until it turned into a lake at one end. Each time, she was sort of patting the sand, caressing it with repetitive movements. There was something soothing about these movements, which made me think of rocking and caressing a baby. When she placed the figurines, she kept pressing them deep into the sand, as if she tried to get a better grip on reality, to ground herself and affirm her existence.

There was another particularity in the way Maria worked with the sand: she kept moving across the tray from one area to another, sometimes from one corner to the opposite one. Kalff noticed that movement of this kind suggests that some work on reconciliation of the opposites was done in the person's psyche (1980/2003). The sandpicture can be divided into three main areas where the action takes place: the village, the forest with the hunters, and the near left to center area of the autumn forest out of which horses run towards the middle and the water. Each area has a different pattern of movement in it. In the village the movement is circular, around the fire. It feels like a dance and a ritual, with two seated figurines representing the chief and the shaman.

In the discussed sandpicture the native population of the village is represented with five Peruvian figurines and five Native American figurines; the latter are all gathered around the fire, forming a circle. The Peruvian figurines are further away, they are more decorative and generalized, and have a more static feeling to them. I

was wondering if they might be referring to Maria's previous immigrations. They all hold either instruments or some sort of vessels.

The figurines around the fire present a quite dynamic group: the Chief sits with his back to the well and face to the fire; to his right is another seated male figurine, which also seems like an authority figure. To the left of the Chief is the figurine of a girl holding a jar. To the left is a standing male figurine, who might be a shaman; he holds the skull of a large animal (perhaps a bull) in his outstretched hands. Across from him, on the other side of the fire, we find the most active of the figurines: a warrior wearing a wolf fur pelt on his head and back, wielding a spear and a shield in what looks like quite active motion. Together with the standing male figurine and the moving girl, this warrior figurine activates the entire group and gives the scene the atmosphere of a ceremony, an enactment, a dance or a ritual performed around the fire.

The circular gathering around the fire, which also has a circular shape, could be seen as a Mandala and an emerging manifestation of the Self (Kalff, 1980/2003; Kellogg, 1978). The fire is right in the center of the gathering and the circle, representing the core of the process of individuation (Romey, 2005). The cauldron hangs inside the tetrahedron-shaped support structure, which we could symbolically relate to a transformative, alchemical process allowing the masculine spirit principle to emerge out of the fire element (Roob, 2005). As Romey points out, the fire and the water appearing together refer to the balance of the opposites, of the masculine and feminine.

The water is represented in two ways in the sandpicture: a river and a spring. Maria started the sandpicture by clearing the river bed, sort of letting a stream into her tray, which then grew into a lake; she finished the picture by creating a well or a

spring of water using stones. Construction of the well felt very significant to me: it established a vertical axis to deeper layers of water in the ground. Symbolically, a spring refers to the water as a source of life, holy divine blood and seed (Chevalier & Gheerbrant, 1969/1994). The spring by the Tree of Life in the Garden of Eden was named the Fountain of Youth or alternatively the Fountain of Knowledge. I thought that being close to one another, the spring and the totem pole created a vertical axis, connecting the higher spiritual layer to the deeper, unconscious layers of Maria's psyche.

In the near left, close to central part of the tray, we see four horses moving towards the source of water. Horses, representing an instinctual element, here also represent domestication or taming of the instinctual elements in the psyche. There are four of them, the number that corresponds to the differentiation process (four directions, four quarters). Also, further to the right there are riders, who show us the use of the domesticated animals. This group of three in the right near corner represents Native Americans hunting a deer in the forest.

The number four plays an important role in this sandpicture. There are four teepees in the village. The boy with a bow in the canoe looks like he belongs to two different groups. He was added to the tray with the other hunters. He looks like he is one of the villages, part of the group of children (four together with him); yet at the same time he might be canoeing to the other shore to join the group of the hunting men, who are going to be four altogether after he joins them. The placement of this figurine suggests a transition from the number three to the number four, reflecting a more mature state of the ego development (Neumann, 1954/1995). Eastwood (2002) suggests that number four is a symbolic representation of the Mother Earth, and corresponds to the sense of security and the connection to the Self.

The sequence of the placement of the last figurines into the tray also seems significant. The horses are moving towards the water; it seems that this movement brought Maria diagonally across the tray into the upper right corner where she placed the figurines of the three children and then enlarged the river, turning it into the lake in a shape of the uterus. It has been remarked how the shape of the constructions in the sand can carry resemblance to the body parts and inner organs, particularly in relation to the shape of the water enclosures (Markell, 2002; Steinhardt & Hasharon, 1998).

It felt as if psychic energies moved through the session and there were various issues addressed through this process, which allowed Maria to address the mother-child relationship at the very end of it. Maria's last gestures were: rearranging of the hill on the right of the horses, placing of the children figurines, enlarging the lake, and finally arranging the figurines around the fire into a clearer circle. The hill, in this case, I felt clearly represented a symbol of the feminine and of fertility (Neumann, 1955/1991); the children referred to a new life and a new beginning (Matthews, 1986). At the same time, a boy and two girls correspond to the three children Maria has. The inner acknowledgement of the importance of the children brought her to enlarge the lake, giving it a womb-like shape. The very last gesture of rearranging the circle of people around the fire could be interpreted as the affirmation of the manifestation of the Self in the sandpicture.

When I was trying to find the figurine that Maria might identify herself with more than the others, I thought of the Indian boy in the canoe. He appears the most dynamic character in the picture; he is one who belongs to all of the groups at the same time, and also one who is in transition, moving from the realm of childhood and the refuge of the teepees to join the group of hunters. His boyhood identification with

the mother principle shifts to becoming a member of the male, hunting group, which follows the laws of the Fathers. Is he going through initiation?

Session 3

Maria looked energetic and in a good mood. She told me that she started exploring various professional possibilities. She explained that she loved cooking, that she cooked a lot at home, which made her enquire about food related business. She attended an information session on food processing. This was a one-year college program, which she thought of taking if she would not be accepted to a two-year program at the university. She also inquired about a program in administration where she had to pass a French language test for her admission. It seemed that Maria was seriously trying to find the way toward a professional occupation, which would be suitable to her interests.

She also talked about her husband who always worked in construction and wanted to continue working in this area. His difficulty was French and he needed to take French courses, which he was waiting to begin. After that she expressed her wish to do a sandpicture.

Maria started working with a brush, clearing a circle on the blue bottom; then she arranged sand with her hands and placed a tall cactus (# 1) in the center of the right side of the tray. She said: "I am choosing the direction. Does it look like a desert?"

Maria placed many green palms and bushes to the right of the lake. Then she placed four camels in a line approaching the lake (# 4) and a donkey, as she explained instead of a camel (# 5) (there were no more camels of the same size on the shelf).

Maria returned her attention to the area to the right of the lake and placed more trees

and bushes there, explaining that she wanted to represent an oasis. Then, she went to the shelves, picked up a figurine of a boy with a backpack (# 7)—in fact Anakin Skywalker as a boy—and sat him on the donkey. After that she continued working on the opposite side; she placed three giraffes (# 8) in the far right corner (near left from her perspective). Then she arranged the sand at the end of the camel train and placed a gorilla (# 9) there. She added four figurines of children (# 10), placing one girl on the first camel's back.

She turned to the opposite side of the lake again, placing a small wooden giraffe (# 11) in the bush and a black boy (# 12) facing the camel train, which she removed later. Then she placed three soldiers in the upper left corner (her perspective) and placed a bright red glass stone with white stones around it, explaining that the soldiers are making fire and cooking. “Where there is fire, there is food,” she explained. She added horses (# 15) above the lake, not far from the soldiers, saying that she would prefer to have more camels. She rearranged the sand with caressing gestures and added more greenery around the lake.

Maria pointed to the soldiers: “These ones are resting; the other ones just drag behind. The burning sun is high in the sky.” She emphasizes that the sun was very important and regretted that she could not find the way to represent it: “Maybe the lamp should be the sun” she said (I have a white sphere lamp, about 30 cm in diameter, hanging just above the sandbox table in the office). She continued: “these people cook on the fire [#14], some already ate. The feeling of a burning sun is contrasting with the feeling of water and life. When people come across the desert to the oasis with its greenery: ‘We live, we feel life’, they say.”

She continued: “There have to be a lot of camels to carry loads during traveling, to be able to withstand all the challenges of the journey.” She never traveled

across a desert, but she always liked sand very much. She remembered spending time on the shore of the Black Sea, and remembered how hard it was to run barefoot across sand to the house. In South America, the sun was really very strong: one could have sunburn in 10 minutes. She remembered seeing the moon eclipse once: she was on the beach, and found it was spectacular. The moon became red and was glowing from the inside. Maria added that to complete the picture she really would need a burning sun, like in a real desert.

Discussion: sandpicture # 3

The overall feeling I had from this sandpicture was relief: a challenging and very hard march through the desert with its “burning sun” finally ends by the lake in the oasis, offering water and “lots of green.” The fire was lit, and there was food offered. It seems that the direction she spoke about at the beginning of the session was chosen well.

There are several elements in this picture that require close attention. First, the travelers in the camel train are children. Second, the people resting around the fire are soldiers (Maria removed the black boy figurine from this area). When she placed the soldiers she referred to them as “ordinary people,” which I felt was significant. Giraffes made up a third group, approaching the lake from the far right corner. From the place where Maria stood initially when she started constructing the sandpicture, its composition looked similar to that of the previous sandpicture. She changed her position while she worked, and I wondered if she went to the other side of the tray in order to provide me with a better view, which would have suggested positive transference towards me as her therapist.

In this sandpicture, the forest gave place to the desert. There were four giraffes in the upper right corner instead of the four tepees, and the group of hunters turned

into a group of soldiers, who now had a fire; finally, the horses moved closer to the right and there was a camel train with children in the middle approaching the lake from left to right in a straight line.

The children, who appeared in the previous tray at the end, now were the main characters undertaking a journey. It felt as if they now passed to the next level. Before, they were in the sheltered protection of their village in a state of childhood and innocence; now, they were traveling in the desert, and arriving to the place of rest. The giraffes with their emphasis on the neck which, according to Romey (2005), connects the head to, and at the same time separates it from, the body, might symbolize an exaggerated, unbalanced growth towards the sun (patriarchal principle), with too much distance to the reality of the body. They could present a change in attitude from the containing feminine, womb-like quality of the teepees, to the masculine head attitude, expressing the forced growth. The number four however still indicates a very strong influence of the mother principle.

The giraffe is the kind of animal that brings adaptation to the outside conditions to mind. It is not a coincidence that this is precisely the species that inspired French biologist J.-B. Lamarck's theory of adaptation imposed by the changes in the environment.

Fire and food, which were at the center of the village life, are now moved into a military camp. The presence of the soldiers in their uniforms suggests that the masculine energy employed here is of a different kind. In Neumann's theory, this kind of representation belongs to the solar warlike stage of ego development (1973/2002). It is also supported by Maria's emphasis on a "burning sun," symbolic of the masculine and the logos principle.

The symbolism of the desert refers to aspects of a new beginning and the possibility of going in any direction; as Maria mentioned, she was precisely choosing a direction. As Romey (2005) explains, the desert reveals the essential value of *being* and makes one face existential questions. The desert is dominated by the sun “blinding in its manifestation” (Cirlot, 1996). Its dryness makes the finding of water a necessity, and an oasis becomes the goal of the journey, which we observe in this sandpicture. The readiness to be on the search for water is also a readiness for the search of life and inner readiness for transformation.

The three figurines of the adults in the near right part of the tray are all male figures; they are soldiers, trained to survive in harsh conditions. The dry harshness of the desert, with its restrictive physical conditions, makes it a realm of masculinity and abstinence. It emphasizes the absence of any feminine, which the children might have a need for. The feminine as the keeper of life, is represented by the water, by the lake. The oasis, surrounded by luscious vegetation, presents an opposite to the desert, allowing life to manifest itself under the protection of its shadow: “We live, we feel life!” the children say at the end of their journey.

Both the fact that the destination of the traveling children is a round lake, and the lake’s position on the central horizontal axis, can also be interpreted as a manifestation of the Self, which corresponds to Neumann’s idea that the mother in a primary relationship is also the first representation of the Self in the child’s psyche (2002/1973). At the same time, luscious vegetation and animals point to the animal-vegetative stage of ego development in Kalf’s terminology (1980/2003).

Maria’s emphasis on a bright, “burning” sun, associated with childhood memories and a moon eclipse in South America, made me think of the need for the mother’s protective energy in her life. This is supported by the choice of the first

human figurine she placed in the tray: it is Anakin, for whom saving his mother becomes a task of a primary importance in George Lukas' *Star Wars Episode II: Attack of the Clones* (2002). I tried to imagine where Maria would be in this sandpicture, and thought that she probably identified with the figurine of Anakin: he is the eldest of the children, he walks a little behind the rest of the group, and he carries the backpack. From his story, we know that he is actually used to living in desert conditions, and therefore he is more resilient, which points to Maria's inner durability and resourcefulness.

To sum up, it can be concluded that the sandpicture represents the transition from the magical-warlike to magical-solar stage of ego development, with a still firm influence of the mother archetype and nurturing influence of the primal relationship stage. The early imposition on the developing ego of identification with masculine values can create the feeling of an overpowering "burning" quality of the masculine principle. Maria's ego, which at this moment of her life might be in need of strengthening and further maturing in order to transform and be able to withstand the challenges of the outer conditions, can draw protection, be nourished and strengthened through its connection to the Self, which is what the symbolism of the lake and the oasis represents in the sandpicture.

Session 4

Maria started the session by telling me that she wrote her entrance exam to the college for admission to the program associated with the food processing industry. She also discussed nutrition: lately she was gaining weight and felt that she did not have enough energy. She thought that these changes may have been associated with the changes in her nutrition after her arrival from South America.

After that, Maria went to the sand box. She moved sand using her hands, and then went over to the other side of the box. Maria's tense posture and rushed movements were communicating that she was under stress, like someone who has constantly too much to do and tries to speed up to cover more things. At the same time she made the comment that she liked making sandpictures very much. She always looked forward to her sessions, and two week intervals seemed too long to her.

She started freeing the blue bottom on the left of the tray, piling the sand on the near right side. She explained that she would like to make a really big mountain. "It has to really tower over, dominate" she said. Then she placed a lot of trees, palmetto bushes, and other greenery and potted flowers (# 3) on the right side of the mountain. She arranged the mountain, adding more sand on the top and spraying it with water several times, and then she added more trees (# 4) on the right.

Maria's attention was alternating between the near and the far parts of the tray. She placed a fairly large ship in the water area, after which she placed a lot of greens in the further right corner. Then she changed the landscape quite significantly: she enlarged the water space and made an island in its middle in the form of a crescent. She placed tropical plants on the island (# 7), and added greenery (# 8) in the further left corner. After that Maria placed stones and pebbles densely above the lake, and a large black stone to the left of the lake (# 11). She asked me if the sandpicture can be without a specific theme. "Can it be just a kind of fantasy picture?" she asked, to which I answered in the affirmative.

Maria placed three dolphins (# 12) into the water, which she moved around the water space, saying that she wanted to create the right impression, and ended up leaving only one dolphin in the near left corner of the tray. Every once in a while she cleaned the passage between the mountain and the island, which was a repetitive,

almost obsessive gesture. Gradually, the division between the mountain and the island was getting wider, clearer; the mountain got more and more covered with greens; also more stones were added. She moved across the tray, adding more greenery and adjusting the sand, following the same repetitive pattern: alternating the sides of the tray, touching the sand around the mountain, spraying it, adding greenery and more stones. Maria explained at the end that it was an uninhabited island. “Not a single soul lives there. There is only one ship that sails to its shores.”

Discussion: sandpicture # 4

The picture gives the impression of some uncontrolled growth, wilderness. The stones reminded me of the cellular structure of a living organism; also, I associated the shape of the water and the island with the image of the embryo in the womb. This time the water represents the sea: there is a dolphin, and the left corner is open and does not have any sand.

I felt that the ship and the island referred to the mother-child primary relationship, particularly because there was only one ship, and it was sailing to the embryo-shaped island in her picture. I wondered if that image was connected to Maria's own mother-child relationship as well as to her several pregnancies, her three children and her relationships with them.

Maria's movement across the tray felt like there were connections made between different parts of the picture, which allowed some growth and expansion of the landscape. The place to which she inwardly went during her session felt remote, like something that she kept revisiting and this time was finally able to touch in some way and redefine it. I wondered if it could be the mother-child relationship, which needed to be psychologically revisited in order for her to move on in her life. When

Maria was leaving, she mentioned her son who was still living in Russia. She said that she missed him a lot and really wanted him to come for a visit.

Session 5

Maria started the session talking about her latest news. She was eager to get the answer from the college she had applied to in order to decide what to do next. Her employment agent suggested for her to study accounting, in which she admitted she had some interest. She also said that it would be great to have a women's group, where women can get together and communicate. She expressed that she felt isolated here; this was again a new place where she did not know so many people. I felt that Maria was lonely and lacked company of other women. She was also going through a search for her professional identity. I wondered to which extent her present immigration was associated for her with the opportunity to rebuild these two aspects in her life, in addition to her focusing on her family.

Maria made a depression in the sand in the far central part of the tray and placed a large house with a red roof there. Then, she defined and cleared a riverbed using her hands and a brush, after which she changed the place of the house, moving it to a higher place further in the right corner. Then she made a fenced corral (# 3) on the right side of the tray and placed nine sheep (# 4) inside it; she placed long boxes with flowers (# 5) along the upper right side of the house, and arranged a cabbage patch (# 6) and a row of sunflowers (# 7) inside the rectangular area in the near part of the tray.

Maria alternated placing more flowers and plants around the house, and adding flowers and vegetables in the lower garden. At the same time she was once in a while retouching the sand and clearing the river bed. Her pattern of movement was similar to that described in the previous session.

Maria placed five horses (# 11) in the far left corner and two bridges over the river—one closer to the horses (# 12), and the other by the vegetable garden (# 13). She placed a lot of trees (# 15) in the near left corner, chickens in the near right corner, and a pot of flowers (# 16) in the vegetable garden. Then she placed a small figurine of a playing dog (# 17), and some silk flowers (# 18) not far from the house. She placed small yellow flowers (#19) in the vegetable garden, which she also fenced (# 20), and made a stone path (# 21) leading from the house to the bridge (# 12).

After that she placed figurines of children (# 22) (a boy and two girls), a cat (# 23), a puppy (# 24), 2 cars (# 25), and four colored marbles (# 26) in the far center area; she also added small fences on two sides of the path (# 27), a white garden table and chairs (# 28), and an umbrella over the table (# 29). The last objects she added were a shed for horses in the upper left corner (# 30), which made her move the horses lower, and two wheelbarrows with tools by the sheep corral (# 31). We looked at the sandpicture together and then sat down without Maria commenting on it.

Discussion: sandpicture # 5

Interestingly, the composition of this sandpicture corresponds exactly to diagram 5.4 of Ryce-Menuhin (1992, p. 94), which presents interfaces between conscious material, and the images projected from the personal unconscious and the collective unconscious. The configuration of the river isolates the left and the lower parts of the sandpicture, with the horses in upper part and the forest and vegetable garden at the bottom— all positioned in the area of the projections from the collective unconscious. All these images represent the animal-vegetative stage of development (Kalff, 1980/2002). According to this diagram, the sheep, which were placed on the tray at the time of the construction of the left part, and the chickens, belong to the area of the personal unconscious on the right.

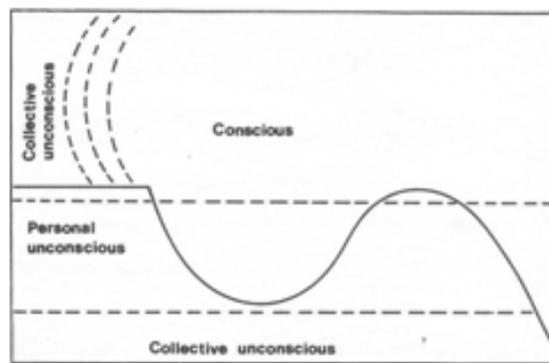


Figure 11: Diagram of the sandtray from Ryce-Menuhin (1992, p. 92).

The two bridges over the river provide the connection between the conscious and the unconscious, with the direct path leading to the area with the horses. The horse represents strength, vitality, instinctual, and sexual power (Ciriot, 1996); it also corresponds to feminine and maternal instinct. At the beginning they are running free, but by the end the placement of a closed shed suggests that they become domesticated, available to those living in the household, which Romey (2005) interprets as the regaining of physical vitality and the reorganization of the energy flow in the individual.

On the right side there are also sheep enclosed in a corral. At first, it appears practical to have the sheep near the house: they provide milk and wool, and maybe meat. Chickens are also handy to have not far: it is easier to collect eggs and to keep an eye on the hens. Chickens running near the house can frequently be seen in the rural areas in Russia. The hen is symbolic of caring and motherly protectiveness (Becker, 1992/2005). Interestingly, in some African and Caribbean countries the hen is associated with the ritual of initiation of women-shamans and also with establishing of a connection with the souls of the dead (Chevalier & Gheerbrant, 1969/1994). I wondered if doing sandplay felt to Maria like a shamanic and ritualistic activity, which

at the same time was giving her a possibility to reconnect with her mother, whom she still mourned.

Then I asked myself what could be the significance of the sheep in this picture. The image of the sheep symbolizes innocence, readiness to accept destiny; it also associates with the road and the forward movement, but carried without differentiation. Being kept in an enclosure, the sheep do not wander, which made me think that the conflict that we observe lies also in choosing between a new path that connects to the energies of the collective unconscious, and the old way, which can be secure and comfortable, and which is in the realm of the personal unconscious. The image of the sheep evoked in my mind the memory of the old Soviet system, where people were often treated (and also referred to in the unofficial narratives) as “sheep” that are secure and fed, but whose destiny is to give wool and meat.

The house in the picture is on an elevated place and it can be seen as a manifestation of the Self. It is a very solid house, surrounded by trees and flowers, generally associated with the feminine (Becker, 1992/2005). It is positioned in the far right corner of the tray, where the tepees were placed in sandpicture # 2. The temporary dwelling is replaced by a permanent one, which I saw as suggesting that Maria felt more settled and invested in her new home. This also reflected that she felt more secure, allowing for an unfolding of the process of differentiation, reflected in a farming-type dwelling she represented in the sandpicture.

The household also feels balanced in terms of the activity going on in front of the house: there are children playing, toys, two dogs and a cat. The dogs in this sandpicture are very different from the dog in sandpicture # 1: they are two playful pups, which symbolize joy, unconditional happiness, and attachment. The cat symbolically expresses freedom of being, readiness for transformation and the

acceptance of the unpredictable future. There are also three children playing: a boy and two girls, which might be a reflection of Maria's children.

The puzzling aspect about this picture is that there are no adults here; children are on their own. There is a garden table with two empty chairs suggesting the possibility for parents to be there. If we imagine that Maria is inside the house, she would have a good view of the three sides around it. Overall, I felt that she was in a much better place in this house: well established, comfortable, and, surely, very busy with all her household. The river, which is flowing through the scene, also gives a feeling of renewal, of freshness and flow.

Session 6

At the beginning of the session Maria was happy to tell me that she was taking French courses. She decided that French was a priority, particularly since she still contemplated a possibility of studying at the university. She said she would be in a better place to make further decisions after the courses end. She was eager to create a sandpicture; she emphasized the word "create."

Maria made the surface of the sand even working with both her hands and a brush, after which she cleared part of the bottom, making a round pond in the central left part of the tray. She placed two pairs of swans (# 2) in the pond, two bare birch trees (# 3) by the left side of the tray, more trees (# 5) and a tall wooden house (# 6) in the further left corner. It was a bird house that she said looked like a church to her. She added more trees in the near left corner (# 7), and four girls in Slavic costumes (# 8) in the lower middle section of the tray.

Maria turned her attention to the far right corner where she arranged the sand and placed there a large house (# 9), which she used in the previous sandpicture. Then,

she placed four benches (# 10) on the left side of the pond: two empty ones along the far side of the tray and two each with a man sitting on it. She placed a hedge near the house, which she bent to give it a particular shape (# 11), and a gate (# 12), defining the boundaries of the household. She also placed a gate in front of the church, and a white garden table with chairs (# 13) to the right of the house. She found a key with the word “fossil” on it and buried it nearby, after which she made a patio of stones in front of the house door (# 14).

Maria made a hill in the near right corner and covered it with pine trees of varying size (# 16). She placed two long boxes with flowers (# 17) to the right of the house, four pots with flowers along the far central side of the tray (# 18). She placed street lamps (# 19), two by the house and one by the church gates, and a fountain by the side of the church (# 20).

Close to the center at the near side of the tray she placed a well (# 21), and placed a red fence open from the left side around the well (# 23). She made a path leading from the house to the church gates, curving around the pond (# 22). She added two ducks to the pond; placed large red and yellow flowers along the far side of the house (# 24); and added more stones to the path. Then she placed the following figurines (# 25): a woman holding a child by the gate, a couple in old-fashioned clothes at the church’s entrance, and a large figure of the Virgin Mary at the right side of the church entrance (# 26). Maria added large red and yellow flowers along the left side of the tray, a cat (# 28) at the house entrance, and two bunches of red coral (# 29) in the middle of the four dancing girls in the near central part of the tray, saying that this was a fire.

Maria explained that she wanted to create something in the Russian style pointing to the girls in Slavic costumes. She spoke of her father and other relatives

who lived in different parts of Russia, including Siberia: her father's sister had a stroke some time ago and Maria wanted to go back to visit her. Maria commented that it was always difficult to communicate with the relatives on her father's side. After a pause, Maria added that one of her close friends who lived in Russia died just before Christmas. Other former friends left Russia and she lost track of them. Russia was "home," and since the time she left it was a nomadic life. "We are strangers everywhere," she said. We looked at her sandpicture together for a while. Maria was happy with her creation and said that it was exactly what she wanted to create. At the end of the session Maria told me that she joined a Baladi dance group, which she liked, although she said it was unusual to her with its motions. She also discussed how to go about the idea of creating an organization for Russian women, adding that she was really taken by it. She wondered who else would be interested in this idea.

Discussion: sandpicture # 6

My first impression was that this sandpicture expressed nostalgia: Maria was revisiting her Russian life, which made her connect to many losses that she had. Some of the losses were caused by a natural turn of events and people dying of old age; loss of others felt unjustified. Overall, time was passing and she increasingly noticed how it was affecting those she knew and loved before. There were also other friends and acquaintances that also left the country, and communication with them was lost. Maria's true "home" was still in Russia, what followed after was nomadic life. She felt a stranger everywhere she lived after her departure. More than anything, I could feel that she was hoping to finally find her home here in Canada.

There are four distinctive areas in the sandpicture: the house, the church with the Virgin Mary, the pond, and the girls in Slavic dresses. The Virgin Mary and the girls are the biggest figurines in the picture. In addition to them, another representation

of the feminine in the picture is a mother holding a child standing by the house gate. The church, the house, as well as the figurine of the mother, symbolically represents the containing aspect of the mother energy, which refers to Kalfff's *mother-child unity* stage (1980/2003) or Neumann's *primal relationship* (1973/2002) stage of early psychic development.

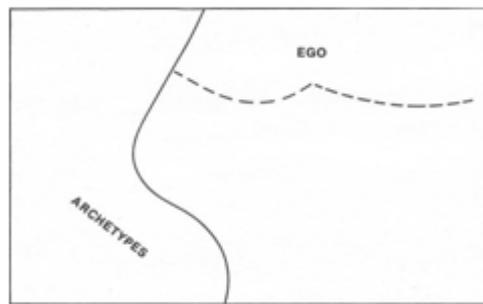


Figure 12: Diagram of the sandtray from Ryce-Menuhin (1992, p. 93).

According to the diagrams from Ryce-Menuhin (1992), the house is in the area defined as reflecting of the consciousness (Figure 11) or of the ego (Figure 12), which is the center of consciousness. Further, the dominant corner— in the upper left, where the wooden church and the Virgin Mary are— is located in the area of the collective unconscious and the area defined as reflecting archetypal energies. I thought that the choice of a birdhouse, despite the availability on the shelves of several explicit representations of a church, was determined by its resemblance with the Russian Northern and Siberian wooden churches. Also I thought the birdhouse was related to the bird and can represent the Spirit (Cirlot, 1996).

The Virgin Mary is a representation of the archetypal Great Mother (Neumann, 1955/1991) again connected to the Church as an archetypal symbol of containing linked to the expression of the mother-child unity stage. The four girls in Slavic dresses are also placed in the area of the collective unconscious and the archetypes, delineated on the right by the red fence, which isolates the well. The four girls

represent a quaternion, which refers to Neumann's (2002/1973) *Magic-phallic* stage of the ego development, the expression of which was previously discussed in relation to sandpicture # 2.

Kellogg explains that when we see the expression of the "squaring of the circle" (1978, p. 75) the ego ideal is activated and the ego becomes the center of activity, with enhancement of the feeling of self-worth and power. This is the moment of initiation when one receives a new name and connects to the maternal and the paternal power within. In the sandpicture # 2, we observed the initiation of the masculine component of the ego, while here the quaternion is represented by the feminine figurines, centered on the campfire represented by two branches of coral, thus activating the feminine element in the ego's identity.

The corals, used here to represent fire, carry a double meaning. On one hand, the fire in the middle of the dance circle is part of the rituals performed on the night of the summer solstice, celebrated in Slavic cultures as the festival of Ivan Kupala (John the Baptist). This celebration is rooted in the ancient pre-Christian celebration of the summer solstice. During Ivan Kupala night both male and female youths would make big bonfires, jump over them, sing and dance, and also choose a partner to be united in marriage (traditionally girls were the ones choosing).

On the other hand, the symbolism of the coral also relates to it being an underwater tree of life (Chevalier & Gheerbrant, 1969/1994), reflecting that it comes from the realm of the unconscious. Mythologically, it is related to Medusa, one of the manifestations of the Great Mother in her terrible aspect, and is also related to very early strata of evolution combining mineral, vegetative and animal elements. As Snow (1983) has demonstrated, the presence of the Terrible Mother energy still has a great

impact in some Asian cultures, where it is evoked through the theatrical performances as carrying the power of renewal and healing.

Nearby is the well, enclosed by a red fence. The well is associated with sacred powers; it is a life-giving channel, connecting the realms of Heaven, Earth, and Underworld, and the elements of water, earth, and air (Chevalier & Gheerbrant, 1969/1994, p. 1095). The red color dominating in this scene is related to the expression of life and libido (Kellogg, 1978, p. 35). Red is also associated with the Great Feminine and, being also the color of the Soviet Russian flag, could be associated with the Motherland for Maria. Could the red fence around it be protective of Maria's inner wealth, her source of life, but also of her inner connection to her roots back in the country of her origin?

The household is separated from the rest by the hedge, with a woman holding a child standing by the gate. There is a white garden table with chairs (the same as in the previous sandpicture), a flower garden besides it, and an empty bench in the back. A stone path leads from the gate of the house to the church gate, creating a diagonal through the center. The street lamps emphasize the importance of the two gates. The gates, as doors, identify the point of entry. They are simultaneously protecting the entrance and separating, creating a limit; but they also provide an opening, a possibility to connect, to enter or to come out (Hong, 2011).

One gate leads to the front of the church, where a man and a woman stand, looking like they are coming out of the church. I thought that they could represent a couple and a marriage. From the way Maria spoke about it, it appeared to me that couple relationships were really important, kind of "sacred" to her, maybe because of the divorce of her parents, or because of the failure of her first marriage. The couple can also be a reference to the *conjunctio* stage, which in the symbolism of the

alchemical process refers to the union of the opposites, of the masculine and the feminine (Edinger, 1991; Jung, 1956/1970).

Apart from the male figurine (in a couple) just discussed, there are two more single men figurines here; each one sitting on a bench. They look like they are feeding birds that swim in the pond: two pairs of swans and a pair of ducks. Swans are often associated with purity, but also with couple fidelity and loyalty (Chevalier & Gheerbrant, 1969/1994). In Russia one of the most well known stories related to swans is the ballet *Swan Lake*, celebrated for its magnificent music composed by Tchaikovsky. *Swan Lake* is a story of the unfortunate love and suffering of a young princess cursed by the Bad Witch, another representation of the Terrible Mother. Romey (2005) relates the image of the swan to difficulties in sexual life.

Ducks are also linked to the symbolism of the relationship and the couple, and usually are perceived as a lucky symbol (Colin, 2000). Ducks are known for being very good parents watching over their offspring. Also, they adapt very well to changes in the environment, as opposed to the swans, which are fragile from that perspective. I felt that the image of the pond with both swans and ducks might have reflected the complexities of Maria's couple life and the way they were adapting to their new life.

The street light by the gate near the house puts into the spotlight, so to say, the woman with a child in her arms. If I use the SIA method, this woman from my perspective is likely to represent Maria: she looks outside as if to observe the joys of others outside her household. Or is she waiting for someone? Does she want to join the four girls around the fire (she looks in their direction)? Does she feel trapped, lonely, isolated? I felt that this sandpicture was expressing overall a new degree of Maria's awareness of her loneliness, her losses, and her longing for the return of love and joy in her life.

Session 7

Maria continued to attend French courses at the next level, and was happy to tell me that her husband started attending French courses too. He was also offered an opportunity to follow a course on construction in one of the college programs organized by Emploi Quebec. She also attended an information session on how to start a private business. Overall, she felt that there was a lot of support offered to immigrants in Quebec.

This time, Maria chose the wet sand to work with, which I felt indicated a shift in her process. She commented on the wet smell of the sand and the sculpting quality of it, while she shaped sand with her hands. "I would really like to build something," she said. She moved sand to the left and the near side of the tray, at the same time uncovering the blue bottom in the far right corner. Then, she placed the biggest tree (# 1) I had, with large green branches, in the far left corner. With her hands she made a sand cube (# 2) in the near right corner, placed four antique columns (# 3) around it, and added three more sand cubes (# 4) along the near side of the tray.

Then she placed multiple pieces of coral and shells (# 5) in the near right corner, after which she cleared the bottom of the river leading from the blue opening in the upper right through the center towards the near left corner of the tray. She retouched the shores of the river in a caressing manner, placed more shells (# 7) in the near right part, and cleared the bottom of the sea and the river again. Then, she placed the figurines of the Egyptian gods Benebjetet (# 8) and Chesmetet (# 9) in the spaces between the three remaining sand cubes, and four Chinese masks (# 10), one on the top of each cube.

After that, Maria cleared the bottom again with the brush, and placed several boats in the water area. Saying that they were too small, she removed them, looked for

other boats, and finally placed a large ship in the far right corner in the water, commenting that this was “a fishing boat” (# 11). She placed an eagle (# 12) on the top of the tree carefully, and arranged a group of stones in the mid far side of the tray: a large glossy black one that looked like onyx (# 13), a second black stone, two dark red, three whites, and two glossy green stones (# 14).

Maria arranged the sand again in a gentle manner, and placed an Inuksuk (# 15) figurine in front of the second cube, closer to the river. She placed two peacocks (# 16) under the tree, and added three figurines of the Chinese zodiac animals made of a semi-precious stone (# 17) on each side of the Inuksuk. Then, she placed a second bird on top of the tree and added more shells in the near right.

As always, when Maria indicated to me that the sandpicture was finished, I came to stand beside her, and we observed the sandpicture in silence for some time. After that she said: “This picture is sad... No, it is serious.” She said that she was very impressed by the tree, which also looked like “a very serious tree” to her, the kind of tree that required some seriousness and respect to be expressed in everything around it. She moved the peacocks slightly. Maria suggested that the best way to look at the picture was from the far right corner, from the water.

Discussion: sandpicture # 7

This sandpicture was very different from all the other ones previously made by Maria. Her seriousness echoed the feeling of reverence that descended on both of us when we contemplated the sandpicture. I noted that the perspective that Maria suggested corresponded to the view from the ship entering the river delta from the sea, which is how I interpret the blue space in this sandpicture.

The person on board of the ship, which will be the captain of the ship or the fisherman (it was a fishing boat), would see ancient ruins on the left, and a large tree

surrounded with colored rocks and peacocks under it on the right. It made me think of the Nile delta and a valley of ancient tombs. It conveyed the feeling of entering an ancient and sacred realm, the proverbial kingdom far, far away. Traveling on board of a big ship suggests a journey across the vastness of the sea; also, the diagonal direction of the stretch of water suggests that a great distance was covered in order to reach a remote location in one's psyche (Turner, 2005).

The ship looks like a fishing vessel; the fishermen's job is to fish, to reach into the depths of the water and fetch fish and maybe treasures from the bottom of the sea, which can symbolize the contents of the unconscious. Together with the fishermen, the viewer enters the sacred realm, at the same time wondering if the ruins also contain some hidden treasures. I thought that the image of the fisherman could also be a reflection of the co-transference, representing me as someone helping her to bring those treasures up from the depths. The boat was right where I sat during the session.

The large tree corresponds with the symbolism of the tree of life, one of the richest and most widespread symbolic motifs (Chevalier & Gheerbrant, 1969/1994). Mircea Eliade (quoted in Chevalier & Gheerbrant, 1969/1994) identifies seven lines of interpretation of the meaning of the tree, all of which stem from the notion of the tree representing a living and continuously regenerating cosmos, the cycle of life and death. The tree of life connects the three realms of the Heavens, the Earth, and the Underworld, and in this sense represents the World Axis, providing the path along which proceed those who pass from the realm of the visible to the invisible.

The birds seated on the branches emphasize the connection to the upper world, and in many traditions are associated with gods and spirits descending from the Heavens, or the spirits of the dead ascending from the Underworld (Chevalier & Gheerbrant, 1969/1994). Altaic people perceive the birds as the souls of humans that

descend on the top of the Tree before coming into life as humans (Rouf, quoted in Chevalier & Gheerbrant, 1969/1994). Interestingly, most relatives on Maria's father's side lived in Siberia, in an area not too distant from the Altai region. In Russian tradition, an old, large oak tree is in the center of many folk stories, beliefs, and traditions. It frequently carried a sacred chest on its branches or in the roots, a ladder hidden inside leading to another realm, or the death of the Lord of the Underworld (Koschei the Deathless) hidden in a special object within its realms (Afanasiev, 1978).

The dual masculine (phallic) and feminine (womblike) symbolism of the tree is manifested in various myths and suggests a hermaphroditic nature, which allowed Jung to consider the double symbolism of the tree as indicative of the process of individuation with balance between the masculine and the feminine (Jung & von Franz, 1964). Interestingly, the tree on this picture appears in the place where the wooden church was placed previously (judging from the place where Maria was standing while constructing the sandpicture); it is thus also connected to the symbolism of death and resurrection on the cross.

The structures on the left bank of the river suggest ancient ruins. Four antique columns around the largest sand cube feel like an altar place in a temple, and they also reference the squared circle, which was discussed previously. There are multiple shells around there and pieces of coral, the abundance of which suggests the passage of time. Some of the shells look like ancient Greek amphorae, others like bones, or bits of ceramics. The shells carry the dual symbolism of fertility, linked to the womb and procreation, and death and the Underworld, linked to the death of a living creature inside it. In both aspects, shells belong to the symbolism of the Great Mother (Chevalier & Gheerbrant, 1969/1994). Shells, with the possibility of precious pearls inside them, are also linked to treasure, particularly the scallop (St. James') shell.

The ruins are guarded by two Egyptian gods: the four-lion-headed goddess Chesmetet and four-ram-headed Banebdjedet. The divine guardians are significant on several levels. As it has been pointed out by many authors, the images of ancient Egypt belong to the very archaic layers of human history, and, hence, belong to the deep strata of the collective unconscious (Jung, 1938/1980; Neumann, 1954/1995). Again, using the two diagrams from Ryce-Menuhin (1992) we see that the tree and the ruins are located in the area of the collective unconscious and the archetypes.

As Neumann (1954/1995; 1973/2002) explains the gradual growth of the ego and its emancipation from the matriarchy and the unconscious, leads to its identification with the hero. In the collective history of consciousness this process occurred in Egyptian civilization thousands of years ago, preceding such developments in the other cultures. In Egyptian mythology and the development of their pantheon, this process took the form of the gods becoming the direct ancestors of the ruling pharaohs, who in turn were worshiped as living gods.

The choice of the four-headed gods emphasizes the number four, discussed previously, which coincides with the same stage in ego development. Characteristically, one of the gods is male, and the other, female, which refers to the *sacred marriage*, or the *conjunctio*— the alchemical marriage of opposites (Jung, 1934/1954; 1936/1968; 1951/1968).

Chesmetet, the goddess of magic, power, and protection, is the mythical mother of the pharaoh. Her four lioness heads are associated with Bastet, Sekhmet, Hathor, and Ouadjet, thus combining the life-giving and the destructive qualities of the Great Mother. Chesmetet was associated with the protection of children and mothers in childbirth against the demons that could cause death. Later, she became associated with the image of the mother of the dead, and was believed to be able to resurrect the

dead. At the same time, all her four personifications are incarnations of the “furious eye of Re,” whose descent to earth caused drought and death (Hachette Collections, 2007).

Banebdjedet, whose name means “Ram lord of Mendes,” is associated with fecundity and regeneration, and was worshiped by those who expected a child. Banebdjedet’s four heads represent Re, Shou, Gheb, and Osiris, all primary gods. Banebdjedet became associated to the ‘Ba’, or soul, of Osiris. There is an account of how Banebdjedet intervened in the fight between Seth and Horus for the throne of Egypt by reminding them that if they will forget about justice, a universal disaster will follow. The peace was mediated by the goddess Neith. In combining four names, Banebdjedet carries the meaning of the incarnation of the father and son (Shou fathered Gheb, who fathered Osiris, Isis and Seth); the same principle allows the heroic ego taking the mission of equating the ego to the god. It is the marriage of Re (manifestation of Banebdjedet) and Sekhmet (manifestation of Chesmetet) that produced Horus, and thus brought the reincarnation of the slain Osiris to life and to power (Hachette Collections, 2007).

It seems that in the present sandpicture a manifestation of several important processes occurring in Maria’s psyche can be observed. One of them is the reintegration of the complexes in a renewed ego structure. As Neumann (1973/2002) explains, the destructiveness of a complex is the result of the unresolved dependence from the developmental phase that the individual needs to overcome, in order to progress further in her evolution. In the four-headed gods, new integration is achieved where the destruction is ended, overcome by new developments. The balance of the opposites and the strength of the newly acquired qualities are represented by different deities in the sandpicture.

The ruins echo the four-fold structure: four tombs, which could be the bases of four-sided pyramids; four masks; and four columns—all of which belong to the symbolism of the four quarters and the four directions (Neumann, 1954/1995; Perry, 1987), discussed earlier. The strengthened ego is now capable of accessing the wealth of the wholeness of the psyche, manifested also in the image of the tree; a new beginning, a rebirth is possible. The two peacocks under the tree, which symbolize immortality and the incorruptible soul when represented on either side of the Cosmic Tree in the Islamic tradition, also represent the psychic duality of the humans drawing their life-force from the principle of unity (Cirlot, 1996).

It is also important to mention the figurine of the Inuksuk, placed almost in the centre of the near side of the tray, in front of the tombs and facing the river and the boat. This is an element of the tray that refers to the spiritual realm purely of Canadian origin. The word "*Inuksuk*" means "something which acts for, or performs the function of, a person." In the Inuit tradition, the Inuksuk can also represent an ancestor who survived due to her/his deep connection to the land and her/his knowledge of tradition. The Inuksuk were built with different purposes: to represent direction, to mark an important place or a territory, or to indicate migration routes of the animals and to give a sense of a human-like presence in the desolate arctic landscape.

Today, the Inuksuk is increasingly serving as a mainstream Canadian national symbol, and I think it may show Maria's growing identification with becoming a Canadian. The Inuksuk is accompanied by the onyx figurines representing symbols of the Chinese zodiac. The horse, the dragon, and the lion are on the left side. The dog, the ram, and the rat are on the right side. Without going too much into the symbolism of these six animals, it can be noted that they represent half of the full Chinese zodiac

cycle, and might refer to Maria being in her mid-life years, which according to Jung is a time when the ego relativizes and the process of individuation becomes possible.

Session 8

At the beginning of the session, Maria expressed frustration because her husband went through what was called a “professional evaluation,” where he was asked to fill in the questionnaire on logical thinking, which, she thought, was not related to his profession of construction engineer. She questioned the competency of the people making the assessments and their decisions in relation to a professional evaluation. She did not understand the criteria for the assessments and said that it would be helpful to know these criteria in order to be prepared for the tests. Her biggest fear at that point was that she or her husband would depend on incompetent people.

She also brought up another issue which was bothering her: she said that everyone expected her to have resentment towards Soviet Russia. “But I did not experience any significant inconveniences or negative events back in Russia; I worked and I was respected as a professional. I was able to earn my living and to give my child an education,” she said. Maria said that one of the difficulties in communicating with Quebecers was that they expected immigrants to say that where they came from was much worse than here; that here everything was perfect. She was wondering if they ever questioned their assumptions. She wondered whether there was a good way of dealing with all these issues.

In COFI, where Maria attended the French courses, she was often surprised by the type of questions or themes for discussion suggested by the language instructors. The majority of the topics, Maria said, appeared to be inappropriate and racially or

culturally biased. Sometimes, these questions had an explicitly private character in her opinion, and she felt uncomfortable both discussing and listening to others in the class. She was wondering whether the sense of privacy for Quebecers was very different from people coming from the other countries of the world.

Another issue Maria brought up was that her daughter was trying to pass the audition for a specialized theater summer camp program and for some reason she did not pass. What Maria found very frustrating was that no one explained to her or to her daughter why she was not selected or on which basis this selection was made. At the same time, her daughter was also passing an audition for admission into the theater section at school. Maria felt that both she and her daughter were extremely anxious about the results of this audition. She was afraid that somehow, as immigrants, they were not going to be considered good enough and as equals; that nobody would really look at the talent of her daughter. She wanted to protect her child from failing, from the harshness of the judgment of others. She was wondering whether that meant that she had to teach her child to sit quietly in order not to inspire any kind of negative attitude.

Maria spent half of the session talking. It seemed to Maria that her whole family was “under examination” and they all were confronted with being “not good enough” for the culture to which they were trying to adapt. She felt that the differences were too big, and probably felt scared inside that somehow they would fail, while at the same time she began feeling more at home living in Montreal.

At last, Maria looked at her watch and said that she should rather get to “creating” (she loved using this word in relation to her sand work). She quickly built a mound in the middle of the tray. She sprayed the mountain several times while she built it, passing her hand over the mountain counterclockwise in between sprayings.

She placed a lot of trees (# 2) and other greenery (# 3) around the top of the mountain. Then, she placed various cars, mostly moving around the mountain counterclockwise (# 4).

She placed six wooden figurines of military musicians (# 5) (originating from Latin America) along the far right side of the tray, and a yellow “start” sign (# 6) beside them. She cleared the blue bottom in the far left corner of the tray. She placed figurines of different people (# 8-10) by the right side of the tray, most of which were children, three dogs (# 11), and two ambulances in the far right side (# 12). She added a few more people (# 13) including children (# 15) and playmobil figurines (# 16) on the right side of the tray, and more flowers (# 14) on the mountain sides. She added a few signs, including a stop sign, and ended her sandpicture by adding more greenery (# 18) along the left side and in the far right corner of the tray.

Maria pushed all of the cars and some of the figurines deep into the sand; she continuously rearranged the mountain and the tracks around it. After each installation of the objects, she passed with the circular movements of her hand over the mountain counterclockwise, which made me think of rubbing a belly.

Maria explained that this was a competition, like the Formula One races: “Cars are speeding forward and the fans are watching them.” She did not think about this scene in advance but made it rather spontaneously. When she and her husband were watching the Olympics, she wanted Russian and Canadian hockey teams to play; but she and her husband were on different sides (she did not specify though who was on whose side).

She was recently telling her children about her school years; what they were doing as mandatory volunteering activities at school: collecting metal, paper, having competitions between teams, i.e. who could collect more. Her daughters were very

surprised to hear her stories, it was very hard for them to imagine. She felt that even now, after so many years, the way she had grown up was more comprehensible to her, compared to how her children were growing up. She felt that she was not rejected in her earlier years and she had friends. She also mentioned that her son planned to visit her during the summer. She missed him. I remembered a Russian saying comparing the fingers of the hand to children: “If one is cut off, it doesn’t matter how small it is—all hurt equally.”

Discussion: sandpicture # 8

From the beginning of the session, I was wondering how difficult it was for Maria to adapt to immigration, which was now happening for the third time in her life. How many times did she feel not good enough, or like a stranger who was not quite like the rest? How many disappointments did she have over the years? When she immigrated for the first time, she did it because she remarried and was following the person she loved. Her son from the first marriage did not adapt well and preferred to return back to live with his father. I knew from Maria and also from the stories of other women that she probably had a rough time when they moved to her husband’s native country, because women there did not have the same status as in Russia. There, the man was traditionally considered the head of the family. Also, from an economic point of view, life there was probably very challenging for the couple. All of that might have made Maria’s husband decide to move to South America, which, as Maria said, was anyway better than staying.

I wondered, looking at her sandpicture, how much she felt she was on this racetrack: racing and competing to come first, or maybe even survive. There were five cars competing, and there were five service cars: two placed diagonally in the near corners, and three ready to go in the far right corner of the tray. The two ambulances

indicated that there was help available but also suggested that the races were dangerous. I wondered whether she felt threatened in her race to get to the destination point.

The movement was counterclockwise, which sometimes suggests regressive movement (Turner, 2005). People watching the races looked like they could be in danger, because there were no barriers between the tracks and the public. Plus, there were a lot of children there, which to me felt out of place at a racetrack. I wondered if their presence reflected the part of Maria that might have felt like a child observing a show of highly demanding performance, which she herself was not ready for yet; while another part of her felt like she was running in a race. Races are associated in my mind with harsh competition, danger, money and a big ego drive. The picture felt tense and uncomfortable.

Session 9

At the beginning of the following session, Maria discussed the emotional state of her husband, who did not feel sure of himself. On the one hand, he was very negative towards Russia; on the other hand, his immersion into French was not very successful. He was complaining that he had a lot of pressure and he could not learn the way the language was taught at his courses. It seemed that the language barrier was a great challenge for him, but he did not have any other choice than to attend the courses, which was a prerequisite for him to be sent to the job interviews by the Emploi Quebec. He was also unhappy about how their daughters were growing up. He felt that there was too much freedom for them here, that they did not learn how to respect their parents and the older people.

Maria was still working as a seamstress, and the owner of the workshop tried to convince her that she did not need to learn French because she was not going to use it anyway and would forget it. He was trying to convince her that working for him was her lucky chance and promised to raise her wages, though he still paid her below minimum wage. Despite all of that, she continued working on her French grammar; she was planning to study in the college after finishing these courses.

Maria went to do her sandpicture. She arranged the sand and placed the same big grey house (# 1) with a red roof, which she used previously, on the middle left side of the tray. She cleared a vertical thin patch of the water on the right side, placed a figurine of a girl dressed like a flower (# 3) in the near central area, as well as four umbrellas (# 4) dispersed in the center of the tray. Then, she placed a Nutcracker in the near central area, a carousel (# 6) closer to the near right corner and three benches (# 7) in the further central area. She placed the white garden table with two empty chairs (# 8), used previously, in the center of the tray, and several pots and boxes with flowers (# 9) parallel to the water and above the house.

She touched the sand on the right, and then said that she wanted to have lots of toys and children. Going counterclockwise she placed a toy train with a teddy-bear (# 10) near the carousel, a cat (# 11) closer to the water, a clown by the bench by the far side of the tray (# 14), a dog (# 11) below, four clowns (# 13, 14) and a cart with toys (# 12) in the near part of the tray. She placed a swing (# 16) with a girl on it by the house, a little figurine of a caveman (# 15), a hedge (# 17), two round bushes in front of the house (# 18) and two pines (# 18a) near the house and in the far left corner. She added a green picnic table with two children seated in the chairs (# 19) in the central area, and greenery in the near right corner, by the house, and by the water (# 20).

Then, she placed figurines of Little Red Riding Hood (# 21), a wolf in a pink dress and a yellow boar (# 22), a pink rabbit with a drum (# 23), some individual flowers (# 24), a few scattered marbles (# 25), a pink tea table (# 26) in the middle of the tray, and four dwarfs and three lions in the far right side close to the water (# 27). Two red wooden rocking horses (#28) by the near side of the tray in the left and in the right were the last objects she placed in the tray.

She said that the picture represented a children's party, apart from which she did not have anything to add: the picture was showing all she wanted to express. She wanted it to be playful and gay, with everything for children. I looked attentively at the sandpicture, but Maria sat down and said that she wanted to discuss a few other issues.

She told me that her daughters picked up her keys by mistake when they went to school in the morning, which already happened twice. She had to call her husband and ask him to come home to open the door, which he was extremely angry about. She said that her impression was that they all were reacting to their move, that they all had different difficulties, but did not really address them. She was nervous and physically tired. She knew that this was her reaction to a new environment. Her husband reacted too, but he did not was not aware of it or did not have the desire to talk about it, which is why, she felt, he was more frustrated.

Maria also felt that she was overloaded. She wanted advice on how to teach her daughters to take their own responsibilities. We discussed how she could set priorities and stay focused on them, while at the same time letting others take care of their own responsibilities. Maria confessed that it was hard for her to allow children to learn from their own experience, she wanted to protect them from making mistakes and being hurt.

Maria also confessed that she wanted to see her son very much. She had to ask her friends from Quebec to invite him since she could not do it yet due to their status. When they were applying for immigration she called him to join them, but he did not want to do so. Now it seemed that he changed his mind, but it was much more difficult to do at that point. She said that she missed him a lot, called him every day, and overall felt quite lonely. She said that coming to her sandplay therapy sessions and doing sandplay helped to keep her spirits higher.

Discussion: sandpicture # 9

In many traditions the child is associated with a new beginning, a new life, freshness, spontaneity, simplicity and innocence. Children are free of sin, and therefore childhood and the playground are associated with heaven, a return to which can be seen as a regression to the womb state (Chevalier & Gheerbrant, 1969/1994). Images of childhood, however, can bring associations with anxiety and sadness (Romey, 2005). There is a lot of red in the picture which is usually associated with the feminine, life, fire, blood, but also with anger (Kellogg, 1978). The darker red is also associated with alarm, anxiety and vigilance (Chevalier & Gheerbrant, 1969/1994). It is also the color of the final stage of the alchemical process, *rubedo*, also symbolic of the integrative final stage of the individuation process (Edinger, 1991; Levy, 2011).

The theme of the children's party brings to mind an image of childhood, joy, play, and laughter. As Romey (2005) explains, childhood is a forgotten realm, which everyone inevitably loses at some point in life, so it is a distant and maybe alien land to an adult. It is the realm that connects one to the warmth of the South, the energy and playfulness in one's life, or maybe to the longing for it. Interestingly, most of the representations of children in this sandpicture are girls, an image which Romey connects to inhibition; the image of a boy is related to the expansion of energy and

movement, and is represented by two figurines here, both seated (one on a bench, another one at the green table). Romey suggests that such an image in dreams brings into the person's awareness the need to connect to the eternal realm of the childhood, and also the need for reconciliation with the image of the mother.

When I looked at this sandpicture, I had a feeling of over-stimulation, fragmentation and difficulty to contain and control all that was going on in the tray. I wondered where Maria would place herself in the tray. There was only one adult representation there: a Play Mobil queen, in a pink dress and a crown, standing by the carousel and observing the activities. She did not have legs and I wondered if she would be able to control anything in this scene at all. Or maybe Maria was inside the house again, observing all the joy of the party from a distance?

There are four clowns there, two of whom are playing on musical instruments. The symbol of the clown contains opposites within it: white and red, as the colors of blood/life and snow/cold; laughter and tears. The number four, important for the stage of the independence of the ego (Kellogg, 1978), also connects to wholeness, which is echoed by the roundness of the carousel.

I think that structurally, the clowns should be considered as two pairs: two small clowns on both sides of the Little Red Riding Hood, and two larger ones dressed in white. The little clowns are dressed in green and yellow, they are absorbed in playing instruments, one of them also separating Little Red Riding Hood from the Wolf and the boar. Their closeness feels like a tension, like a different possibility and a potential threat. The presence of a small dog and a cat also represents a potential holding of the opposites often associated with the masculine and the feminine (Gratzl, 2002).

The carousel is associated with the round movement, repetition and dizziness, with “going in circles.” The wooden horses also symbolize movement without moving forward, but at the same time they represent a steady rhythm, pretending at mastering a real horse, and imagining of traveling a great distance. There is also a pink Energizer bunny sitting above the house. It has sunglasses, which suggests that he is not really seeing what is around, and he is a star, just going around drumming endlessly, because “Energizer” has so much energy. It also feels repetitive, compulsive, devoid of a particular purpose.

On the far right, close to the water, there are seven small figurines: four dwarfs and three lions. They all look like they are of the same kind, and I first took them as all being dwarfs. I think Maria meant them to represent the same thing, but this is just my guess. In any case, dwarfs represent the agents of the unconscious, capable of unlocking the treasure, while lions represent force and strength.

The flower girl (# 3) which Maria placed almost at the very beginning is right behind the group described above. Like the figurine of the queen, she does not have legs. Her arms are outstretched in an embrace, but tied with a wire, as if saying that she would like to hold it all, but the hands are tied up. I wondered what would she observe and feel. Maybe Maria felt this way in her life: she wanted everyone to have fun, to connect to their inner child, be carefree and happy. However, there was too much going on in front of her at this point: she did a lot of work, but had very little control, possibly a deep sense of helplessness, loneliness, depression, and rage. I felt that there was a lot of potential present in the sandpicture, which was yet to be sorted out and channeled into a particular direction. In the meanwhile, it looked like the picture represented a burst of “manic” energy, potentially reflecting a defensive

strategy that arose in response to what Maria was experiencing and the painful emotions that it elicited.

Session 10

The following session Maria started with a discussion of nutrition and differences in food between “here” and “there,” meaning primarily Russia, where she worked in the food business. We discussed possibilities of changing her approach to nutrition. Maria also discussed her health: she came to the conclusion that her health started deteriorating since she came to Canada: she gained weight, she had difficulties sleeping, and her hemoglobin was very low. She did not take care of herself for a long time. She was tired.

Visiting doctors was altogether a difficult problem to solve. Maria said that she could not find a family doctor or a professional who could listen to her and understand her health problems from a more global perspective. She found that all she was getting when she got doctors’ appointments were prescriptions for pills, which she did not want to start taking without a clear understanding of why. Overall, it felt like she was very disappointed, anxious, and maybe also starting to feel depressed.

In relation to her sleeping problem, Maria remembered that her grandmother could not sleep for an extended period of time before committing suicide. This was the first time that she spoke of this significant and tragic event. She also told me that her mother had a depression for ten years and died of kidney failure after Maria immigrated. She still could not get over the death of her mother and, as I understood, possibly also that of her grandmother.

Maria started working in the sand by touching the sand and raking it with her fingers. She made a stone path curving from the right to the far left corner. She made

two water openings: a small one in the near right, and a larger one in the far left sections of the tray. Then she finished making a path and placed a bridge over the water at its end (# 4). She placed a 2D representation of St. Peter's Basilica in the center of the right side. Then she planted trees and other greenery along both sides of the road (# 6-8).

After that, Maria placed on the right, at the beginning of the road, a cart pulled by a horse (# 9) with a load of vegetables in it and a man (# 10) driving it. She placed a group of large glossy onyx-looking stones and a few white rocks (# 11) by the water in the near right corner. She turned her attention to the opposite side and made a mound there (# 12), after which she placed three cottages along the upper side of the road (# 13).

She placed a large crystal heart (# 14) by the cathedral (right from the entrance), and potted flowers (# 15) by the cottages. Then, just at the end of the road and coming on the bridge, she arranged a second cart, pulled by a donkey (# 16), with a woman sitting in it. She went back to the cathedral and placed a magic scepter by its left side (# 18), two crystal flowers (# 19, 20) on both sides of the entrance and a small red glass heart on the right, and finished by making a stone path from its entrance to the group of large stones (# 21). Maria only said that she wanted to represent a path. We looked at the sandpicture together without talking. The time of the session was soon over.

Discussion: sandpicture # 10

The main theme of the sandpicture is the road and movement, a journey along the road. The road curves: it starts almost in the far-right corner, goes diagonally through the tray. It then curves up leading to the upper left corner through the tray, thus covering a very long distance, which corresponds with a similar process in

Maria's psyche. Looking at the sandpicture from the perspective of the SIA method, I thought that Maria probably would see herself as sitting in the carriage by the bridge: she is ahead on the road, while the man with the load follows and seems to be only at the beginning of his journey. He is also still very close to St. Peter's Basilica, the most special place in the tray. The Basilica, symbolic of the father of the "Fathers" (Neumann, 1973/2002), represents the tradition from which these two people are coming from, which still carries magic within. There is only a façade there, but it is decorated with crystal flowers and two hearts. I wondered if Maria felt that her heart was left behind, with the faith of her "Fathers."

As Neumann explains, the "Fathers" are the ones who make the ego identify itself with the father's values, and also introduce the *secondary morals*, which rule the structure of the super-ego in the human psyche, responsible for the cultural norms and moral standards that the individual internalizes in a given culture.

The man, who is possibly the representation of Maria's animus, has to pass by the darkest place on the road. The fact that Maria uses onyx-like rocks, which she used previously, makes these rocks related to the image of death and shadow. Interestingly, the black stone in different cultures is also associated with the Great Goddess. In Turkey, the Black Stone from Pessinus was believed to be a manifestation of Cybele, the Great Mother Goddess, worshiped by the people of Phrygia. At the beginning of the 3rd century BC, it was moved to Rome and erected on the Palatine Hill, where the patriarchal tradition was destined to take over the matriarchal (Chevalier & Gheerbrant, 1969/1994).

The woman, Maria's anima-image, is ahead on the road and about to get on the bridge and to cross the water. I wondered how much that image might reflect what Maria was telling me previously about her family, that they were all affected by their

move, just not all aware of it. That her cart is ahead of the other one also represents Maria being ahead in her awareness of the move.

It is interestingly that Maria chose carriages as vehicles. As Romey (2005) explains, the image of the carriage and of other horse drawn vehicles in dreams is often inspired by an overburdened psyche. It emphasizes the three common points: the fact of being pulled by one or several horses, the noisy movement of the big wheels, and the journey through difficult roads, which make the rider feel every stone and imperfection of the road.

The heavy and resigned horses pulling the carriage betray a lasting decrease of energies and the heaviness of the burden the dreamer carries, which results in an apathy that stretches across all areas of his/her activity. Romey (2005) points out that the appearance of the image of the carriage or the cart must be interpreted as a serious indication of a recurrent depressive tendency, which results from unresolved unconscious conflicts absorbing such a huge quantity of energy that what is left is not enough to fulfill the everyday needs of life. He also links this image to one's incapacity to resolve conflicts inherent to the relationship to the family.

Romey (2005) reports that in 10% of the cases he examined, the image of the horse-drawn vehicle appears when the symbol indicates an illness against which they are fighting. I wanted to keep in mind that there could be different interpretations; what seemed however apparent was that there were unresolved conflicts or issues in Maria's psyche, which were exhausting to her and that she might not have enough energy to deal with the issues that her third immigration imposed on her.

It seemed that a significant amount of her energy was taken up by her struggle with leaving behind the cultural tradition in which she had been raised. Her memories of "the good old times" in Soviet Russia, which she mentioned in one of the previous

sessions, suggested that at some point these cultural norms that she internalized served her well in protecting her. Moving to another country had been, and still was a “rough ride” for her; a ride she was perhaps looking forward to ending by crossing the bridge to the other side—which incidentally was also the side where I sat during the session, and so Maria may have seen me as literally “being there” already.

Session 11

Maria looked excited when she came to the following session. She told me that her son decided to apply for immigration because he was refused a tourist visa to Canada. Her other news was that she wrote her exams to the college and now had to wait for the results. Then she discussed how the local people relate to immigrants, a question which I felt really bothered her, since she brought it up several times previously in different forms. She told me that when she was passing her interview for immigration, she was asked about her motivation to move to Canada. It seemed to her that it all came down to the expectation that she would complain about her homeland, which she did not feel it was right to blame for all sorts of things. She did not want to say bad things about her homeland.

Maria also discussed her possible professional venues: to open her own fashion studio, to study and then to go work in the food/restaurant industry, or to study and open a kindergarten. Maria said that there were many ambiguities which made it hard for her to make decisions. She also felt that immigration was particularly hard for men, for example her husband had difficulties. It was hard for him to accept how their daughters were growing up with so much freedom and he was rough with them. He also did not approve of Maria’s efforts to develop some kind of career, was very jealous, and wanted her to stay at home, which was hard for her to acknowledge. That

also meant that he was under the additional pressure of having to work harder and bring in a sufficient amount of money for the entire family. It was a double bind. She felt that in order for him to feel secure, he needed to know that there was nothing threatening, but whatever she or the girls were doing outside their home was already a threat to him.

I acknowledged that it must be hard for her to watch how difficult it was for her husband to adapt to the new conditions. I also added that it is probably also not easy for her to deal with all these issues, and that I was honored that she shared her thoughts and her worries with me.

Maria was as usual very eager to build her sandpicture. She moved around in what seemed like a purposeful manner, choosing objects from the shelves. The first object she placed in the middle of the tray was a sparkling star, which she meant to represent an intense red sun (# 1); after that, she placed four Egyptian gods around it. She placed Banejedet (the god with four ram heads) below (# 2), Chesmetet (the goddess with four lion heads) above (# 3), the goddess Ouasret on the right (# 4), and god Ptah-Sokar-Osiris on the left (# 5) of the sun.

Then Maria made two mounds: one in the near left, and another one in the far right corners of the tray, and placed two Inuksuk (# 7) on the top of each mound. When Maria made the mounds, she also uncovered three patches of blue: one in the middle left area, one in the far center, and one below the mound on the right. Then, she placed four bronze elephants (# 8) in the spaces between the gods, facing towards the center. After that, she placed four white porcelain elephants (# 9), added three bigger bronze elephants (# 10) in front of the porcelain ones, creating the impression that they were moving in a procession starting by the mountain on the far right, passing by the near right corner, and moving onwards along the mountain on the near

left and towards the center. She placed three polished semiprecious stones (# 11) with the words “success,” “gratitude,” and “friendship” inscribed on them to the left, below, and to the right of the central part.

Maria encircled the two mounds with pebble stones (# 12), placed a candleholder in the form of a dome with a square glass window (# 13) in the far left corner. Then she placed the figurine of Ganesha (# 14) in front of it, and a smaller Ganesha (# 15), as well as Lakshmi (# 16) on the sides; finally, she added green trees behind it (# 17). She cleared the patches of blue and moved elephants clockwise; then she placed a crystal flower (# 19) and a lamp (# 19a) by the candleholder. She placed large multicolored flowers (# 20) around the upper patch of blue-water. She placed three tigers (# 21) and a leopard (# 22) in between the figurines of the gods facing the center, and two large sparkling butterflies (# 23) above and below the center on a diagonal.

Using flat glass marbles (# 24) she made paths on diagonals around the center, and placed two mirrors in silver frames (# 25): one on the near left side, by the Inuksuk figurine, and the other on the near right side. She placed a palmetto bush (# 26) in front of each mirror. She positioned brass cats, two in front of each mirror, arranging the mirrors so that they reflected the cats and the bushes. She added one more porcelain elephant (# 28) on the right, finishing the procession, and placed five shells by the upper patch of water (# 29).

Maria only explained that she wanted to create a “ritual scene.” She said that she did not want any people in the scene, that if there were people there, everything would have been destroyed. She said that she felt like it was a quiet place and that she would like to go there. We observed the scene in silence for some time. The sandpicture compelled me to go around the tray and look at it from each side. The

central diagonal where the observer would face Ganesha felt like it was the main perspective in the picture.

Discussion: sandpicture # 11

When I looked at the sandpicture, the first thought that came to my mind was that I did not feel that it was a “quiet place” at all. It felt like a sacred place, which, when it manifests in sandplay therapy, is often referred to as *numinous*, revealing the presence of the divine (Turner, 2005, p. 260). As Turner explains, the numinous place is by definition an active place, where the manifestation of the higher or numinous energies takes place in time and space in a sandtray. When it is observed in a sandpicture, it is often an occurrence of what is called a “constellation of the Self” in sandplay therapy (Kalff, 1980/2003).

Consistent with Neumann’s theory of ego development, Kalff (1980/2003) observed that the constellation of the Self in the sandplay process of her clients marked the beginning of the healthy ego development. Going through the sandplay process, as she explained, provided her clients with the possibility of reconnecting to the mother image and heal the mother-child unity, or primal relationship (Neumann, 1973/2002), which is the foundation of the ego-Self axis.

In Maria’s sandpicture, the numinous character of the scene is revealed by the presence of the multiple deities, combining positive and shadow aspects, as well as in its mandala-shaped structure. The red star in the center with the paths leading to it from four directions; the four Egyptian deities facing out around it; the four elephants and four felines facing the center; and all other structures organized around it express a complex ceremonial action. The two butterflies sitting close to the center suggest change and transformation.

In the far left corner, a temple-like structure is positioned, which has a window (# 13) allowing it to hold light, and which also can hold a real candle; the light element is further emphasized by the presence of the crystal lamp (# 19a). A bronze statue of Lord Ganesha (# 14), with two smaller statues of Ganesha and Lakshmi on its sides, is standing in front of the temple. Ganesha looks like an observer who is looking at the sacred grounds, watching the procession of the elephants moving towards the center. The elephants start their movement from the far right part of the tray, follow a curving path, and move clockwise towards one of the short paths leading to the center (the path in the near left corner). Thus, their path indicates that they came from far away, and they are moving in towards the center. Their movement is also a circumambulation of the center, which in many traditions was considered a sacred ritualistic movement, repeating the movement of the sun in the skies (Chevalier & Gheerbrant, 1969/1994).

Overall, the symbolism of the elephants refers to the mother image (Chevalier & Gheerbrant, 1969/1994). The first figurines of the elephants forming a procession appeared in the tray after the center was defined, and passed through a few tight spots in the near part of the tray. The elephant in a tight place where it occupies the whole space immediately brings to mind the baby inside the womb, which occupies the whole space, and carries the association with the body of the mother. As Romey (2005) points out, the elephant is positioned between spiritual aspirations and practical needs. It also reveals a big sensitivity locked in a problematic centered on the maternity issue, which creates a complex.

Lord Ganesha is positioned as an observer at the head of the scene, which unfolds along the diagonal, defined by the path of green marbles going through the red star in the center. Possibly the star's position reflects the centrality of the mother

complex issue that Maria has been dealing with, which takes on a different meaning here, reflecting the metamorphosis occurring while the procession of the elephants moves towards the center. The elephant symbolism is transcended here and moved to the highly spiritual level, carrying features of a deity who has to be respected, and who could bring enlightenment and help.

The two gods standing on Lord Ganesha's side are the Goddess Lakshmi and a smaller statue of Lord Ganesha, which could possibly represent the balance of masculine-feminine energy. In the Indian pantheon, such balance was very important and every god had his female counterpart. Lakshmi, a manifestation of the Great Goddess, was a goddess of wealth and prosperity and the wife of the god Vishnu, the preserver of all things (Littelton, 2002). Traditionally, in one of his hands Vishnu carries a conch shell, from which all the elements are believed to have come from (Littelton, 2002). In this tray we see five shells by the water in the far right side, suggesting a reference to the five elements, necessary to the process of transformation.

Lord Ganesha is the god of knowledge and the remover of obstacles; he is also the older son of Shiva. Shiva's wife Parvati created her son Ganesha from her own sweat and assigned him the responsibility of the guardian of her privacy when having a bath. When Ganesha denied entrance to Shiva, Shiva had Ganesha's head cut off. To appease Parvati's anger, Shiva replaced Ganesha's head with the first one that he found: a baby elephant's head (Papinek, 1994). I thought that the story of Lord Ganesha in a way referenced some of the events of Maria's life, related to her son and possibly to the relationship between him and her second husband, also transcending it.

I felt it was important and looked closer into the symbolism of Lord Ganesha. He has four hands, an elephant's head and a big belly. His vehicle is a tiny mouse. In his hands he carries a rope (to bring devotees to the truth), an axe (to cut off devotees'

attachments), and a sweet dessert ball—the laddoo (to reward devotees for spiritual activity). His fourth hand's palm is always extended to bless people. His tremendous wisdom, intelligence, and presence of mind (Cotterell, 1999), together with his position and role of observer allow to consider Lord Ganesha a representation of the observing ego—the center of Maria's consciousness.

I thought that the qualities symbolized by the objects might have a direct relation to the aspects of adaptation that Maria had to face. The rope might symbolize the force with which she was carried forth into her immigrations in search of truth in her life. The axe was supposed to cut her attachments, the strongest one of which being her attachment to her homeland, which she felt she was betraying, and could not look at critically. The dessert ball was supposed to be the reward of a better life, which she was hoping to find here in Canada.

The Canadian presence manifested in the two Inuksuk figurines, each standing on a hill (in the near left and far right corners of the tray), connected by a path made of green marbles placed diagonally through the center. I wondered if it might mean that Maria felt that she had acquired a new motherland.

There are two mirrors in silver frames (Moon quality) placed close to the left and the right corner of the near side of the tray. As Romey (2005) explains, the mirror image is symbolic of a passage, of evolution, where the person passes to the opposite side (reversed image), which also stands for the reconciliation of the opposites. The transparent quality of the mirror evokes the danger of losing its transparency, which forces the person to recognize her/his true self. Interestingly, the mirrors are positioned so that they do not reflect the action in the center; they reflected Maria when she was creating her sandpicture.

Also, each mirror reflects a pair of brass kittens and a green bush behind them. Romey (2005) refers to the image of the cat as representing the mystery of freedom, which is infinite in its essence—and in this case, this meaning is reinforced by being reflected in the mirror. Romey also points out that the appearance of the cat signifies readiness for change present in one's psyche. The other aspect of the kittens is that they are the smallest of the felines, thus also providing a reference to the four larger felines placed around the center, as if guarding it. Contrary to the cats, the three tigers and the leopard (which could have been picked instead of a fourth tiger), represent mortal dangers in their image. They also stand for the initiation of a new process in South-Eastern Asian tradition (Chevalier & Gheerbrant, 1969/1994).

The four felines, close to the center, thus represent the powerful urge towards freedom and change in the conscious attitudes, which at the same time carry destructive forces within. The four kittens reference the same tendency towards change and freedom, but without brutality, reflected back to Maria in a form that is more peaceful and domesticated. Like in the story of the Gorgon, also an archetypal image of the Terrible Mother (Neumann, 1955/1991), the reflected image dissipated the Gorgon's petrifying power, thus also providing relativisation of the psychic processes.

Neumann (1955/1991) names tigers among the representations of the Terrible Mother. The four of the felines around the center create a counterbalance with the representations of the four elephants, thus bringing two opposing tendencies into balance. The red star is the central image of the picture. Its symbolism expresses its celestial origin and luminosity; it is the center of gravity and light, which forms its own system around itself (Chevalier & Gheerbrant, 1969/1994). In many traditions,

the star is the mystical center of the ever-expanding universe, and thus one of the representations of the Self par excellence.

The transcendent quality of the tray presents the active reconciliation of the opposites, allowing the process of relativisation taking place. The dynamic evolves in the form of a complex ritual unfolding around the image of the Self represented by the red star as if directed by its gravity. The four Egyptian gods appear to be guarding the center. Two of them, Chesmetet and Benebdjedet, Maria used previously in a tray addressing the theme of the descent to the realm of the underworld. The other two gods are Ouasret, the “Powerful one” and the “Protectress of Thebes,” and Ptah-Sokar-Osiris, the syncretic god related to death and rebirth (Hachette Collections, 2007). Together, they represent the union of the masculine and feminine energies, as well as of life and death. All four gods with their representation of various numinous aspects also reference the number four.

I felt that Maria had a major shift in her psychological state. At the beginning of the session, she was able to articulate the difficulties that she experienced in a quite insightful manner. She was able to perceive and express the main conflict unfolding in her family, causing her inability to make choices and move on. The rebalancing of the opposites and integration of the shadow material was called forth in her psyche, which is what the sandpicture represented. It gave me the hope that Maria has accumulated enough inner strength and obtained new ways of relating to the outer reality, which would allow her now to direct her efforts towards the necessary action.

As Jung (1976) explained, adaptation takes two forms: adaptation to the inner and to the outer conditions, both of which have to be in balance. In Maria’s case, her unresolved complexes were creating a center of gravity, which pulled a lot of her inner energy towards itself, leaving her indecisive and at times apathetic towards the reality

of the outer life. I felt that the problem with the choice of professional direction reflected this lack of energy, which was spent on the efforts and concerns created by the complexes, and also the dynamic in the family and the couple.

The sandpicture demonstrated that Maria's Self was strong and capable of holding the tension between the opposites. The Self was providing centering to the whole of the psyche, allowing the ego, as an observing conscious element, to be embodied as the powerful Lord Ganesha, who was directly connected to the central image of the Self, and through it to all other elements of the picture open to his eye. Like Ganesha, Maria's observing ego is capable of carrying functions opposing each other, applied with discrimination.

Session 12

The next session Maria started by comparing the weather in Montreal to other places where she lived previously, saying that she was glad they lived here. Back in South America, it was hot all the time like it is here in August. There they had a big terrace with a swimming pool where children liked to spend their time. She was looking forward to her husband getting a driver's license so they could start driving around a little and see the surroundings. She found that commuting took a lot of time and that she did not have enough time for everything. Her son was her most painful issue. When she talked to him last he said that he had no choice but "to leave for the foreign land," and that is why he wanted to immigrate.

Maria discussed her choices for possible professional development again, which came down to choosing between sewing and starting a kindergarten. She said she wished to study fashion more and was thinking of sending her CV to a few boutiques. She also said that she changed her mind about the restaurant business. She

felt that here it was a very different kind of business compared to how it was done in Russia when she was working in that area. She would rather use the skills that she developed in the near past, like when she was in South America. She had her own workshop with a well-established clientele and she learned a lot about the various aspects of the tailor profession.

It seemed to me during this session that Maria looked well, more rested. She shared with me that she was following some of the new dietary guidelines and that she felt it was better for her. Also she reduced her work hours and started taking care of herself more. Then she expressed the wish to do a sandpicture.

Maria cleared a riverbed using a brush. It seemed more like a pond, which created an interesting shape through the whole of the surface of the sand. She placed three pieces of coral (# 23), an object which looked like a bone made of clay (# 4) and two clay masks facing left and right (# 5) near the middle of the near side of the tray. After that, she placed four bridges (# 6, 7) over the water at even distances. With her fingers, she defined a road that curved from the far right corner clockwise turning around the right end of the pond towards the center. She placed one bench (# 9) by the center of the near side of the tray, another by the center of the left side, after which she arranged a group of trees, red and green (# 10-12), behind the bench and in the far left corner.

Maria placed a swing (# 13) in the far left area, in the same place where it was in her sandpicture # 9, and then arranged a group of trees, red, green, and one full of pink blossoms (# 14, 15) in the near right corner. Then she placed two ducks (# 16) in the water sleeve close to the upper group of trees, which she immediately replaced with two swans (# 17), and also placed three swans at the wider right end of the pond. After that Maria placed a fountain (# 18) near the coral group, and another one by the

middle of the left side of the tray. She added two smaller trees behind the bench on the left, and placed one more bench (# 19b) in the middle, facing the right side of the pond with three swans.

After that, Maria placed a carousel (# 20) in the far right corner and one more tree (# 21) in the near right corner. She added a clay mask to the middle at the near side facing her (# 22), and added a fountain with red birds (# 23) by the middle of the right side of the tray. She placed potted flowers (# 24) in the middle of a rounded shape of land formed by the curve of the pond, surrounding them with four clay balls (# 25). She placed two street lamps (# 26) by the entrances to the two bridges in the left, put a stone fence around the bench in the middle (# 27), and added more boxes and pots with flowers (# 28, 29) at the near and right sides of the tray.

She commented: “The most important is that there are no people here; it is empty, quiet and tranquil. It is fall.” I came closer and we looked at the sandpicture for some time. Then Maria sat down and I followed. She asked me to tell her more about the main focus of my dissertation. I told her that it was about how newly arrived immigrants adapt to their new country of residence. I also told her that like her, the other five participants were expressing themselves through the sandpictures. Maria also wanted to know if she could attend my defense, which I answered in the affirmative. This topic brought us to a discussion about the ending of the process. Maria acknowledged that it was sad for her to realize that there were only two sessions left. “It was always a time I was looking forward to,” she added. I also felt sadness.

Discussion: sandpicture # 12

For me this sandpicture represented an ascent from a very profound layer where the encounter with the sacred occurred, and some deep psychological changes took place. When one ascends, there is a need for quietness, for allowing the change to

settle in a respectful way. The picture presents a garden-type place, where all seasons exist simultaneously: the green/summer, fall, and spring/blossoming trees are represented there, and there is snow on the fence and the bridge in the middle. The carousel, which was used by Maria before, also suggests an element of circular motion or timelessness.

Interestingly, in some Asian traditions the movement to the left is associated with the direction of west, death, past and fall. Most fall trees are placed on the left on the tray. The movement to the right, the right side and the east are associated with life, future and spring. All flowers in the tray are placed on the right side, including the blossoming tree, which gives it a feeling of spring.

The uncovered water/pond is in the shape of a dragon. In Chinese tradition, dragons living in the water symbolize luck; they are considered spirits of goodness and strength, who often come to help humans in their need (Hong, 2011). The Asian dragon also carries the spirit of change and powerful transformation.

The swans gliding on the pond also suggest the purity of the water and peacefulness. In her comment, Maria emphasized that the most important was the absence of people and the quiet; she managed to convey the feeling of peacefulness without making the picture feel empty.

The central object in the tray is the bench protected by a stone hedge. This is probably the place where Maria could be sitting, watching the swans and the coming spring. This position is in the center, sort of a middle ground with the opposites present: past and fall are behind; future and spring are ahead. The bridges are also connections with the realm of the past, where one bridge leads to the future.

There is a pile of coral and clay objects in the near central part. One of the clay objects actually imitates a bone, while two large corals look like bones. There are also

three clay masks with suggested, but not very defined, features. In her book, C. P. Estés (1992) explains that the bones represent the indestructible force, the soul-spirit. She tells the story of La Loba, the embodiment of the Life and Death Mother, who collects the bones in the deserted lands and then sings over them, breathes into them, and brings the bones to life, until the Wild Woman is brought back to life and runs with the wolves.

There are also three fountains, three sources of water present there, one of which is near the pile of the “bones.” Russian folk tradition distinguishes three fountains. The first one is the source of the Water of Death, which connects the parts of the body, and transforms the bones back into the whole body, which I attributed to the fountain on the left. The second one is the source of the Water of Life, and by sprinkling the dead body with it one can bring the dead back to life, which I attributed to the fountain in the center. The third one, which I attributed to the fountain on the right, is the source of the Water of Youth, which bring healing and renewal of life.

Like in the previous sandpicture, the place represented in this sandpicture felt sacred to me. There was however a big difference: the previous scene felt like a sacred and forbidden land, where I was witnessing a complex ritual which I was not sure I was supposed to see. This sandpicture felt like it represented a life-giving place of rest and refuge, a place of restoration and coming back to life; a place where the air was fresh, fragrant, breathing with new life.

The image of the garden has been compared to a safe and protected enclosure, providing a transitional space where the process of healing and transformation can take place, protected and fostered by the therapist (Ammann, 1991). The curved shape, created by the intertwining of the land and the water in the middle section of the tray, resembles the symbol of Yin/Yang, suggesting that the balance of the opposites is

being created. Cunningham (2004) refers to the trays with this kind of contents as happening in the “field of Differentiated Oneness/Transitional space.” She explains that when this stage is reached in the process, the client not only has positive co-transference with the therapist, but that also the transcendent function is very active, and this is what allows the transformation to take place.

Session 13

Maria started the session with a story and a question, which showed me that she had moved to a more active, and therefore more engaged, level of interaction with her new cultural environment. She said that she found the characteristics that Quebecers display intriguing, because they seemed very different from the people she lived with in Russia or elsewhere. “I did not have any bad or good feelings after the episode, which I will tell you about, but it left me wondering,” she said.

Here is what happened. Maria’s daughter, who was 12 years old, had a lot of friends at school. They seemed to be very fond of her, and often invited her to various parties and outings. One of them was a boy, both of whose parents were Quebecers; he brought her flowers and showed her other signs of attention. Recently, the school organized an event, where some of the parents from her daughter’s class were present. Maria saw the mother of one of her daughter’s girlfriends, in whose house she spent a lot of time. Maria stepped forward and introduced herself to the mother of the girl, with the words: “I am very pleased to meet you. Our daughters spend a lot of time in your house and I wonder if this might be disturbing?” The mother smiled in response, answered that she was very pleased to get acquainted, and that there was no problem. “And that was it. She did not ask me about anything, and I did not know how to continue and just stood there,” she finished.

A similar episode happened a few days later, when Maria went to La Ronde with the same daughter. Maria bought a ticket for her daughter, and then they saw that her daughter's boyfriend and his father were standing there by the book office waiting for them. Maria introduced herself to the boy's father, who answered politely back, speaking so fast that she could not understand it, saying something that they will be waiting inside. She only had time to ask him whether he was going to remain with the children and how they would meet after. She felt discouraged; she even felt some jealousy. It felt as if the parents were taking her kids away from her, because the kids were in some way interesting to them. At the same time they absolutely did not care about the mother. "What is it? What am I supposed to think?" asked Maria.

She continued: "Some of the parents are very active; they put a lot of effort into organizing extracurricular activities for their children. Like one of the mothers is organizing a whole end-of-the-year ball in her daughter's class. I would like to participate in events of this kind. But nobody invites me." Maria sounded distinctly disappointed, repeating the phrase "it left me wondering" several times.

I suspected that the feeling she experienced was more than "just wondering." The feeling was unpleasant, but she was resisting acknowledging it, probably because she felt rejected and abandoned, which probably was very difficult for her. I wondered if the feeling of being rejected was justified or it was Maria's projection coming from the language and culture barrier that would feel like a big divide between her and the local people. I also thought that because we were moving towards the end of therapy, these feelings might have been also a manifestation of her transference towards me. Perhaps she felt that soon I will be another person who would not invite her to "play" anymore, who would abandon her.

Then Maria moved on to doing sandplay, which always had a positive effect on her.

Maria made a depression in sand in the center of the tray. Then she placed five figurines (# 1), four men and one woman, in the far left part of the tray, after which she placed five more figurines (# 2), three men and two women, in the near right section. She arranged boxes and pots (# 3) of flowers in the far right section, creating a squared area where she placed two dancing couples (# 4). She added a figurine of a woman (# 5) to the group in the near right area, a horse-drawn milk cart (# 6), a cart with popcorn (# 7), and a mail cart driven by a man (# 8).

Maria kept moving back and forth from one section of the tray to another, often on the opposite side. She placed several figurines of musicians (# 9) behind the flowers in the far right side of the tray, added a large mail wagon (# 10) in the near right section, and four street lamps (# 11) on the corners of the square area defined by the flower boxes. Then she added an empty horse-driven carriage (# 12, 13) in the near right corner, and a safari car (# 14) by the middle of the right side. She arranged a group of five figurines in the near left area (# 15), placed figurines of a biking man and a biking woman (# 16, 16a) in the far right corner; added figurines of men and women to the groups in the near right and the near left (# 17-19). She placed a large farm house along the far left side of the tray (# 20), a toy shop cart (# 21), and a fruit stand (# 22), and more figurines of people (# 23), a mother with her daughter and a father with his daughter, close to the boutiques.

She placed a bench with a man (# 24) in the near left side, made a mound behind the bench, and added a group of birds feeding on crumbs (# 25) in front of the man. Then she added two more figurines to the group in the near right section, and a bench with a man and a child near the first bench. Then, Maria placed a wheelchair (#

28) by the safari car on the right, three trees (# 29) on the left of the mound, and added two old cars (# 30). She finished her construction by adding two more figurines to the group on the near right.

While Maria was making the sandpicture, she was frequently touching the figurines and adjusting their position when she was adding something to the scene. She also made traces in the sand with her hands, representing paths, which she also retouched several times. The impression was of Maria alternating the actions of clearing and assembling, giving the impression as if the picture was gradually appearing in the sand, becoming more and more defined. At the very end, after adding the last figurines, she opened the door in the farmhouse.

Maria said: "I wanted to create the impression of a lot of people. This is a holiday, a celebration, people exchange, laugh, and dance. Communication is a vital part of our lives. I just feel sometimes that I do not have energy for it."

Discussion: sandpicture # 13

This sandpicture contrasts with the previous ones in its obviously mundane character, and placement of multiple figurines of ordinary people. Such a change, as Turner (2005) explains, often accompanies the client's ascent from the realm of the sacred, or the underworld, where important work in the depth of the psyche was taking place.

The scene depicted in the sandpicture is what is often referred to in sandplay as "a market place," which signifies that client's readiness to take the newly obtained or integrated qualities into the everyday life. This type of scene usually appears when the ego development reaches what Kalff (1980/2003) calls "integration into the collective" stage (p. 10) (interchangeably called "adaptation to the collective" stage). This stage parallels Neumann's (1973/2002) solar ego-development stage. At this

stage, a person's ego becomes strong enough to be able to support her/his unique growth while at the same time working for her/his successful integration into the collective life of the society. As Jung (1916) points out, the individual's worth is acknowledged by the response of the collective to her/him, which is measured or defined by the virtue of the value given to this individual's contribution to society and the collective. According to Jung, his value creates the possibility for the individual to find a new place in society, or, in the case of immigrants, a place in a new society.

A town or a village square is represented in the sandpicture. There are different activities represented here, all of which involve exchanges of one or another kind. Possibly the house on the left is some sort of town hall or other public building. By its side, there are a few shops, and the people who are gathered nearby are mostly children looking at the dolls and the fruits, and parents with children who might be buying something there. The group of people nearby seems to be looking at one of the toys the man is showing, which might represent the reestablished balance in the relation between the roles of a parent and a child.

The gathering in the far right section is emphasized by four large street lamps positioned on the corners of the square area. Inside this area, two couples are dancing. Several musicians are standing nearby playing music. Two dancing couples can be seen as referring to the *conjunctio*, the resolution of the conflict between the masculine and the feminine polarity in the individual's psyche, and their union, which leads to the birth of new possibilities (Jung, 1956/1970). Their union is duplicated by the presence of the other couples, like the two biking people and other men and women standing near each other.

There are flowers arranged around the dancing area, which mark the division between the inner and the outer world (Turner, 2005), thus pointing to the need of

protection for the fragile inner contents and the emerging union. This section is dedicated to the activities nourishing the soul, which are represented here by both dancing and music: a double bass, a violin, and a flute.

In the group in the near right section, people seem to be arriving and leaving with bags, gifts, and parcels, one woman carries a bucket (maybe offering a car wash?), and another woman carries a tray with goodies that she is probably selling. One of the women has an open book: she might be reciting; reading prose and poetry during celebrations was an important tradition in the ex-USSR, which is still maintained among the Russophone immigrant community.

This area looks most crowded: there are all kinds of vehicles here, including the horse-drawn carriages, the significance of which was discussed previously. Two mail carts also emphasize the importance of communication with those who are far away. The presence of the wheelchair by the safari jeep might be pointing to the dangers of the “wild journeys,” or may even be suggesting some kind of difficulty or inability to “stand on the ground.” This area seems to point to the fact that the arrival-departure theme is still very active and causes different attitudes on Maria’s part.

There are two kinds of activities going on in the near left section: a man is feeding the birds, while another man and a child are watching. Six other people are standing around a girl, and it seems that something might have happened there: there are two people in uniforms, the girl is gesturing. Maybe she lost something? A woman with a child in her arms already turned away and intends to join the group feeding the birds, which points to the importance of the spiritual aspect that the birds stand for.

The change in the theme and in the overall feeling from the previous tray was striking. After creating worlds entirely free of people, Maria now “wanted to create an impression of a lot of people,” as she said. While in the other pictures she gave the

impression of being shut inside the house behind closed doors, here Maria's last gesture was to open the door in the house, thus connecting the "inner" with the "outer" world. It seemed that Maria was now ready to integrate into the collective life. Interestingly, at the end of the session, she spoke about the Russian women's group which she was working on with a few other women. She said that they were now looking into the possibility of organizing something on a commercial basis, something that could not only bring them together once in a while, but also provide an additional incentive. For example, they could earn some income by doing what was reflecting their interests, like baking, sewing, or knitting. In participating in this process, Maria now was ready to combine her own needs, interests, and abilities with the needs of the others, looking for ways of making it work for everyone's benefit.

Session 14

I sensed Maria's sadness when she arrived to her last session. Though we addressed the issue of termination previously, Maria wanted to discuss whether she could keep calling me once in a while to keep in touch. I explained to her that we could stay in touch and that after writing my dissertation I would invite her to come for a follow-up session, where we can discuss what had happened in the meantime. I explained also that some time after that we can also decide to meet for a review of her process.

Maria wanted to discuss the differences between Canada, Russia, and other countries. She said that one definitively positive feature of living in Canada was that the streets were very clean here. She also felt safer here, even at night. This was particularly important for her because she knew that her two daughters were safe walking the streets of Montreal. She recalled a few episodes when she was attacked on

the street in the past, and said that it never felt safe in the previous place of their residence, even during the day and in a public place.

On the other hand, Maria said she felt that, in general, people here tended to think in a more down-to-earth way, without complexity. The discussions reflected mostly immediate issues, without deep meaning. I commented that perhaps it took time for people to get to know someone before they could get into deep conversations. She said it was possible, but asked what one could do if people avoided knowing one another better. I had to acknowledge that it certainly could be frustrating, particularly because she came from a Russian background, where it was not infrequent for a conversation to turn into a discussion of certain cultural or historic issues.

Maria said that she thought that knowing one's history was really important, and that she planned to take her daughters to her father's country of origin next summer, to reconnect to their cultural background. I wondered why she did not mention bringing them to Russia, which was also part of their cultural background. It seemed that it was important to Maria to acknowledge the cultural roots of her husband. Then, Maria said that she wanted to make sure she had enough time to create her last sandpicture.

Maria arranged the sand in the tray; helping herself with a brush, she made a blue shape in the form of curving serpent. She said it was a river, which however had both ends closed. The water shape looked very similar to the dragon shape in the sandpicture # 12, only curling in the reverse direction.

The first item was a smoking volcano (# 1), which Maria placed into the middle of the land patch on the right. Then she placed a candleholder featuring waves on the top of which was a dolphin (# 2), and filled the space for the candle with small

golden shells. Then she placed multiple pieces of coral (# 3) and seashells (# 4) around it, many of which she used previously.

She placed a porcelain lighthouse (# 5) in the middle of the peninsula formed by the water; then she placed two sparking snow-colored stars (# 6) in the far right corner, and spread colorful marbles (# 7) around the lighthouse. She placed a large gold star fish (# 8) in the near right section and a white star fish (# 9) in the middle of the near side of the tray. Then, she placed a large white piece of coral with a shape resembling the human body (# 10) along the middle of the far side, surrounding it with various sea creatures made of colored glass.

Maria cleared the water with the brush and positioned a boat with the prince from the Disney movie “The Little Mermaid” (# 11) in the water close to the left side of the tray. She placed a large golden 3-D star (# 12) in the far left corner, a large crystal snow flake, which resembled a star (# 13) in the upper right section not far from the volcano, as well as the representation of a sun (# 14) and of a merged sun and moon (# 14a) near the volcano. Then she placed a glass figurine of a cat (# 15) pulling a fish out of the water, and a large eyeball (# 16) behind the cat, near the middle of the tray.

Then Maria put two large fake diamonds (#17) on each side of the large coral by the far side, as well as a ruby heart (# 17a) and porcelain and onyx monkeys (# 18) between the arms of the golden star in the near right section. She placed a terracotta column with a large golden tree in it in the near right (# 19), and a golden pine tree in the opposite corner (# 20). She placed two crystal angels with golden wings (# 21) on two sides of the volcano, and three crystal pots with flowers (# 22) by the far left side of the tray. She put a crystal watering can (# 23) and a lamp (# 23a) near the volcano, a porcelain reclining woman’s figure (# 24) near the center, and a crystal harp (# 25)

below it. She added two palmetto bushes (# 26) in the far right corner, and two large marbles (# 27) between the arms of the star in the center of the near side.

She cleared the water with the brush again, repositioned the cat, and added two frogs (# 28) in the remaining spaces between the arms of the star on the near side. Then she laid a small pink mermaid (# 29) on the water edge in the center, and a figurine of Snow White (# 30) in the near right section of the tray.

Maria was very pleased with her sandpicture, she smiled when she finished. She said that it was like she suddenly found herself in a fairytale. This was about the princess, who was meeting the prince (she pointed to Snow White).

Maria looked at her picture for some time with me but did not add any other comments. After that, she sat down and asked if we had some more time. She said that she finally decided that it was probably best for her to stick with the sewing, because this is what she knew best and had good skills for, which made a lot of sense. I felt that Maria came a long way and finally made some good decisions that could still change, of course. The important thing was that she was making these decisions on the basis of what felt right and was meaningful to her. We ended the session on a bright note.

Discussion: sandpicture # 14

The first thought that came to my mind when I saw the whole sandpicture was that it has a Yin-Yang configuration with a water blue circle on the left and the fire center on the right (Cirlot, 1996). The balance, the reconciliation of the opposites is powerfully represented here in the sun and the moon: the earthly and the heavenly, masculine and feminine sides coming together.

There is no doubt about where Maria is in this picture: she is Snow White, standing by the golden tree on the near right side. The prince, whom she is meeting, is

on the boat traveling to her, so that the *conjunctio*, the sacred marriage (Jung, 1956/1970) can take place. This is the first time Maria used a large figurine for a feminine representation. The tray has also other representations of the feminine, which can be seen as presenting the whole transformative process Maria had undergone. The shells and corals on the near left represent the bones, which first take the shape of a five-pointed starfish (# 2), then the reclining woman's body (# 24), then the mermaid (# 29), and finally a real woman represented by Snow White.

The image of Snow White is an example of a heroine journey and can be compared to the story of *Amour and Psyche*, discussed in detail by Neumann (1956/1990). It is also associated with the alchemical process (Chevalier & Gheerbrant, 1969/1994), which will be discussed in more detail here. In the sandpicture # 9, there were small figurines of dwarves present in the far right corner, where there is a volcano now. The seven dwarves or gnomes (from the Greek *gnosis*—knowledge) are the agents of the unconscious; they are also the agents of the Great Mother, capable of mining rare metals or finding treasures. Each of the seven dwarves is associated with one of the seven planets and also to seven rare minerals (Chevalier & Gheerbrant, 1969/1994).

Still a child at the beginning of the story, Snow White goes through an encounter with the destructive force of the Terrible Mother and is driven into the depths of the forest. With the help of the dwarves, Snow White undergoes the process of growth and learning, until she falls into deep sleep—the equivalent of death and the voyage into the underworld. The prince, who symbolises Mercury, the *eternal youth* (Jung, 1951/1968), brings her back to life, after which they marry and “live happily ever after,” symbolically obtaining the eternal life—the goal of the alchemical process (Chevalier & Gheerbrant, 1969/1994).

All of the elements (fire, water, earth, and air) as well as the stages of the alchemical process are represented in the sandpicture. The fire represented by the volcano is very active in the picture. It is the first object which Maria put in the tray, signifying two aspects of the alchemical process: the destructive aspect of burning, the ash and the color black; and the creative, initiating energy of the fire element and of the color red, associated with *rubedo*, the final stage of the alchemical process. The *albedo* stage is represented here by all the white objects: shells and corals, a five-pointed starfish, and a reclining porcelain (“purified”) figurine of a woman’s body. Jung extensively wrote on the subject of alchemy, associating the stages of the alchemical process to the stages of the evolution of the psychological process, which could be summarised as mortification (*nigredo*), purification (*albedo*), and integration (*rubedo*) (Edinger, 1991; Jung, 1956/1970; Levy, 2011).

The final stage of the alchemical process of turning lead into gold is represented in this sandpicture by multiple golden objects: stars, trees, the wings of the angels, and various sparkling and treasure-like objects. The whole sandpicture gives the impression of the place of the treasure. The peninsula formed by the water is covered by shimmering marbles; above the sea creatures made of colored glass, multiple crystal objects spread around the tray— all of it gives a feeling of obtaining the treasure— the final goal of the hero’s journey (Campbell, 1949/1973).

As Neumann presented the woman’s hero journey in *Amour and Psyche* (1956/1990), Psyche also has to descend into the Underworld and undergo trials and tribulations until she falls asleep and has to be awoken by Amour himself, so the feminine and masculine energy can join together. As a final gift and a treasure, Psyche receives immortality and gives birth to a child—a new life begins.

The unmistakable archetypal character of this sandpicture is emphasized by the presence of the celestial bodies on the earth, creating the connection between water, earth, and heaven. The stars as the agents of the connection between earth and heaven (Hong, 2011) are present in all forms here, starting with the skeleton of the starfish, the golden star fish, the sun star, other representations of the sun, and several representations of the crystal stars, which also represent water in its frozen form.

The two golden-winged angels placed the sides of the volcano ensure that the powerful fire and potentially destructive energy is guarded and kept at bay. The angels also are symbolic of the closeness of the Divine presence. Many writers see attributes of angels as symbols of a spiritual order (Chevalier & Gheerbrant, 1969/1994). Interestingly, the messengers of the Underworld in the Celtic tradition often appear in the form of swans, which were featured in several of the trays previously. The swan wings of the angels by the volcano might be also an allusion to the transformation of the swans into angels, while the entrance into the underworld is sometimes depicted as a volcano. As a mountain, the volcano in itself represents the reconciliation of the opposites, presenting feminine and masculine aspects (Neumann, 1973/1995).

Conclusion

Maria had several immigrations in her past history prior to participating in this research. She expressed high enthusiasm in relation to sandplay therapy and was always highly engaged in the process. She seemed to have never planned her sandpictures ahead of time and had the ability to plunge herself right into the creative process. She was not discussing her sandplay creations after they were made; only commented on the sandpictures where she felt it was necessary to give me some clarifications. At the same time, Maria was very verbal during the remaining time of

the sessions, where she addressed the issues that were of immediate concern to her. These discussions were never related to the sandpictures she made.

Her increasing openness has shown that she developed a trustful relationship with me as her therapist, which was supported by some images in the sandpictures. My ability to relate to Maria's background and to understand her experiences was critical for ensuring of the "free and protected space" (Kalff, 1980/2003) in which our therapeutic relationship unfolded. Maria was able to attend to a very profound level in her sandplay process, which allowed her also to achieve a deep level in her verbal reflections on her adaptation to a new country and on the issues related to this process.

She was able to relate insightfully certain family dynamics and difficulties which both she and the other members of her family had to the process of adaptation. With time, Maria was able to realize the importance of a professional identity in her life and worked very hard in trying to define the direction that was most suitable to her skills and inclinations. At the same time, these choices were strongly interwoven with the need to assert herself in the new cultural milieu, where the actions, the motivations, and the perceptions of the local people were unclear to her and hence provoked negative projections in Maria's psyche, which were not easy for her to deal with during the therapy.

The gradual familiarization to the new culture, coinciding with the need to find her personal place and role, triggered the need to confront her personal assumptions and values. Due to the fact that Maria was given the possibility of expressing herself through the modality of the sandplay therapy, she was able to address multiple issues related to the shadow elements residing in the areas of the personal and the collective unconscious. The values and the morals that a person internalizes at different developmental stages are learned through the adaptation to the outer conditions, which

is greatly influenced by the culture in which the person grows up. These internalized values reside in the realm of the collective unconscious and, when one faces adaptation to a new culture, they have to undergo reevaluation: what is considered as one of the shadow aspects of the psyche has to be reintegrated, thus allowing a new way of relating to the others to emerge. This process of the integration of the shadow aspects of the self resembles the process which Jung (1938/1980; 1956/1970) described in relation to the process of *Individuation*. In order to be able to achieve integration in her process, Maria revisited the early stages of psychic development and stages of the ego development (Neumann, 1973/2002), which manifested itself in her sandpictures.

As both Jung (1951/1968) and Neumann (1973/2002) explained, the person can only then achieve self-realization in life, when one's ego is strong and, therefore, can reach the solar stage in its development. This process in a woman's journey, which could be called a Heroine journey, requires her ego to connect to a strong masculine or animus energy. Maria's sandpictures demonstrated how her ego was gradually seeking and acquiring this strong masculine energy, at the same time facing the confrontation with the devouring or regressive tendency of the previous developmental stages, including the Terrible Mother archetype.

The transition to the higher stages of psychic development also necessitated the further evolution of the feminine aspect in Maria's psyche. It first became apparent in the sandpicture # 3, which represented the children reaching the oasis after the journey through the desert, in need of nurturing care and water. The oasis and the lake here appeared as symbolic and impersonal representations of the life-giving Feminine, and as the symbol of the Self at the same time, thus corresponding to Neumann's idea that the mother in a primary relationship is also the first representation of the Self in the

child's psyche (2002/1973). The presence of the soldiers and the burning sun in this tray indicated that in Maria's early psychic development, she could have had an early imposition on her developing ego of the identification with masculine values. This manifested itself in a feeling of being overpowered by an external force (the soldiers) and being "burned" by the masculine principle (the sun). At this moment in Maria's life, her ego needed to be strengthened and further mature in order to be transformed and become able to withstand the challenges of the outer conditions. The ego was nourished and strengthened through its connection to the Self, which was further demonstrated in the sandpictures that followed.

Further analysis of the sandpictures has demonstrated that the primal relationship and the archetypal Mother images carried particular significance for Maria, which she was not aware of consciously. The leaving of the homeland and the following death of Maria's mother created an unresolved grief resulting in a mother complex in Maria's psyche, which was also activated due to the need of her ego to identify with the father archetype. In order to deal with the mother complex, Maria's psyche used a lot of her inner energy, setting a tendency to apathy and, possibly, depression. However, due to Maria's initially positive PR, she was able connect to the supportive and containing qualities of the therapist and the sandplay process, and use them to address difficult issues related to losses in her life such as the death of her mother and other loved ones, and the separation with her son, thus allowing Maria to restore her positive relation to the archetypal Mother image.

The restoration of the positive Mother image allowed Maria's feminine to evolve to the higher stages, which first become visible in the constellation of a "quaternio" of the four girls in Slavic costumes dancing around the fire (sandpicture # 6). This ritualistic scene, which also corresponds to a deep layer of the collective

unconscious and to the Summer Solstice celebrations honoring fertility and the feminine, activated the feminine element in Maria's ego's identity. In this sandpicture, the new level of relatedness appeared in the images of the Virgin Mary as a representation of the archetypal Great Mother; the mother holding a child; and also in the image of a couple.

The progressive evolution of Maria's feminine manifested itself in her increasing interest in creating a women's group and being engaged in the community, as well as in her desire to find a professional venue. The "marketplace" sandpicture reflected her readiness for the "adaptation to the collective" (Kalff, 1980/2003). At the same time, the evolved feminine side of her psyche made Maria more conscious of the relatedness in her own couple, and also of the difficulties which her husband was going through, which he on the other hand did not realize consciously. Maria addressed the relationship with her husband verbally several times, and it also was reflected in some of the sandpictures, like # 10 (two carts on a road). Further process demonstrated a gradual balancing of the opposing elements in Maria's psyche, including the masculine and the feminine, which resulted in a "sacred marriage" presented in the last sandpicture that Maria created.

This transformation could only be accomplished on a very deep level of the psyche, where the numinous energies were accessed, which allowed Maria to experience death and rebirth through the ritual-like process that emerged spontaneously in her sand creation, particularly in the sandpictures # 7 & 11. The sandpicture # 12 presented the state of the psyche reemerging in the reality of the actual world, which at this point carried properties of an eternal (four-seasonal) garden with the fountains of Rebirth, Life, and Eternal Youth allowing full restoration of life. The following tray demonstrated the readiness of Maria's psyche to become a part of

the new collective, and the final tray presented a full reconciliation of the opposites, with “attaining of the treasure” and “sacred marriage” elements, as well as the representation of the three stages of the completed alchemical process. Following Jung’s interpretation of the alchemical process, it was thus possible to conclude that the process of inner integration, similar to the process of individuation, was accomplished in Maria’s psyche. The integration resulted in a release of inner energy (the volcano), which was now available for Maria to use in her life.

In fifteen sessions, Maria had undergone a deeply transformative process. The use of sandplay therapy allowed Maria to process the difficulties that she experienced and the issues she confronted on a very deep preverbal level. We ended the therapy on a bright note; Maria appeared to be a more energetic, assertive, and optimistic person. She started feeling at home in Montreal and was thinking of her future from the perspective of finding her place in the community here. The decisions related to the choice of direction for her profession that Maria came to were made on the basis of what was important to her. At the same time, these decisions, which were probably yet to change, took into account what could be well suited to the new culture in which Maria was learning to live.

Alexander’s Story

Introductory interview

Alexander, a young man in his early thirties, gave me the impression of someone who was curious and open, but at the same time slightly shy. The introductory session with him followed the steps that were described previously. Due to Alexander’s good knowledge of English, all the forms were dealt with efficiently, after which Alexander told me about himself and his family. Alexander arrived to

Moldavia, where his parents and younger sister still resided in the city of his birth. He was married and had two daughters, nine and five years old. He and his family moved to Canada two years prior to our first meeting and since then they were living in Montreal. Alexander received an MA in Mechanical Engineering from a University in his native city. He also completed his PhD in International Affairs in a private university in Romania, after which Alexander continued to live in Moldavia, taught at a private college, and worked as a supplies manager at a private company.

Upon his arrival to Montreal, Alexander started working as a supply manager in a company run by Russian owners. After a year, the company was downsizing and he was laid off. He found a job in a local Quebec company where he worked for three days, at the end of which he was let go, ostensibly because he did not satisfy their language requirements.

When we met for the first time, a month after Alexander lost his second job, he felt discouraged. He had conflicting feelings about finding a job here in Quebec. On one hand, he felt that the local company he worked for used a double standard, and the language was just an excuse used to fire him. On the other hand, he wanted to understand his mistakes and the real reasons why he was fired. It should be noted that unlike Russian, Moldavian is a Latin language, and that Alexander spoke French quite well at that point. He studied both English and French throughout his high school and University years, and after his arrival he also completed the COFI courses.

Alexander gave me the impression of being a man who has a high opinion of himself overall and who is used to work as a manager. He seemed to be responsible and intelligent. At the same time, there was a certain feeling of shyness: on one hand, he seemed to want to impress, and on the other hand, he was not very forthcoming

with his own opinions, even when asked directly. Those were my first impressions of Alexander, and I was looking forward to getting to know him better.

Alexander prepared for our meeting: he researched online what Sandplay Therapy was and had some questions about how it worked, as well as about my research. Alexander told me that he was very interested in participating in my research, that he welcomed any form of self-reflection that could help him to find his place here in Canada. I handed him the Consent Letter and Consent Form to participate in my research, and we went through the information at the beginning of the session. He brought the signed Consent Form to our next session. After answering Alexander's questions, I checked with him a few facts that I had written down during the session to make sure that I got them right. We discussed our future schedule and set the date for the first sandplay session, after which our introductory meeting was over.

Session 1

At the beginning of the first session, Alexander told me more about his family and their life here in Montreal. One of the things he liked was that they were able to find a really nice two-bedroom apartment where his daughters shared a bedroom of their own, which was not possible in Moldavia. He was hoping that when both he and his wife would find work, they would move into a three-bedroom apartment, or maybe even buy a house. Alexander was convinced that he was capable of holding a well-paying job, that he had more potential than he was using currently.

Upon his request, I clarified to Alexander how to go about the construction of the sandpicture, after which he went to the shelves and studied them for about five minutes. Then he quite decisively took a large tree (# 1) from the shelf and placed it in

the tray. After that, he placed an Indian teepee (# 2) and a fire with a cauldron over it (# 3). Then he made a river in the lower part of the tray, in which a raft with a fishing boy (# 5) floated. He placed other objects, and explained his sandpicture: “It is a family, a farm. The father has his business across the river. It is understood that there is a city on the other side of the river. The fire by the house is where they cook their food” (please see Appendix G).

He explained about the house that it could have been a better house, but he saw other houses too late. He said that his grandparents on both sides had big walnut trees by their houses. “They all rest under the tree when it is hot; the tree is very big. The children can build a tree house. They can get away on the train,” he pointed to the left of the tray. “There are a cathedral and a lighthouse there,” he pointed to the tower # 17. “It is protecting the house and signaling to the fishermen so they don’t crash on the rocks and stones because this is a very big river. The river current goes from left to right. In the left there is a big train station (# 16).” Alexander noted, pointing to the animals, that the animals provide us with what we need. He added: “The fuel is very expensive in Moldavia. It gets more expensive here too.” He named this sandpicture: *The Family*.

After completing the sandpicture, Alexander said that he welcomed anything that could help him to improve: he felt that he had more potential and wanted to use it. His words supported my impression that he was quite confident about himself and knew that he had good potential. At the same time, I thought that he felt that what he had was not quite enough and that he had to “improve” himself. I wondered to which extent he felt that improvement would be needed, and where was this feeling coming from.

Discussion, sandpicture 1: "Family"

As was discussed, the first sandpicture created by a client carries a particular significance both indicating the points that will require attention and work throughout the process, but also pointing to the direction in which the process is likely to evolve. Using the diagram (Figure 11, p. 185) from J. Ryce-Menuhin (1992) to understand the structure of this sandpicture better, it can be suggested that the further part of the tray above the river line represents the individual's consciousness, and the nearer part represents the collective unconscious.

The themes that could be identified in the upper part of the picture are: the giant tree (tree of life), the home, the family, farm life, and cooking/nourishing. The themes we distinguish below the river are related to the collective aspect of life, defined by the train station with its reference to an imaginary train, a cathedral, and a lighthouse. The two parts are connected by the bridge over the river. The river moves from left to right, and on it we observe a raft with a boy fishing. The other important theme in this sandpicture is the transportation of items, represented by a cart pulled by a donkey (# 9), a car (# 10), a tractor (# 11), a raft (# 5), and an imaginary train. Thus, the important theme of the journey is represented here by the raft and by the imaginary train.

Means of transportation, as discussed in Maria's case, carry a significance related to the capacity of the client to move forward, both in the therapeutic process and in her/his own life (Turner, 2005). All means of transportation from the further part of the tray— a car, a tractor, and a carriage— are placed between the tree and the family group. They also serve the purposes of the family and the farm where the family lives. The cart is pulled by a donkey and is loaded with hay, which points to an overburdened psyche caused by the inability to resolve conflicts that are inherent to

the relationship to the family (Romey, 2005). The symbolism of the cart or carriage was discussed in detail in Maria's case (sandpicture # 10). In this sandpicture, the cart is used to transport tools of everyday farm life; it allows containing and delivering, in which sense it is related to the symbolism of the womb and of the mother (Neumann, 1955/1991).

The cart contains hay that provides nourishment to the farm animals, which represent different aspects of the tamed instinctual energy. The animals that are placed under the tree come in pairs: two sheep, two cows, and two white and two red hens with chicks. It feels like the instinctual energy is protected, and is reproductive (pairs and small chickens). They are taken care of, nourished. The hay, close to grass in its symbolism, is symbolic of the nourishment provided by the earth, and is associated with the milk of the mother (Romey, 2005). In its dry form hay can be kept and provides nutrition to the animals, as well as insulation in the winter time, and therefore it references prosperity and the securing quality of the protection within the primal relationship against the harshness of the outside world. Meeting a load of hay on the road is a sign of prosperity and good luck in Wales (Oppie & Tatem, 1989).

The cart with the hay is pulled by a donkey. Romey (2005) points out two important aspects of the appearance of the image of donkey in dreams. First, the donkey is a hard working helper, but its symbolism suggests indiscrimination, undifferentiated psychic functions, narcissistic and anal attitudes characteristic of the earlier stages of life. Second, when the donkey appears, the dreamer is ready to see what he was not capable of understanding before; something he is now ready to admit, to accept consciously.

The tractor indicates that Alexander has also other resources, means of doing the necessary heavy job. A tractor represents the power of many horses directed

towards cultivation of the land; it is particularly useful in the new lands, where hard labor is required in order to produce results. There is also an automobile, which as a means of personal transportation can serve an individual's goals and allows her/him the freedom of reaching a particular destination, of moving forward.

In the far right we see four members of the family represented by two figurines in folk clothes (# 6), a teenage boy and a girl (ballerina) (# 7). They are all gathered near the fire in front of their home, represented by an Indian teepee with a fur over it. The teepee is a Native American dwelling, which also looks like a tent and by its nature is a temporary dwelling. It feels like it emphasizes the temporary, somewhat nomadic quality of Alexander's present home. It might suggest Alexander's feeling of being up-rooted, of not having a real home of his own. At the same time, the teepee might signify Alexander's identification of Canada as his new home. According to Romey (2005), the teepee also carries symbolism of the skin, the boundary of the body, its container: it is an enclosure made of skins, with an entrance of a specific shape characteristic of the feminine, which alludes to the primal relationship with the mother.

The circular structure with the fire in the center, echoing the shape of the mandala, is a place where the food is cooked—a place of nourishment and warmth, which gathers the family around itself. The fire in a circular structure could be seen as an early manifestation of the Self within this family context. Their proximity with the teepee (maternal container) is consistent with Neumann's suggestion that the relationship to the Self and to the other is experienced first within the primal relationship.

Potted flowers on either side of the teepee, together with the animals, could be understood as referring to the vegetative-animal stage of early ego-development in Neumann's theory.

The four family members possibly echo Alexander's nuclear family structure in Moldavia, where children represent Alexander and his sister (in his present family he has two daughters). It represents a constellation of the *quaternio* in the psyche with its anthropocentric position, characteristic of the middle stage of the early ego-development. It also represents the animus-anima within the psyche: there is a balance of two male and two female figurines. An older couple, dressed in traditional clothes, may represent inherited parental values. The younger people are represented by a teenage boy dressed in ordinary, maybe rural clothes, and a ballerina, a yellow/yolk-colored figurine. The boy keeps his hands in his pockets and looks like an observer. My feeling was that this was the figurine with which he identified himself. The girl looks more like a doll rather than a real person: she is a dancer, an entertainer, who feels out of context and belongs more to the city and the theater than to a rural environment.

A very important element of this family's life is the big tree in the further left corner of the sandpicture, which Alexander placed in the tray first. He referred to it as a walnut tree, remembering that both of his grandparents had large walnut trees near by their houses. It is important to note that in Moldavia walnut trees are regarded almost as a source of life, referencing the Tree-of-Life, Yggdrasil theme. Nearly every household in Moldavia has a large walnut tree growing near the house. It provides the household with walnuts, and its leaves and nut shells have many healing properties, which are used in traditional medicine.

The walnuts are very precious: they keep for a long time, sometimes for a number of years; they are a source of protein and often are one of the main nutritional elements in the local people's menu, especially during the winter. The tree itself is great for growing children, who can easily climb on it. Alexander mentioned that the children can make a tree house on this tree. In the sandpicture, it gives shadow on a hot day, hiding people and animals from the burning light of the sun, which can get very hot in Moldavia during the summer season. As Neumann (1995/1954) explained, the Sun represents logos and patriarchal consciousness, thus life requires protection from its burning quality and depends on the shadow.

Referring to the diagram from J. Ryce-Menuhin (1992) (Figure 11), the lower part of the sandpicture can be said to represent the collective unconscious, which is connected to the area of the conscious by the bridge over the river. The river could represent a layer of the personal unconscious, which moves from the left to the right and is covered, concealed by the sand on both sides. The river carries a raft with a boy, who is fishing: he is an active agent who pulls fish out of the water, or who brings the elements from the unconscious to the surface and into the light of the observing consciousness.

Alexander identified the figure of the boy (# 7) standing by the further side of the tray (not far from the tent) as representing him. It is interesting to imagine what or whom the boy can possibly be seeing. In his immediate field of vision, there is the fireplace, the carriage and the tractor; the tree to his right, and his family and home to his left. But he also has in full view the patch of the river with the fishing boy and the bridge. He also has a full view of the city that is represented by the train station, the three storey house (a lighthouse), and a façade of the cathedral.

Alexander commented that there is a big city located in the lower part of the tray, which we cannot see. It is quite similar to the collective unconscious, which only touches individual consciousness and makes itself felt while remaining mainly unseen, out of view for the conscious eye of the mind (Jung, 1938/1980).

Within the visible part of the city, we see a lighthouse in the center of the near side, which is a three-storey house with a red roof. It carries therefore the double meaning of a lighthouse standing on a shore near the water and, at the same time, a city-house. The tower-like shape is related to the expression of Alexander's libidinal energy, which carries a guarding, safety-ensuring function for the approaching fishermen. This applies particularly to the boy on the raft.

The lighthouse and the fishing boy together seem to be the agents facilitating the process of communication between the consciousness and the unconscious. The boy is an active agent of Alexander's conscious; he is a fisherman who needs to be aware of the warning of the unseen dangers, like underwater reefs, which might signify the unforeseen dangers of bringing the unconscious contents up into consciousness. The raft and the lighthouse are both close to the bridge connecting two sides of the river. The lighthouse is also right at the center by the side where Alexander stood when he was making the picture. The line drawn down from the observing boy at the far side through the bridge creates a vertical axis, directly connecting an observing conscious agent with the layers in the collective unconscious. Between the boy and the bridge, there is a circle of fire, which could be a reference to the ego-Self axis.

On the right side of the lighthouse, there is a facade of the building representing Saint Peter's Basilica (the same one was used in Maria's sandpicture # 10). It refers to the authority of the Fathers, or the highest authority of the patriarchal

values (Neumann, 1973/2002). It could possibly refer to the super-ego structure dictating the morals and the rules.

In the near left corner there is a long farmhouse, which for Alexander represents a train station. Even today in Québec one can still find an old train station turned into a farmhouse. The farmhouse would be more appropriate for the family and their animals to live in, but at the moment it serves as a train station, where imaginary trains arrive. It is in the realm of the collective unconscious existing as a possibility, which could become a reality if it transits into the personal conscious realm.

The imaginary train suggests movement in the direction intended by the collective. The train follows the railroad with designated stations and final destination, which it cannot deviate from. The train allows the building of social life and communication and makes distant destinations accessible; it also imposes rules and schedules. In a way, the train is also symbolic of the settling of the West in America and in Canada (Romey, 2005).

Alexander commented that the “children can take a flight on the train.” I wondered if the word “flight” was used because he had to fly, take an airplane to Canada, but also because in English this word has a meaning of escaping somewhere. In terms of immigration one escapes to a particular destination and then has to engage in a process of adaptation in order to become part of the new collective. Referring to Neumann’s theory (Neumann, 1973/2002), the children’s “flight on the train” could allude to the possibility of completing one’s automorphic development and moving towards adaptation to the collective.

I felt that constructing this picture was easy for Alexander. It was also easy for me to observe him make it, and I felt a certain degree of elation, feeling positive co-transference with Alexander and also feeling very hopeful in relation to his sandplay

process. As often happens, Alexander's first sandpicture carried a connection to several developmental stages and pointed both to issues that needed some reintegration, in order for Alexander be able to adapt effectively to the new environment.

I summarized the key elements of this picture in the following way: Alexander's development was built on a successful PR, which allowed the constellation of a strong ego-Self axis; the anthropocentric position of the ego in the psyche needed some further restructuring, involving the integration of the unconscious shadow elements in order for his ego to become strong and be able to take necessary initiatives and challenges. I saw the Tree of Life as referring to the strong ego-Self axis and PR, being the ultimate source of life energy and strength. I felt that his psyche had good resources for the work which had to be done in order to, so to say, cultivate the new land and new life.

At the same time, some work has to be done in relation to the collective values and norms imposed by the collective super-ego structure, which would possibly require a continuous process of "traveling" (train) and "watching out" (lighthouse); these tasks can be seen as part of the process of adaptation to the new socio-cultural environment. Adjusting beliefs and values inherited from his own ancestral culture seems necessary for Alexander in order to be able to find his own place in the new collective, and not stand as an outsider and observer only.

Session 2

Alexander arrived a few minutes in advance and began constructing his second sandpicture after a short introductory exchange. I was rather curious to see what he was going to create. I was surprised in a way at this feeling because it was more than

just an empathic response to the client. In a way, this curiosity was also reflecting my confidence in Alexander's great potential. He took a fair amount of time to build his picture, after which he provided me with a detailed commentary.

It was a story that unfolded in a desert where Blue Monster was living by a tall cactus and providing directions to the travelers. Two men saw a tall cactus from a distance and approached the monster, who advised them: "If you go to the left, you will get to a castle; if you go to the right, you will be playing hockey." One of the travelers is an explorer-archeologist, a scientific man, the other one is a merchant. He has a camel train of three camels— "three vessels of the desert."

Alexander explained that there was a princess living in the castle, but he did not know yet which of the two men would go towards the castle—both possibilities still existed. Then he elaborated on the theme of hockey; he admitted that hockey in the desert seems unusual, but said that he did not think about that when he put the figurine there. He added that the archeologist might know hockey if he is from a northern country, but the merchant certainly would not.

Alexander explained that after moving to Canada he watched hockey on TV more often than in his country, where he watched football. He loved both games and he followed his favorite team, which at that time was Montreal Canadians. He liked to observe the game and also that it seemed like a fair game where the best team wins. He thought that what matters the most in teamwork is trust and understanding. The question was how to achieve that? He thought that people had to keep their word, he did not like when people took their word back.

The name he gave to the sandpicture was *Traveling in a desert and possible development of events*.

We looked at the sandpicture together, after which Alexander brought up a few other points. He mentioned that lately he did not feel very well because he had flu for several days. He marveled at people who seem to have all balance in their life and said that he would like to be like that. He also discussed the problem of personal boundaries: how to achieve clarity in communications with others, and how to motivate people. I felt that Alexander was actively working on his ability to communicate with others in order to find more effective ways of integrating into the community.

Discussion, sandpicture 2: “Traveling in a desert and possible development of events”

The focal point of the picture is the cactus (# 1) with the figure of Blue Monster (# 4) (Sully from the popular animation picture *Monsters Inc.*) standing nearby. Sully here is a directing, knowing agent, who gives directions to the travelers in the desert. He is friendly, but at the same time he looks too big, furry, blue, maybe scary, and feels out of place. I wondered if that figurine was reflecting the way Alexander felt at this point in his life.

The scene unfolds in the context of the desert, which suggests dryness and a need for water. The desert makes finding water a vital necessity for the continuation of life, and thus identifies an important goal present in Alexander’s psyche: connecting to source, to the deep layers of the unconscious. The dry harshness of the desert, with its restrictive physical conditions, and three human figurines make it a realm of masculinity and abstinence. The feminine, which is the keeper of life, stays close to water and is yet to be found. Dominated by the sun “blinding in its manifestation” (Cirlot, 1996), the desert forces all manifestation of life into the night time, which might indicate that most processes in Alexander’s psyche still unfolded in the domain

of the unconscious. Thus, the desert also suggests the finding of one's anima (Romey, 2005). The mentioning of the princess living in the pink castle (# 7) indicates Alexander's readiness to go on the search for water, for life. It points to his inner readiness for the transformation of his soul and the appearance of his anima (Edinger, 1994).

The desert also suggests the vastness of the psyche; it is like an open page where events unfold. It is open to all directions and we are being brought to the point where all directions meet: the cactus with Sully beside it. The cactus, which represents durability and the ability to adapt in unbearably hot conditions, also carries the tree-of-life symbolism, reaching up ten meters in height in desert conditions (Anderson, 2001). The flowering cactus embodies thriving in harsh conditions and represents the unconditional maternal love, as well as protective qualities conveyed by its medicinal properties. Interestingly, Europeans first encountered cacti with the discovery of the New World in the late 15th century (Innes & Wall, 1995), thus linking cactus to life in the New World. The figurine of Sully standing near the cactus might represent Alexander's ego, which is in charge of helping to decide which direction is the right one for further movement.

In the movie, Sully's work is to scare children and collect their screams in order to create energy, but his nature is very different from what his appearance might convey. In the movie, he befriends a little girl (anima image) and searches for the door leading to her. Sully and his friend finally succeed in finding the door and also in winning over the bad monsters (chthonic and destructive), which leads to an entirely different paradigm: now Sully can capitalize on pleasure and laughter of the children he and others visit.

Sully's story gives a better understanding of Alexander's ego. It is strong, friendly, definitely has his strengths and knows how to find its way in the desert. He is standing at a point where four directions meet. Interestingly, the Bedouin (# 6) with his caravan and the archeologist (# 2) are heading towards him from opposite corners, thus creating two diagonals across the tray crossing at the point where Sully is standing. Diagonals cover the longest distances in the tray and might indicate an active movement in the tray towards integration of the various aspects of the masculine energy (Jung, 1956/1970), which will allow making choices in the proper direction in the vastness of the desert.

The two men coming from two different directions towards Sully represent two different attitudes; they are two representations of masculine energy that come into interaction with the ego, which means that now these two new attitudes become conscious. The ego's function is to help to orient them in their direction of movement towards two possible goals: a castle (# 7) with a princess and a hockey-player (# 8) on ice.

Let's take a closer look at these two masculine representations. Both men are equipped to survive in a desert. One of them is an archeologist and a scientist whose job is to look for and uncover lost or hidden objects and maybe even treasures (valuables that are coming from the deeper layers of the psyche). He is accompanied by a donkey, which is loaded with the necessities of life (a heavy burden). The donkey is his companion and helper, but it also represents undifferentiated psychic functions. The figurine of a donkey was also present in the previous tray. The donkey and the man are connected with a rope, possibly pointing to the umbilical cord and early developmental stages, where the undifferentiated attitudes originate.

The second man is a Bedouin, a nomad with a camel train of three camels, the “vessels of the desert.” He can also survive in the vastness of the desert; he is ready for a long journey across in search of an oasis and water. What is his direction going to be? Camel trains usually were carrying valuable spices, luxurious merchandise like silk and rarities. The goal of the caravan was to make it to the destination point to trade the cargo. The trading with the outside world, the exchange is the function of the masculine energy, which is a manifestation of the father or patriarchal principle (Neumann, 1954/1995).

The camel train, associated with treasures and women in palanquins, points to the preciousness of the feminine. A camel’s eye is also one of the representations of the anima (Romey, 2005). The camel plays the role of the intermediate between the masculine/animus (nomad) and the feminine/anima. The nomad figure may point to the richness and wellness associated with the relation to the father figure and to the strength of Alexander’s animus. Camels with their humps are associated with the life-sustaining mother principle. The number three may point to the parents-child triangle, but it is also a magical number. Being a “vessel of the desert,” the camel points to a long ride through the desert, guided by the search for water.

Alexander presents two possible directions for further movement of his masculine energy, but does not know which direction either of the two men will take. He notices that the hockey player on the ice is entirely alien to the nomad who lives in a hot climate. He remarks that the archeologist might be familiar with hockey, because he might come from a Northern country.

The features that Alexander identifies in relation to hockey are: teamwork, fairness, and equality; it is an honest game where everyone trusts each other, and also works hard. Alexander had lived in Montreal for over two years at the time of this

session. Before, when he still lived in Moldavia, he was a soccer fan. But here, in the “country of hockey,” he became a fan of Montreal’s hockey team. Could it be that the way he saw the game, was also how he understood teamwork in general, as well as his own integration into the collective? I felt that the “scientific” aspect of Alexander’s masculine side—which he was very invested in because of all the education he had—was used to lonely journeys and work, but was now seeking further evolution by becoming a team player, thus making his adaptation to the collective his next goal (Kalff, 1980).

The other goal available to the two men is a princess in a pink castle. Alexander did not say anything about the princess; neither had he put a figurine of a princess into the castle. It seemed to me that only the possibility of finding the princess was announced here, pointing to the need to find the anima, which is still a distant prospect.

From this picture it is possible to suggest that Alexander has a strong ego, which, in order to start feeling adequate in his new conditions, had to achieve further integration of his masculine, making it more constructive in his new environment. Alexander identifies two important goals: one is to recover his feminine; the other one is to uncover the hidden “treasures,” or qualities, and develop skills and attitudes suitable for teamwork in cold conditions, symbolic of Canadian life. He has the right resources to attain these goals, though a part of his masculine still carries some undifferentiated attitudes possibly related to the early mother-child relationship. The other part of his masculine, the nomad, carries an important set of skills, like the ability to negotiate, and might be capable of helping with the goal of recovering the feminine.

The central point of the sandpicture, the cactus positioned close to where Alexander stood when he constructed the tray, indicated his libidinal energy and created a powerful vertical axis, providing a connection between the three realms of existence and the three layers of consciousness. A plant indigenous to the American continent, the cactus also pointed to Alexander's orientation towards adaptation in the New World.

Session 3

In our third session, Alexander was going about his sandpicture in a purposeful way. First, he chose some greenery (a palm and some bushes) and a crocodile, and then proceeded to make the picture. I felt it was strange that he chose to stand with his back to me, so I could not really see what he was doing in his tray. I thought that maybe this was his response to me feeling too eager to see what will unfold in this session.

I was able to see the progress on the tray when Alexander was going back to the shelves to pick additional figurines. His picture evolved in four stages, each focusing on a group or a part of the image. Alexander created a scene around an oasis in the desert. A crocodile (# 3) crossing from the water to the shore was placed in the very middle of the tray. A group of animals was facing the water close to him: a kangaroo, an ostrich, and a camel (## 4-6). A procession of people was approaching the oasis from the left: a boy with a lion (# 11) to his right, a girl with a doll, another girl, and a woman in a folk (possibly Moldavian) costume (## 7-10). A large coiled snake (# 12) was placed in the upper left part of the tray. Finally, a candle holder in the shape of a dome (suggesting either a temple or a castle) with a window (# 13), a magic carriage with a horse (# 14), and a small Barbie princess dressed in a bridal

gown (# 15) appeared along the right side of the tray. The last object was a brass stork, placed in the lake, facing everybody.

After finishing the construction of the sandpicture, Alexander went to the opposite side of the tray and told me the following story.

The boy traveled to desert from far away, from Holland, to find a castle that was disappearing in quicksand. He had to save the princess who was stolen by goblins from Holland and hidden in the disappearing castle. Through his journey the boy (named Peter) made friends, and they were helping each other. Peter and his friends went through the desert seeking an oasis where the wise stork lived. A wicked snake, like the one in the Bible, wanted to harm them, to deprive them of their happiness. It knew the desert well and was constantly in their way.

The wise stork knew how to save the disappearing palace, but the crocodile that was guarding the stork put them through a challenge: in order to get the advice they had to answer three questions. The kangaroo, the ostrich, and the camel were going to be their prizes if they gave the right answers. Each of the animals possessed magical qualities. The kangaroo could jump very far, the ostrich could run very fast, and camel could freeze everything with his saliva, so he could stop the sands from moving so that the castle would not disappear. At the end, the good side prevailed. Peter and his friends overcame bad goblins and they all, including the princess, rode away in the carriage.

Alexander explained that the stork symbolized wisdom and lived in the oasis guarded by the crocodile. To Alexander, the forest seemed scary and dark, but the oasis meant light and life. It was good when there is water, clean and fresh, he explained, especially in the desert where it is hot. Sand made him think of Cuba: he wanted to go to the seashore, which he had not been to do for over two years.

Alexander named the picture: *Peter, his friends, and traveling to seek his beloved*. He wanted the photograph taken from the near right corner, where he was standing while talking about the sandpicture. Later, when I was taking the picture I realized that this view (from the position of the snake) was giving a good perspective on all of the participants of the scene.

At the end of the session Alexander brought up two issues. One was about his friend's cat, which he and his wife agreed to keep at their home because the friend's family was moving to another city. His daughters were trying to convince the parents to keep the cat. He was not sure how to go about it, because he did not think they had the means to keep the animal. The second issue was about his older daughter's drive to have high grades. Alexander confessed that it was hard for him to set certain limits in the family, because education was very important for both him and his wife. Since their immigration, they were both knowingly and probably unknowingly emphasizing how important it was to study and to learn French for their future life in Canada. We ended the session by discussing what ways there could be of validating children other than for their good academic achievements.

Discussion, sandpicture 3: "Peter, his friends, and traveling to seek his beloved"

The composition of this sandpicture is similar to the previous one when one looks at it from where Alexander stood while discussing it. Alexander's change of position might suggest that after the construction of the sandpicture was complete, he looked at it from a different angle, a different perspective. I joined him when we were talking about the picture, seeing it as he wanted me to see and photographing it.

The sandpicture follows the theme announced in the previous session: a search for water and the feminine. An oasis with water, vegetation and life in it has now

replaced a barren desert: the water is uncovered and it is in the center of the unfolding scene. A procession of four figurines led by a large-size figurine of a boy named Peter, accompanied by his friends, three female figurines, and a lion on their right side is approaching the lake.

Peter's main goal is to rescue the princess who was stolen from Peter's motherland by goblins and hidden in a desert, in a disappearing castle. Peter is the main character and the figurine, which Alexander identifies with in this sandpicture. In the scene, Peter and his friends reached the lake where the wise stork lives, who can help them to rescue the princess. The group is facing a challenge and has to answer three questions in order to get help. From the point where Peter is placed, he has all other participating parties in his clear view and the princess behind the window of the castle further away past the stork.

The princess, who represents Peter's/Alexander's feminine, is announced as his "beloved" in the title of the picture. She is taken away from his conscious world based on patriarchal values, into a realm of the unconscious—into a castle disappearing in quicksand. We know from mythology what happens when the feminine is gone: the land goes barren, everything dies. This is the archetypal theme of the myth of Demeter and Persephone, the legend of Tristan and Isolde, and many others (Neumann, 1956/1990; Johnson, 1989). In order to restore life, the feminine has to be recovered and saved, but she will not be easy to recover, and the hero has to be put to a challenge and prove his worth.

Peter comes from Holland, a civilized country with established values and traditions, which can be called patriarchal. He is represented by a large figurine of a boy with a book under his arm, which might represent his active consciousness; his ego, which is still young and in the process of learning. He has to go on an expedition

to a desert, a place unfamiliar to him. Both in the previous and in the present picture, we see Alexander getting in touch with his strength. In the previous scene, the integration of the masculine was called forth. The integrated masculine is what helped Peter get through the desert and reach the oasis.

In this picture, he seems to have gathered some of his feminine aspects to help him. They are two women of different ages: the girl with the doll and an adult woman in a traditional costume which looks Moldavian, who represents a mother-like feminine figure. The two women could be representations of his two daughters, but they also are two aspects of his anima that he is currently in touch with through his family—Alexander is very fond of his daughters and spends a lot of time with them.

The younger girl represents innocence and playfulness. The image of the older girl with the doll references Vasilisa from the Russian fairy tale *Vasilisa the Beautiful* (Afanasiev, 1978). In the tale, the girl goes on a quest and faces Baba Yaga (the destructive aspect of the archetypal Great Mother image), where the doll provides her with counsel and helps to overcome the destructive aspect of Baba Yaga and succeed (Von Franz, 1993).

Before obtaining advice from the wise bird, Peter had to face the crocodile, whose symbolism links him to the most archaic, chthonic world and the symbolism of the devouring aspect of the Great Mother (Neumann, 1955/1991). The crocodile is in a direct confrontation with Alexander's ego. His open mouth and teeth activate the oedipal fear and threaten the boy's life. The crocodile stands between the boy and the stork. In line with the archetypal tradition, the boy can only overcome the destructive principle by confronting it with his integrity, through the connectedness to his inner wisdom and guidance of his feminine aspects.

To the left of the group, we see a big coiled serpent, which Alexander refers to in a classical biblical sense as evil. The snake is in the place where the archeologist with his donkey was in the previous tray, and the image of the snake is close to the image of the rope tying the man and the donkey together. As Neumann (1973/2002) points out, something positive and appropriate at a certain developmental phase could later become negative, creating developmental delays in the transition to the next phase. From this angle, the snake, as well as the rope, point to “being tied” to the previous developmental stage with its dependence on the mother, turning it into a negative mother complex (Neumann, 1973/2002).

The negative mother complex is what causes “all kinds of difficulties,” keeping Alexander’s ego in a childish state. In Neumann’s analysis of the story of *Amour and Psyche*, Amour is being kept in the abode and in the power of his mother Aphrodite, who acts towards her grown son in a manner characteristic of a binding negative mother complex. She is preventing Amour from reconnecting with his wife Psyche for a long time by keeping him in a wounded and childish state in her palace (Neumann, 1956/1990).

On Peter’s right there is a lion, which seems to accompany the group, a fact about which Alexander did not comment. The figurine is from the animation movie *The Lion King*, depicting the lion Simba as a grown male lion. It is the presence of the lion—symbolic of a solar principle in ego development (Neumann, 1973/2002)—which shows the strength of Alexander ego, and the presence of the three feminine aspects behind him that helps Peter to solve the riddles.

The solar stage is the highest stage of ego development and it overrides the magical phase, which is here represented by the magical characters and aspects of the story. The confrontation is presented in the form of three riddles to solve, for which

courage and rational thinking, as well as metaphorical thinking (Peter's female companions), are required. In the aforementioned story *Amor and Psyche*, deadly riddle-tasks appointed to Psyche by Aphrodite required help to be successfully completed (Neumann, 1990/1956).

Alexander does not reveal what the riddles are, neither how they are solved, because the solar stage is not yet complete, and he is not yet fully conscious of the solar strength present in his ego. Answering the riddles in itself signifies the process of discrimination and differentiation—Peter has to give the right answers, in order for which he has to make the right choices. We do not know the questions, which again points to the archetypal nature of the task—it is the process itself that is important—of figuring things out, sorting out, judging, and persevering in reaching the goal.

In order to find the princess, Peter is seeking advice from a stork that Alexander calls a wise bird. The stork is standing at the center of a semi-circular lake; it possesses higher wisdom and knowledge, and, in psychological terms, can be a representation of the Self in the psyche of Alexander.

The symbolism of the stork, which is often seen interchangeably with the heron, expresses breaking away from the mother and the beginning of an adult life (Romey, 2005). The stork's symbolism carries the specific connotation of the need to distance oneself from pain associated with the image of parents. The Latin word "*migrare*"—"migration" has taken a particular meaning in the case of the stork. As Romey (2005) points out, the stork that delivers a baby points to the baby's position of an emigrant from the sky and an immigrant in the air. The stork in a dream points to the pain that prevents the development of the positive relationship to the parental images generated by a reflex for one's self-protection, leading to the rejection of the parental couple.

The individual's psychological well-being depends on the restoration of this image of the parental couple, Romey (2005) notes. Otherwise, the negative attachment to the parents acts as a destructive archetypal energy, keeping the individual tied to the previous developments stage (Neumann, 1973/2002), which could prevent him from becoming an independent adult.

The symbolism of the stork could also act as a vehicle to cross the threshold and help to achieve independence from the negative influence of the complex. Interestingly, in the sandpicture the stork plays the role of the guard of a threshold: the boy can only step over this threshold after he solves three riddles. From this perspective, it also symbolizes the rite of passage into adult life with full reconciliation of the feminine as an equal counterpart of the grown-up masculine (Eliade, 1958/1994).

The moment of arrival at the lake also symbolizes a rite of passage: the surface of the lake symbolically represents the border between the conscious and the unconscious, and the arrival at the lake announces a moment of communion with the unconscious. As Romey (2005) suggests, the lake with its aquatic plant and animal life, as well as other features, is an expression of the values of the anima, in an unconscious and passive form.

When looking at the symbolism of the various elements of this sandpicture and the whole story told by Alexander, it is very important to pay attention to what is actually depicted in the scene and what is not. As I pointed out previously, the scene itself depicts the moment of the confrontation, possibly the moment when Peter has already given the answers to the riddles. On the right side of the lake, we see the three animals that Peter receives as a reward for the right answers: a kangaroo, an ostrich,

and a camel. The special abilities of each animal (i.e., jumping, running, freezing everything with saliva) allow Peter to overcome the power over space and time.

We come across the theme of three helpers possessing magical gifts, which help the hero redeem his prize in different traditions; they are also quite popular in Moldavian fairy-tales. In Alexander's story all of the qualities are useful in the desert conditions, and show that he now has the appropriate skills to overcome challenges in this new environment.

To fully appreciate the symbolism of the animals, we must remember that Jung attributed a lot of importance to the animals as being representative of the human instincts, which have to be integrated in one's psyche. He wrote: "In man the 'animal being' (which lives in him as his instinctual psyche) may become dangerous if it is not recognized and integrated in life... The acceptance of the animal soul is the condition for wholeness and a fully lived life" (Jung & von Franz, 1964, pp. 138-139).

The kangaroo has an interesting symbolism, where his jumping is associated with the wave and the water. Jumping is also considered an important skill for the warrior (Chevalier & Gheerbrant, 1969/1994). The image of the kangaroo in a dream might suggest leaping away from bad situations; longing for a safe home environment; protecting the young; being able to adapt to new situations; and having strength, stamina, and balance. The kangaroo's feet are in firm contact with the earth due to the kangaroo's muscular control, also keeping the balance of the body. The appearance of the figurine of the kangaroo in Alexander's sandpicture might also suggest the need to balance his physical existence with his spiritual growth.

In the symbolism of the ostrich, the tail feathers have acquired the significance of truth and justice, and his zigzag running is associated with the stream of water (Chevalier & Gheerbrant, 1969/1994).

Although the symbolism of the camel that was already discussed, it is important to note that a camel can accumulate significant amounts of water in his humps, being thus also connected to the symbolism of water and the sustaining of life in the desert. Together, the qualities of the animal helpers strongly point in the direction of a need for balance, which provides the hero with additional superpowers, necessary to his search for the anima.

The princess in this scene is hidden behind the castle walls. We know of the successful ending of the story from Alexander, but in fact we do not see it happening. Peter could see her in a distance behind the glass; but still she remains in a precarious state and a need of rescuing.

To conclude, I want to point out that the sequence of events in the story reveals the archetypal character of the hero's journey. In it the hero has to overcome the challenges on the way to recover the lost feminine (Neumann, 1956/1990; Campbell, 1949/1973). In order to do this, the hero travels far-far away into the unknown land, overcomes hardships, and finds friends. In order to overcome the adversaries (the snake and the crocodile), the hero has to find wisdom and help. After passing the test, the hero acquires three magical animals with properties which help him restore the lost feminine and return back.

The story shows us several representations of the feminine active in the hero's journey, which are of either childish or motherly quality. The representation of a young woman, a princess inspiring love, a carrier of the Eros principle, is missing/hidden at the beginning. The hero, who is the boy, representing Alexander's young ego, needs to recover his feminine in order to be able to mature and become whole. The ego has to contain the feminine as an active component of the psyche to maintain the feeling function and the relating principle (Jung, 1936/1968; Neumann,

1956/1990). Perry (1953/1987) also emphasized the importance of the feeling function for one's ability for adaptation.

Alexander's ego can only overcome the destructive power of the earlier developmental phases by confronting it with his integrity, through the connectedness to his inner wisdom of the Self and the guidance of his feminine aspects. As Neumann explains at each stage of maturation, when one's development shifts to a higher level, the evolution is threatened by the regressive aspect of the previous developmental stage. In order for Alexander to move fully to the higher level of ego development, which will be the solar stage, he has to be able to overcome the pulling power of the dependence on the Mother archetype which, being the principle archetype of the previous developmental stage is now manifesting its devouring side to him.

By freeing him, Alexander's ego obtains additional powers comparable to those of superheroes: he can overcome space and time. It seems that at the end of the day he is now prepared to accomplish his task of rescuing his feminine and bringing it home.

Session 4

Alexander greeted me as usual upon his arrival to the session and after that created a quite detailed city scene. He chose the objects and figurines with some deliberation, and it took him close to half an hour to finish the construction of the scene: it almost seemed that he was not sure about his picture. The six buildings defined the structure of the scene with a rectangular city square in the middle and figurines of people going on about their business.

Alexander called his picture *A Saturday morning at St. Nicolas in Pommeville*. He explained that this was the main street of a small town in North America. The

action takes place in front of a Protestant church (# 6), where people celebrate St. Nicolas day—the beginning of the month of gifts—December 6. All children who behaved well will get gifts. A big family lived in a big house named “Lobster house” (# 1), and smaller families in the smaller houses (## 3-5).

There was a skating rink in the mid-right side of the tray (# 18), with a Christmas tree (# 8), one empty bench (# 9) and two benches with people (## 10, 15) nearby. People are attending an evening mass or a Saturday service. Cars (# 11) belong to the rich people who came from far away. Some people carry gifts for the poor; other people are skating; someone delivers milk. This is a North American town with its quiet life, lacking excess or extremes. The apple orchards grow around the town, and people make apple cider.

Everyone has her/his place: people do what they are supposed to do and they get what they need. Alexander explained that in Europe the city life would be much more hectic, and in Moldavia there would no houses like these at all. There would not be such calm and peacefulness. When all the basics in life are satisfied and balanced, he concluded, people can become more active and more flexible in respect to the collective side of life, interested in different activities. It also applies the other way around, he assumed.

We looked at the picture for some time, and Alexander acknowledged that taking the photo from where he made it was right. After that he talked about his friend who was a permanent resident here in Quebec, but who worked so hard that he had a burnout and had to go back to Moscow for treatment. He was asking for advice to help his friend.

Alexander wanted to know more about the health system in Quebec and also how someone can get help. We discussed these issues briefly, and I advised him to enquire at the CLSC nearest to his home.

Discussion, sandpicture 4: “A Saturday morning at St. Nicolas in Pommeville”

This sandpicture presents an ordinary city scene called: *Saturday morning at St. Nicolas in Pommeville*. Two street signs and four street lamps define a rectangular space of a square between houses, a theater and a church. This is “a marketplace” scene representing the collective side of life in a small town. Alexander chooses a North American town, which possibly means that he values certain aspects of his new life and starts identifying with it.

Alexander talks about various aspects of the collective life during the session, comparing life in a small North American town with a European, and then a Moldavian town. What seems to be the main distinction is the fact that in this town all basic needs of the people are satisfied. The people in the scene relate to each other mostly through attending the same church, celebrating, and sharing the public space: the square is usually the center for the local collective activities and also a place of a market. It seems that they all coexist without a conflict since “they all get what they need.”

There are some figurines in the picture that seem to reflect some of the market-related functions: one is delivering milk, two men are carrying parcels, and a woman carries flowers. She is a possible reference to the anima figure: she carries flowers in the winter and she is in front of the theater (which also echoes the ballerina figurine from the first sandpicture). Overall there are numerous representations of the masculine and the feminine here, most people being in pairs: a couple, a man with

parcels and a woman with flowers, and four parent-child pairs. I wondered, do the children in these pairs represent the child-like elements in Alexander's psyche? A family in front of a big grey house—a father, a mother and two girls—might be representing Alexander's family. The man and the woman are slightly turned away from each other, each of them relating more to a child next to her/him. A couple holding hands is dancing on a skating rink by the Christmas tree, which is not decorated.

Alexander commented that people were celebrating and attending mass at the church, pointing at the importance of the spiritual aspect of the collective life. There was also a theater building (# 2) indicating the need for aesthetic and artistic in the collective. But overall the scene seems relatively static: people interact within pairs, which might indicate that there is still a problem with interaction on a collective level. There is one more element in the picture that is common to all living in the town: there are apple orchards around it and all people make cider out of the apples. Though we are told about it, we do not see the orchards. Instead we see a winter town scene.

My feeling was that Alexander was beginning to feel more at home in Montreal, and that he appreciated various aspects of his Canadian life. At the same time, the appreciation was more of a rational nature: he could understand how things worked and the roles people played, trying at the same time to find his own place. He could see that collectively people can share beliefs, values, and culture, play designated roles. At the same time, he could not relate to other people yet: it felt as though something was cold and frozen. And only the girl in the middle of the tray carrying flowers reminded me of gardens and the possibility of spring.

Session 5

After the usual greetings, Alexander started the session by constructing a sandpicture. It seemed he knew exactly what he wanted to do, though when he picked the first figurine he said that he had never seen it before. It was a tall Viking warrior with a mug (# 1). He placed the warrior and three big trees (# 2) on the right side of the tray, standing with his back to me. Then he placed a small Barbie doll in a Scandinavian costume (# 3) by the right side, four large dwarfs (# 4) in the upper left side of the tray, and four large rocks (# 5), as if marking a passage between the dwarfs and the Viking.

With the help of a brush, Alexander cleared a line of blue bottom between the dwarfs and the stones, and then placed a bridge (# 7) over it. After looking for some time, he added a three-headed dog Cerberus (# 8) facing the bridge on its right side.

He gave this sandpicture the name *The Dwarf and the beautiful baker-girl*.

After that, Alexander told me the following story.

Once upon a time, in a Northern country where the Vikings lived, there were four dwarves who were friends. One of them fell in love with a baker's young daughter. When they were getting married, an ill-natured giant Viking decided to steal the beautiful bride. When the dwarves went into the mine inside the hill, where they were mining coal and gold and everything else that the village needed, he took his three-headed dog and stole the girl. The villagers were too scared to fight him because of his three-headed dog.

So the dwarves went on a journey to find the girl in order to save her. When they came to the bridge, the three-headed dog asked them to answer three questions: one for each head, which they could not answer. However, because this was an honor quest, they did not turn back and three of them were

eaten by the dog. The fourth dwarf had a magic flute. When he started playing the flute, the dog fell asleep. He crossed the bridge and went into the place where the giant lived. The giant was drunk, so the dwarf killed him, freed his bride, and took her back. He found the sleeping dog and killed it too. Then he opened its belly and freed all three of his friends. Triumphantly, they returned back to his village with the helmet of the giant. He married the baker's daughter and they lived happily ever after.

Interestingly, when we looked at the picture, Alexander again went to the opposite side, while I remained on the side from which he created it, and he chose "my" side for the photograph. When we sat down, Alexander told me that during the time of the holidays he was busy with meeting people, and also with helping his newly-arrived friends to settle in Montreal. His wife started an internship in a big company. He also told me that he and his wife decided to be more careful in respect to nutrition and the overall state of their health. He felt that he needed to exercise and lose some weight and planned to inquire prices in YMCA center in his area.

Discussion, sandpicture 5: "The Dwarf and the beautiful baker-girl"

It seems that the abrupt ending of the story in the sandpicture 3 needed further elucidation. In this sandpicture we are in a Northern country, probably the Netherlands, because Alexander calls the girl whom the main protagonist is supposed to marry "a Dutch girl." The girl is represented with the Barbie-type small figurine dressed in a North-European dress.

The beginning of the story is told by Alexander: a dwarf was supposed to marry a baker's beautiful daughter, but a giant Viking stole the bride. The Viking is a warrior-villain who wears a horned helmet. He takes the girl into the woods, which is a scary place for Alexander, as he noted in the third session.

The sandpicture scene presents the moment when the four dwarves go on a mission to rescue the bride from the giant. We recognize the same motif, which was announced in sandpicture three: rescuing the stolen anima/feminine from a negative, destructive masculine. Alexander's story shares features with several fairytales and myths rich in archetypal symbolism: A Miller's Daughter, Snow-White and the Seven Dwarves, Hercules and Cerberus, Goliath, Blue Beard, Demeter and Persephone, and other stories centered on the image of the bride stolen by evil forces and threatened with death or remaining in the underworld forever.

The four dwarves, the groom and his three friends, are standing in front of the bridge over the river separating them from a dark forest. The three-headed dog is guarding the entrance, behind which we see a giant standing between two giant trees, hiding the girl from the dwarves.

The Forest often symbolizes the realm of the unconscious; it also alludes to the Underworld guarded by Cerberus who is standing by the bridge over the river, which might be seen as a reference to the river Styx, separating the world of the living from the world of the dead. This comparison of the transformative quality of the descent into the underworld has been explored in large detail in analytical literature (Senensky, 2003).

Two large trees have the function of a gate, also marked by rocks, an entrance into the realm of shadows, which also suggests Alexander's confrontation with his own shadow and the need to integrate the shadow material into his psyche. The Giant's figure is hovering in this place and, being protected by the Cerberus; it looks too strong and overpowering in comparison to the dwarves standing in front of the bridge.

The image of a Giant plays an important role here. As Romey (2005) explains, the giant is associated with the difficulty of relating to others. This difficulty originates in a consuming desire for power and domination, which at the same time calls to the image of a dwarf or a midget, representing the inner feeling of extreme smallness. The image of a giant is associated with the myth of the Titans who opposed Zeus and aimed to destroy Olympus, as a representation of a revolt against the Spirit. In tune with Neumann's (1954/1995) concepts, this image can be interpreted as expressing a regression of the evolutionary tendency in favor of the meaningless search for earthly pleasures, resulting in a perversion of the relatedness to the other, which expresses itself in one's inclination to dominate.

However, the appearance of the dwarves next to the giant, a simultaneous appearance of the opposites, may indicate a tendency to bring the opposites together (Jung, 1956/1970; Neumann, 1994; Romey, 2005). As Romey explains, the giant reveals the dangerous illusion that it is possible to reject the need for spiritual accomplishment in favor of the desire for domination through power. However, the appearance of such an image in a dream usually indicates that the individual is capable of becoming conscious of what is hampering his relationship to the others.

The reference to the Underworld also makes the Giant share some features with Hades, and therefore connects him to the dominating, overpowering Negative Father complex, which is exactly what holds the anima in its grip.

Cerberus as a guardian of the entrance into the Underworld carries a magical ability to turn a man into stone with his gaze; his riddles are the unsolvable tasks; and three of the four dwarves end up swallowed by the dog. The inability to solve riddles points to the uselessness of the conscious function to resolve the issue here. What helps is a quality that the groom-dwarf possesses, and which pertains to the soul: he

plays the flute. This is also a universal motif of Orpheus bypassing Cerberus with the help of his music on his search for Eurydice (Littelton, 2002).

The number four in this picture (four dwarves, four stones) references the solar ego-stage, and the sacrifice of the three dwarves possibly refers to the sacrifice of the previous developmental stage (Kellogg, 1978) and evolution of the ego overcoming the regressive tendency expressed in the symbolism of the giant. After the death of his friends, the groom alone has to confront the Giant, who possesses the weakness of the drunk, which expresses the intoxicating quality of the power complex. This weakness allows him to be killed. Here Alexander's story references also the Biblical story of David and Goliath, where David manages to kill the giant with the help of his wits, serving his people and his God in this way.

The ending of the story is glorious: the groom saves his bride, and then he kills Cerberus, thus equating himself now to Hercules (the only hero who managed to defeat the dog). He rescues his three friends from the dog's stomach, thus restoring back the symbolism of the four and of the squared circle of the solar ego-stage. They all go back, celebrate and live happily ever after.

I wondered whether a regression expressed via the image of the giant was caused by the challenges posed by the process of immigration. The reduced quality of life, struggling to be accepted into a new society and a wish for "normal" quiet human life with its earthly pleasures, could produce the overwhelming desire to have power, which will be directed towards obtaining material wealth rather than searching for spiritual growth.

Such a psychological orientation can lead to the activation of a negative Father complex, which inevitably devalues the feminine, the function of feeling and relatedness, and pushes one towards relating through dominance and power or money.

The way to free the psyche from the dominance of this complex is to activate the functions connected to the individual's deepest treasure coming from the realm of the Earth. The four dwarves are agents of the Great Mother; they are miners, extracting the unseen treasures deep in the earth in the unconscious close to the realm of the Mother and the primal relationship.

According to Neumann (1973/2002), it is the mother who establishes the basis for the relatedness and for the future relationship to the world, and she also lays the basis for the healthy ego, reflected in the establishing of a quaternion (Jung & von Franz, 1964; Perry, 1953/1987).

The return of the baker's beautiful daughter symbolizes the return of life with its nourishing, cooking, and caring. Her symbolism is also close to that of Mother Holle (the image of Great Mother in European fairytales); to the process of making bread, which in turn is connected to the life-giving quality of the sun. The marriage at the end symbolizes the alchemical principle of the *conjunctio*, or Sacred Marriage, with the reconciliation of the masculine and feminine (Jung, 1956/1970).

The vaguely mentioned relationship with the collective in the story presents the situation in Alexander's psyche where the layers of the collective unconscious are dominated by the negative masculine: the collective abandons the nourishing feminine female principle out of fear, complying with the destructive and leaving the hero to his destiny. The situation of dominance of the destructive, negative masculine over the collective is present in many legends and fairytales, for example in *Tristan and Isolde* (Johnson, 1989), or in the *Miller's daughter* story (Von Franz, 1993, 1999). In the latter, the girl is forfeited to the devil for the sake of money and wealth. The stories present the overall attitude towards the feminine that exists in the collective (Neumann, 1986, 1994) when it is sacrificed to a dark force in exchange for power.

In Alexander's life, the conflict is between his goal of finding a better life and his true place in the new country and compromising it for an immediate monetary reward, justified by the fact that his family needs money. The resolution of this story shows that Alexander makes his choice and that he has the inner integrity and resources necessary to overcome the power of the complexes and restore his inner feminine, a true giver of life, and the carrier of the relational aspect of life (Neumann, 1956/1990). The story ends with a happy return back to the Northern country, a celebration of the victory, and a marriage which we do not see in this scene.

Session 6

Alexander started the session by telling me about his news: he now had a job in the Russophone center. It was a temporary job for only six months, but he hoped that it would allow him to build something meaningful. Alexander felt comfortable working at the center. Even though he was from Moldavia, he spoke Russian fluently. In addition, he also spoke both French and English quite well, and that made him comfortable communicating with people in any of these languages.

Alexander used a spatula to clear the blue space in the lower part (creating water), starting with the phrase "I absolutely do not know what to do." However, it did not take him long to create a sandpicture, which he called: *A Holiday on the shores of the Caribbean seas*.

He commented on the sandpicture: "A family is on holidays on a sea or an ocean shore: the father, the mother and two children. They are staying in a hotel. There is a lifeguard on the beach; she is sitting in a tower." He arranges something in the position of the tower and continued: "The older daughter is swimming; there are other children playing around. There are seagulls flying and landing on stones; there

are shells and corals on the shore—all what the waves carry ashore. It is warm and beautiful.” After a pause Alexander added that he has not been to seashore for a long time. He explained that he decided to add people when he started telling me his story; it seemed to him that the scene was too empty without people. Now he liked his sandpicture.

Alexander said that it has been already been “two and a half” years since he arrived in Canada. He did not regret moving here, but he felt that he did not know which way to go, that he had some sort of inner conflict. On one hand, life in Canada seemed to be more secure; on the other hand, there were differences that he now tried to understand. He was reading and following a routine every day: fulfilling his duties, looking after the children and home, buying groceries, etc. But lately he was concerned with some existential questions, and also he was thinking about culture, achievements of the civilization, and the way it evolved.

His reflections made me remember some moments after my own arrival in Montreal when I was comparing my previous life with the new life in Montreal, trying to make sense of the differences. I felt that Alexander was trying to see the positive side in his life. At the same time he was facing difficulties that might have been caused by the differences to which he needed to adapt. When he was talking about his work in the center, it seemed to me that he was trying to cling to something familiar and comfortable, where the relations between him and his employer were defined in a way similar to how it was in back in Moldavia.

Discussion, sandpicture 6: “A Holiday on the shores of the Caribbean seas”

The sandpicture seems to reflect Alexander’s attempt to try to understand the differences and the similarities between his previous and present life, which leads him to question the collective values and morals, and thus to confront the shadow elements

in the layers of the collective unconscious. On one hand, nakedness on a beach in a dream space would denote a feeling of exposure, which can be very strong when someone feels observed and judged. On the other hand, being naked at the beach frees people of social differences and can give a feeling of ultimate equality, all people being the same under the sun and entitled to enjoyment and rest.

The sandpicture presents a new constellation in the psyche of Alexander. Like sandpicture # 4, it depicts a public space and thus it makes evident the dynamic between personal and collective elements as present in the psyche. We travel yet to another destination together with Alexander, where the new elements emerging in relation to the ego structure can now be observed.

The picture takes place in the Caribbean, which in comparison to the Canadian scene in sandpicture # 4, is on the opposite end of the North-South axis. It identifies a movement from the realm of cold and reason to the realm of warmth of the nature and of the heart, free flow of life and energy, to the state of authenticity (Romey, 2005). As Romey points out, moving south brings one closer to the integration of the anima and to the achieving of the psychic totality (2005). We already saw Alexander travelling into the realms of the desert, which at that point denoted the need to find water and recover the feminine. The difference is that now we see a vast expanse of water, a resort where people can relax and connect to the pleasure of life, instead of facing survival in a desert.

Similarly to the picture # 4, the current scene depicts a family within a collective setting. The family is surrounded by other people and the atmosphere is much more relaxed. The relation within the collective is regulated through certain rules, which are ensured by the presence of the authority figures who keep things orderly: a lifeguard on a tower (#15), a nurse/scientist/ explorer lady (#17), and three

men dressed in a sort of uniforms or official clothes with cylinder hats (#18). The buildings here are only of the collective nature: there are two hotels (#11) that provide accommodations, in one of which the family is staying.

There are parents (# 8, # 10) and two children (# 7, # 9), the older of which is swimming. The parents look like they do not belong at this beach; they are more like newcomers trying to see what is going on, observing. They might be watching their children, particularly the one who swims. These four figurines were the first ones placed in the scene. Again, they represent the structure of Alexander's family, where the attention is on the children.

There is a striking contrast between the older, traditionally dressed parents, the size of their figurines, and the people in the area of the beach which they observe, where the main activity unfolds. They look old-fashioned, traditional, peasant-like, which, together with their size, might be pointing to the importance of the old, traditional family values, with their function of censoring and watching over the rest of the activities, especially new or pleasant ones. Contrasting with the old-fashioned clothes, the bathing suits might seem too frivolous, even dangerous. I wondered, how much the values Alexander inherited from his family and Moldavian culture are in conflict with a more modern attitude towards the feminine, particularly in respect to his own senses and sexuality?

If we divide the figurines that Alexander added later into groups, we get three main groups. The first group in the near right part of the tray consists of four figurines: one female first aid/lab-worker in a white vest (# 17) and three males in uniforms (#18). If we use Ryce-Menuhin's (1992) diagram (Figure 11), this is the area shared by personal and collective unconscious. These people look like they might be studying sanitary or environmental conditions on the beach: the woman is observing a seagull

on a rock, and the men look like they are helping her, writing something down, searching in the sand, etc.

The second group emerged around the area where the first two girl figurines were placed. It includes four other female (#23, #25, #19, #15) and four male figurines (#20, #21, #22, #24), which creates a balance between the female and male energies. Without going into too many details, it is important to point out a few important characteristics of this group. A female figurine in a long purple dress (#19) is the seductress from the animation movie *Hercules*, who is also an agent of Hades in the movie. She is observing, and not engaging in, the beach activities. Could she represent an anima figure that is still partially under the control of the negative masculine principle, which Alexander was fighting in sandpicture # 5?

The scene is also observed by a lifeguard who is represented by a female figurine (#15). This feminine representation is elevated; she is upholding safety, which shows that the feminine now has an elevated and more active role in the psyche. It is under the sun without protection, which might allow a guess that Alexander's anima is strong enough now to tolerate the sun (rational ego) and be in touch with the realm of the bodily and the realm of the unconscious (diving into the water); she also looks after the safety of the whole of the psyche. The presence of the figurine of a lifeguard might also indicate a positive transference to the therapist, who is ensuring safety within the therapeutic process.

The third group consists of a boy (#26) leaning against a large tree (#5) with a large dog (#14) and a piece of coral (#1) nearby. The boy looks like an outside observer. This is the figurine Alexander used in his first sandpicture, which leads to the hypothesis that it is the figurine which Alexander might identify himself with, and also the one which represents his conscious ego attitude in the tray.

It is interesting to notice that the very first object that Alexander placed into this tray was a large piece of coral (#1) resembling the structure of the brain. This object was first placed in the right near part of the tray. After placing a large tree (#5) in the left upper corner of the tray, Alexander moved the coral there, crossing the tray diagonally. Kalff (1980) commented that these kinds of movements in the sandbox suggest that a great distance is covered in one's psyche; it suggests active inner dynamic in the direction of integration and transformation of the psychic contents.

The boy does not engage in the activities; he is observing the rest. The dog is lying in proximity to him, and points to the importance of the values of permanence, security, control, rule, and stability. As Romey (2005) explains, the dog, as a reliable guardian of limits, is synonymous with the need for references. The dog in a dream indicates the limit that the dreamer is hesitant to cross. Most often the dog offers a pause, a brief reassuring step back in the process of the active restructuring of the psyche (2005).

As Howes (2008) shows in his analysis, the individual's expression reflects the structure which is shaped by the Constitution and the political structure of the country one has grown in. Structurally, this sandpicture is reminiscent of sandpicture # 1: the two (dark and light) hotel buildings replace the teepee/house in the upper right corner; the parents in traditional clothes are standing nearby, observing; the boy remains an observer who now has moved further away from the parents. He is leaning against the tree, observing the scene, which presents the unfolding of his inner dynamic related to his anima and the relation with the collective in Alexander's psyche. The dog nearby might indicate that a part of Alexander's psyche needs to hold on to control and to structure in order to feel secure and not be overwhelmed by the new developments in his life.

Session 7

Alexander started session telling me the latest news. They sent their friends' cat to its owners by train. It was his younger daughter, whom Alexander characterized as a good-hearted person, who insisted on doing it. Alexander remarked that he worried about her because she had some difficulties at school. Alexander expressed his interest in taking her to therapy, and I suggested that she could see another sandplay therapist.

Alexander did not talk much about his work, he only mentioned that he kept quiet and did not initiate anything by himself. His comments seemed to contradict his previously expressed hopes of contributing something meaningful to this workplace. I wondered what the dynamic there was like between him and his superiors. On the other hand, Alexander proudly told me that one of the fairytales, which he composed in his therapy session had been a great success with his children.

He started making a sandpicture by clearing the bottom in the lower part of the tray. He seemed to have a clear idea of what he wanted to do. When all the objects were placed, Alexander commented on his picture: "This is a port with its entire infrastructure: a railroad, warehouses, and a hotel. The vessels come from different destinations from all around the world; they bring in and take away some cargo." He touched the figurine of a bearded man (# 11) and continued: "The captain and the workers are approaching the ship; everybody works, and everything is going according to the plan." He added a big truck (#18) and a fuel tank truck (# 18a) and continued:

It is a real port now: the crane is working; there is fuel in the port. It is hard for the sailors to be far from their motherland, but what can you do? *C'est la vie!*"

Different ships come from different countries; there are different types; it's a

mix. This is now a more realistic picture: the landscape, the water. There are not too many women in the port. Though there can be a woman owning the hotel. The man in yellow is working at a warehouse; there are other workers busy around.

Alexander added the figurine of a Barbie Dutch girl (# 20) which he used before. He gave his sandpicture the name: *A regular working day in the port*.

Discussion, sandpicture 7: "A regular working day in the port"

The scene is depicting a place where a lot of collective activity is going on. It is a port, a point where cultures meet. It made me think of the "marketplace" scene, where the functions of different individuals and parties engaged in activity around the port were clearly defined. The migration and multiethnicity, the exchange and multiplicity of valuable goods, and the importance of the exchange, are all acknowledged.

Again, if this picture is compared with sandpicture # 1, we see a big house with a red roof (#5) in the upper right corner where the Indian teepee was. Now it is a solid brick house, but it functions as a hotel, still a place of temporary residence. But now, its owner is a young woman (# 20), for whom Alexander used the same figurine as in sandpicture # 5: there she represented the anima image that had to be saved.

The captain (#11) is represented by the figurine of an older man from the picture #6. It is the largest figurine in the tray, he is approaching his sailboat, and he looks like the most important person here. The captain is standing near the Dutch girl figurine (#20), it feels like he carries authority and might represent Alexander's strengthened ego. If we use Neumann's (2002/1973) stages of ego development, this representation will be of the solar stage of the ego development. The role of the captain and the sea voyages around the world are associated with the four directions

and navigation in the “sea of life.” The choice of the figurine of the captain also points to the importance of the “father” values in the ability of the one’s ego to navigate in life.

It is important to note that there are vessels of all kinds present in the port. The sea vessels are the real theme of the sandpicture, everything else unfolds in relation to their arrival and departure. The boat that is about to sail, is probably the one approached by the captain who is “returning to his ship.” It is a sailboat of a bigger type, equipped for the voyage overseas. In sandplay, the appearance of such a boat is often associated with the ego’s ability to face life challenges and to communicate with the deeper unconscious.

There are nine other boats in the port. According to Romey (2005), the wider meaning of the boats and all other floating devices—and which is particularly instilled by smaller crafts—is that of the dual resonance with the cradle and the casket, the mother and death—a duality that originates in the baby’s experience in the womb. These impressions find their natural expressions in the metaphors of the stormy sea, of the calm sea, and of the soft rocking of the sea.

The feeling of the baby’s dependence on the primal relationship and the soothing presence of the mother finds resonance in the process of migration away from the real mother and the land one knew all one’s life. It is echoed by Alexander’s comment that “It is hard for the sailors to be far from their motherland.” But now, it is replaced by the drive to control one’s destiny, expressed by the figure of the captain. The danger consequent to the drive to be the captain is the possibility of getting lost in oneself or in the ocean, like what ultimately happens to captain Ahab in Herman Melville’s novel *Moby-Dick*.

All images the sandpicture presents concern the theme of navigation: fishing boats, sailboats, a pirate ship, two metal small sailboats, an ancient sailboat, and Noah's Ark with animals on board. Noah's Ark implies the eternal hope for a new beginning and a successful life in a new land; the danger of drowning has passed (Chevalier & Gheerbrant, 1969/1994).

Romey (2005) explains that when the dreamer sets off on the high seas, she/he must have powerful interests or goals, the most powerful of which are illusionary goals. While the conscious ego needs references to grow, the Self can only grow when it frees itself from the bounds and references of the earthly domain. To climb aboard the boat of the dream is to accept the risk of drifting; drifting with respect to rational criteria. To embark on a journey also requires an attitude of faith in the face of unpredictable events. Thus, the greatest captain knows that he is, so to say, only master after God (Romey, 2005).

On one hand, the image directs the interpretation of this sandpicture towards the great importance of the relationship to the maternal image; on the other hand, to an open attitude in respect to destiny. As Romey (2005) point out, the second one tends to show the virtues of a flexible adaptation to the whims of destiny. It strongly resonates with Neumann's (2002/1973) conclusions on the role of the primal relationship as a basis for all other relationships and, more generally, one's attitude in respect to life and to others, which is what brings about what can be called one's fate.

The only feminine image in this sandpicture is represented by a Dutch girl (#20), who was previously the beautiful daughter of the baker. In Alexander's sequence of trays, she is a representation of his anima image. After being rescued from the negative masculine, she is an active player in the new life, in charge of the hotel, containing hosting male residents, representing herself as a continuation of life. She is

standing besides the figurine of the captain, being also one of the biggest figurines in the tray.

A railroad that was hinted at in sandpicture # 1 is represented here in a strong line directed slightly diagonally from left towards the center of the picture. The train is in the middle of the tray at the end of the railroad, and the crane is placed not far from it. The railroad and the train belong to the category of symbols expressing the characteristics of evolving civilization, allowing much faster communication between the once remote or inaccessible territories. They represent the solar ego stage with its technological mastering over the spacious-temporal dimension of life, following the magical stage expressed in the sandpicture # 3 through the magical qualities of the animals.

It seems that in Alexander's psyche, the connections are being built with the most distant and isolated places. A darker steam train, as Romey (2005) specifies, brings the image of the black train with the steam engine which played a crucial role in conquering the American West. The train also represents the energy available for this process, echoed by the fuel truck parked nearby, and the construction site on the right side of the train, represented by the crane.

Romey (2005) notices that the railroad tracks and the posts along the rails impose the notion of continuity, of the unlimited stretching of time, while the rhythmic noise and the wagons add the notion of repetitiveness, rhythm, of time being measured. Romey remarks that through this ability to represent absolute time that is infinite, and sequential time that is measured, the symbol of the train brings one to the contemplation of existence, pointing to a contradiction between the limited duration of a life and the eternal flow of life.

The stretch of the railroad that we see is made of a white wooden fence, which made me think about “de-fencing”—the transformation of the defences’ energy, which now becomes available for further movement. Chevalier and Gheerbrant (1969/1994) point to the rules and schedules that railroads and their operation impose. They associate this with the image of the “impersonal existential principle imposing its unchanging law and pattern” upon such fragmentary portion of the psyche as the ego and the complexes (Chevalier & Gheerbrant, 1969/1994, p.1023), thus pointing to the process of the relativisation of the ego structure.

In the functioning of the railroad, the collective interest takes over the individual one; the workers here are subordinate to order and time, but they engage in work that benefits the whole of the community, allowing supplies delivered to the collective. However, missing the train could bring anxiety related to a missed opportunity.

Therefore, this sandpicture suggests that Alexander’s ego is now much stronger; it is represented by Neumann’s solar stage of ego development. There is a strong connection with the feminine established in his psyche. The connectedness to the inner feminine allows Alexander to relate to the new place, making this place his new home. The connection to the remote aspects of the psyche is also established and it makes it possible for the whole of Alexander’s psyche to be engaged in the process of the construction of the new life.

It feels like Alexander’s ego can now relate to the collective, give something to the collective, and also make the collective contribute something to his life. It seems that this ability to relate is rooted in the primal relationship with the mother, which powerfully reverberates in his present life due to the immigration process and the necessity to build a new life.

In their turn, existential dilemmas are also made apparent, which forces Alexander to put his individual existence into perspective, creating the possibility for the process of the relativisation of the ego and its subordination to the Self.

Session 8

The following session, Alexander was in high spirits: it seemed to him that all the problems could be resolved. His wife was continuing her internship and she liked it. Their younger daughter was going to therapy and it seemed that it was helping her: she had fewer complains about school. Alexander also proudly told me that he contested the increase of his rent with the City Rental Office (Regie de logement) and won the case. Overall, everything was going well: he was taking care of the children, bringing them to the swimming pool and doing other activities. He was also meeting with some of his friends, which he liked doing because he felt safe and comfortable with them.

Then Alexander briefly touched the sand in the sandbox and made a sandpicture. He placed the trees to the left side of the tray first, then a herd of horses in the middle, followed by two riders in the right-near corner. Along the same side he placed a shed (# 9) and an observation tower (# 10) with a man in it. He finished the sandpicture by placing one light (# 12) and two large obsidian (# 11) rocks across the tray between the horses and the trees. He explained the following:

The scene happens in the Prairies: people, a cowgirl (# 7) and an Indian boy (# 8), are catching wild horses, mustangs. The horses are trying to reach the trees to run away from the cowboys. One of the men watches from a tower (# 10).

The cowboys want to catch mustangs and tame them, make them domesticated.

Indians seem to have a better contact with the horses.

Alexander said that he liked horses, which were graceful animals. He also liked dogs because they were faithful to their masters, unlike cats who were tricky and not very loyal. The horse, he said, could not be compared to the cow, though the cow was a very useful animal. "Horses live in a herd, dogs—in a pack, cats on their own, and a cow can live either way. I don't think they will manage to catch these horses, maybe one of them only," he added. He did not name this picture, and I called it *Catching horses in the Prairies*.

After looking at and talking about the picture, Alexander returned back to his chair. He said that it seemed to him that there was an essential dichotomy between the essence of a person and the things which the person had to get done. I asked him how that applied to his life. He answered that he does not mind it, but it seems to him that he never has time for what he would like to do.

Discussion, sandpicture 8: "Catching horses in the Prairies"

In this sandpicture, we observe a powerful movement of the herd of horses directed from the right to the left, away from the people and towards the seclusion of the forest. This movement could be interpreted as trying to go back to the state of wilderness, into the seclusion of the unconscious state. Trying to escape from the cowgirl could represent resistance against adaptation to a new North American way of living, which might feel too forceful to Alexander. He expressed that the way of Native Americans was easier, because it seemed that they had "a better contact with the horses."

The symbol of the horse is in general associated with instinct. From that perspective the way in which Native Americans were relating to their instinctual nature seemed less forceful to Alexander. It seems that the conflict that we observe here is in choosing between a new path of domesticated, or more adapted, new life,

and the old way of living, which can be secure and comfortable, but only in the original environment. During this session, Alexander mentioned visiting his friends, who were also immigrants from Moldavia; in their presence he felt comfortable.

According to Romey (2005), the symbol of the horse points towards the conflict between the mechanism of repression of the impulses and exaltation of the imagination, leading to the rehabilitation of the repressed impulses and desires, which allows the individual to regain the physical vitality and reorganize the energy flow.

From Alexander's comment at the end of the session, we know that he became aware of, and uncomfortable with, the pressure of the obligations that the new life imposed on him. He also was uncomfortable with the fact that his own impulses and desires had to be constantly repressed. In his comment about the horses, he said that he thought that they will not be caught, except for maybe one. I wondered how much he was resisting his adaptation to the new way of life and how much he felt that he was losing himself through this process.

Session 9

The following session, Alexander reported that everything seemed to be going fine: he continued working; his wife was in the process of completing her internship. His younger daughter was still very hyperactive, and her therapist recommended that they should make her take a course in gymnastics. His older daughter was expressing the desire to go to therapy like her sister, because the younger one was very pleased with it.

Then, he said that he wished to make a new sandpicture, after which he took a quite long time and created a detailed picture, which he started by clearing the blue bottom with a brush. He made a river by dividing the sand diagonally from the far left

towards the near right corner. He placed two rafts and two Chinese boats in the river. On the side closest to him, Alexander placed Chinese gazebos and a pagoda (## 5-8), and later added a Chinese couple (# 13), two wise men (# 14), four military musicians (## 15, 16), a boy doing martial arts (# 21), a dragon breathing fire (# 22), and a dog (# 23).

On the opposite side, he placed three houses (## 7, 19, 20), eight children in two rows (# 10), geese and hens with chickens (# 11), and three goats (# 12). After that, Alexander provided me with the following commentary.

There once was a small kingdom far-far away, on the border with Laos, where an Emperor and an Empress ruled. On one side of the river, there were fields where different agricultural works were done, some of it underground. Loaded barges were transporting goods to other countries. But there was a dragon that lived on the other side of the river. Once a year, he came to this kingdom and asked for a person younger than 15 years old to be given to him as a ransom. This year the villagers sadly parted with a boy who was sent to the Dragon. His sister took him across the river, and he took his dog with him. The dog was his friend whom he never parted with (# 21 and # 23 in the first position on the raft).

The agreement was that if the dragon received the ransom, he would not destroy the kingdom. This was the deal: one person sacrificed for the sake of the other citizens. But this time it changed. The boy was good at martial arts—he was trained in Karate by a monk; in fact it was his uncle, who loved the boy. He drew the unlucky lot. But his dog had some wonderful qualities: it could increase in size when it became agitated or scared.

So the boy came to the dragon, which intended to eat him. But the dog became so big, that it ate the dragon. Since that time, the country prospered and lived in peace. The Emperor rewarded the boy by making him responsible for the upbringing of the youth. The dog became a sacred animal in this country and they built a monument in its honor.

Alexander gave the sandpicture the name *Brave boy conquers the dragon and brings peace*. After that he spoke about his family. His parents were both still living in Moldavia. His sister, who was a single mom, and her child were living with them. Unfortunately, they did not always listen to his opinions. His mother was an accountant and his father was an engineer, working as a manager in a company transporting agricultural products. His parents had financial difficulties; their house needed repairs and never-ending financial investments. His sister was working as a teacher and she could not contribute much.

Alexander felt that he had a lot of obligations. He tried to be responsible; he was attentive to the needs of his own family. He tried to teach his children to be responsible for their decisions. We discussed different possibilities for activities, which he could find for his children. He thought that his daughter was more of a team player and liked team sports. He also discussed how he could support his children's individuality but set clear limits at the same time.

Discussion, sandpicture 9: "Brave boy conquers the dragon and brings peace"

The sandpicture represents a very remote place "far, far away, on the border with Laos," a place Alexander had never been to in reality. As Dora Kalff (1980) indicates, the appearance of the remote places happens often when the client touches a spiritual plane in his process, but has not developed a conscious relationship to it yet.

The representations in these kinds of trays often come from the unknown part of the world. In Alexander's sandpicture, we see a village ruled by an Emperor and an Empress (# 13), with two sages nearby (# 14), who represent an archetypal dimension of the psyche. The protagonist is a boy (# 21) trained in martial arts by his uncle, which is typical for the beginning of a Hero Journey scenario. Alexander did not practice martial arts; neither did he have a particular interest in Asian history; however, he used figurines of Chinese boys to represent the boy-hero and the inhabitants of the village doing different chores. The use of the Chinese figurines of the boys doing various activities brings to mind the theme of the Buddhist monastery, as a model of the community where the functions are well defined. In Chinese tradition, different professional guilds had divine patrons, each associated with a specific profession or craft. The number eight in the same tradition also refers to the eight immortals of Taoism, who gained immortality through various virtues (Christie, 1985).

As Turner (2005) points out, when such a theme appears, it indicates that the individual is reaching into remote layers of the psyche, where the richness of the collective unconscious could be used to nurture the client's continued growth and transformation and enable the resolution of the pending issues. The coherence of all of the elements in the sandpicture points to the archetypal nature of the imagery in this sandpicture, giving it a transcendent quality, invested with the energy from the "archetype of the wholeness that informs the mystical nature" (Turner, 2005, p.159).

The structure of the sandpicture suggests a split between the near left area and the village in further right areas, though the raft is positioned across the river in such a way as to enable communication across the split. This connection is used by the boy, who represents a sacrificial lamb for the community living in the village, to cross into

the realm of the dragon. Interestingly, the dragon, the Imperial couple and the Wise Old Men, along with four musicians, are all located in the same area, which suggests that somehow they are all related.

The theme of the sacrifice of the youth to the monster asking for a tribute is a universal motif, appearing in the myth of the Minotaur or in medieval legends where virgins were sacrificed to a dragon for the sake of the communal good. As a rule, the hero finds his way and kills the monster, recovering the treasure/virgin/life and prosperity of all (Neumann, 1954/1995). In Chinese tradition, the motif of sending a young person to face an unknown destiny also refers to the search for Paradise and immortality on Earth (Littelton, 2002). The search for immortality in various traditions, including the alchemists' search for the philosopher's stone, also stands for the transformation of the human self (Chevalier & Gheerbrant, 1969/1994). The alchemical phases of *coagulatio* and *solutio* also reflect the universality of the processes of reduction and expansion, death and rebirth (Edinger, 1991; Jung, 1956/1970).

In Alexander's story, the hero is a boy in purple, who has to move from the realm of the everyday life into the realm of archetypal, where he has to be either sacrificed (death), or confront the evil dragon and kill it (rebirth). This cannot be changed; it is decided by the authority of the Fathers and carried on by the authority of the rulers, with, presumably, the support of the four men in military uniforms.

These four men carry an interesting symbolism; the number four reflects wholeness and solar ego stage, but the function of the men as musicians also foreshadows the happy fulfillment of the hero's role. The figurines of the musicians standing between a pagoda and what looks like a small temple are also related to the attainment of the harmonious state. Music pleases the ear, and is also religious because

it pleases the Universe with its harmonies. In the imagination, it is an agent of achievement, of living synthesis between the parts and the whole. Music like a song of the soul carries eternal joy of life (Romey, 2005). In Alexander's picture it is a celebration of the victory, of the persevering of the boy-hero and his strength for the sake of the collective good.

In several of Alexander's previous trays he presented the protagonists of his stories by the figurines of the boys. Now, the collective in the further right part of the picture is also represented by the children, which signifies that the realm of the inner child becomes accessible. The symbol of the child invites one to rediscover a universal kingdom of childhood, of joy and laughter, play and movement, from which one was exiled. According to Romey (2005), the symbol of the child has a strong correlation with the symbol of the south with its warmth, energy, and spontaneity. The symbol of child does not belong to a kingdom ruled by reason and "must," but to a timeless reality, by getting back to what one can find on the road to true self-realization. The child's work is play; the playtime is the only real time, which can allow reconciliation with respect to the image of the mother (Romey, 2005). In Alexander's picture, the image of the child may indicate a conquest over a mother complex or anxiety of annihilation (oedipal anxiety) and the attainment of inner peace and self-confidence (Chevalier & Gheerbrandt, 1969/1994).

The dragon is one of the primary symbols of the devouring quality of the archetype, which pulls back one's evolution towards the next developmental stage (Neumann, 1973/2002). It often appears as signifying the mother complex. In this picture, we also see two elephants placed in the near left corner not far from the dragon. Overall, the symbolism of the elephant refers to the mother (Chevalier & Gheerbrant, 1969/1994). The symbolism of the elephant was discussed in detail in

Maria's case (picture #11): the elephant is positioned between spiritual aspirations and practical needs; it also reveals a big sensibility centered on the maternity issue, which creates a complex (Romey, 2005).

The boy destroys the dragon with the help of the dog, who possesses the magical ability to expand in its size when it is too scared or angry. We come across the helpful transforming quality of the animal engulfing the monster in the well known fairytale *Puss in Boots* (Grimm & Grimm, 1992). There, a poor fellow wins a great fortune and marries the king's daughter; all thanks to the magical abilities of the cat he inherited. The inheritance of the animal points to its connectedness to the ancestors, which is the common feature between the symbols of the cat and the dog. The keen sensitivity of both of them refers to the realm of intuition, the feminine, and the realm of the Great Mother (Von Franz, 1999).

Many researchers point to the ambiguity and the richness of the symbol of the dog (Chevalier & Gheerbrant, 1969/1994). As M.-L. Von Franz (1999) points out, the reason for this ambiguity has been the fact that the dog might have been one of the first domesticated animals accompanying mankind in its evolution since the moment of the beginning of the deliberate use of fire.

It is possible to interpret the power of the dog in the sandpicture # 9 as coming from the ancient, chthonian quality of the symbol, related to the primordial nature of the primal relationship with the mother, embodying the matter from which the child comes into the world. It is the presence of this underlying connection to the containing power of the primal relationship that is carried through in the symbol of the dog, which allows this symbolism to take over the symbolism of the devouring monster. It presents itself in the form of the expanding dog that swallows the destructive quality of the archetype carried from the lower developmental stage. The significance of this

event is in its act of freeing Alexander's psyche from the dependence on the complexes or issues pending from the earlier developmental stages, allowing his ego to evolve and becoming the center of the consciousness. This supports Romey's (2005) interpretation that in a dream the dog indicates the limit that the dreamer is hesitant to cross, but it also indicates the process of the active restructuring of the psyche.

Another side of the symbol of the dog points to the dog's keen senses, which embody the intuitive capability of the unconscious connectedness that allows Alexander's boy-hero to defeat the dragon. This intuitive capability is a feminine quality, which was brought forth by the processes addressed in the previous sandpictures, making the feminine, or the anima, a live agent of Alexander's psyche. In this tray it is briefly represented by the figurine of a girl, the boy's sister, who is bringing him on her raft to the other side. The victory over the dragon allows the boy to go back to the collective, ensuring his place in the collective, but also ensuring the balanced functioning of the collective. Overall, such an ending is a perfect example of Alexander's transition to Kalf's (1980/2003) *adaptation to the collective* stage.

To conclude, it is important to discuss several other interesting features of the picture. The river running diagonally across the tray creates a separation between the realm of the battle and the collective, where the girl holds the raft connecting both sides. She is also the one who brings the boy back to the collective. This division also gives the picture the structure of the mirror, with eight people on each side (apart from the boy who travels). Mirroring, as a dialogue, allows the meaning to emerge through the exchange (Gadamer, 1960/1995). The number two—two sides, two rafts, two boats, two elephants, two houses—points to mirroring, and also to the split that exists at the beginning and therefore to two different directions in which the situation could

evolve. At the same time, the presence of the numbers four and eight point to the solar stage of ego development, and to the totality of the psyche, suggesting the strength of Alexander's ego and its connectedness to the Self.

Session 10

Alexander started his session with the sand work. He cleared the blue bottom in a round shape in the middle of the tray using the brush. Then, he placed three giraffes (# 1) to the left of the blue opening, two green bushes (# 2) on its two sides, and a family of apes on its left side, in front of the giraffes. The construction of the sandpicture took some time, during which Alexander was continuously going back to the shelves to get additional animals that were all placed around the blue opening, facing it. He concluded the picture by adding large stones and dry branches and roots close to the right side of the tray.

Alexander named the sandpicture *At the water source*. He explained:

After a long drought, animals went on the search for water and came to the lake which was left in the place of a big river. All of them—grazing animals and carnivores alike—are drinking water, side by side. They have an agreement that during this time no one eats the other one. There is not enough water. The season of rains is yet to come. It's going to be still tough for everybody for a while.

As always, we looked at the sandpicture together, after which Alexander discussed some of the difficult moments that his older daughter was going through. One day, she came home from school crying because her friend did not want to talk to her. Alexander felt very powerless, because he knew that his daughter did not have too many friends and the friendship with this girl was very important to her. What his

daughter wanted was to please her friend in order to make her come back. We discussed the importance of the notion of personal boundaries and how sometimes we are ready to give them up when we want to be accepted by other people. Alexander said that he felt that after they immigrated he was not sure when he was supposed to stand his own ground, let alone how to advise his daughters. I felt sad and also very powerless; I thought that I knew how he felt from similar experiences in my life.

Discussion, sandpicture 10: "At the water source"

M.-L. von Franz (1999) refers to animals as symbolic of the instinctual part of our psyche, representing also the human inner connection to various aspects of life in their environment. The animals in the sandpicture are around the source of water in a time of drought; the stork is standing in the lake. The images of a drought, of the lake, and the stork reference the sandpictures previously made by Alexander. The lake is present here as the only source of water left in place of a river, the symbolism of which was discussed previously.

With a stork standing in the water, the lake here could be representing the image of the Self, as source of the vital substance for all instinctual elements of Alexander's psyche (Gratzl, 2002). They all have the equal right to draw from this source. At the same time, they relate to each other on the basis of a temporary truce for the duration of the hard times, which means that the animals are not true to their nature and habits. I was wondering if this image served also to express metaphorically the way Alexander felt staying among immigrants, where everyone adhered to politically correct behavior, an agreement to respect each other. Alexander's comment that it was going to be tough for everybody for a while reflected that this state, where in order to

survive he had to suppress his real instincts and not really act the way he felt, was hard for him.

But all the animals are going to survive through the hard times, due to their ability to come and satisfy their thirst from their connection to the Source/Self. Thirst here represents the longing for life, for abundance and freedom, for staying true to one's nature.

If we consider from which position he made the picture, we can see that its structure repeats that of sandpicture # 3. There are several apes in the place where the boy Peter was standing facing the crocodile and the stork. The apes look like it could be a family: a big gorilla (# 3) with a baby gorilla (# 3a) in front of it and to their right, a smaller gorilla with a baby (# 4) and a sitting chimpanzee (4a) in front of the water. The family of apes, I felt, might reflect Alexander's own family, and also his concern about his daughters (all smaller apes are closer to the water). The large gorilla with a baby gorilla in front could be related to the father-son issues and maybe refers to Alexander's relationship with his own father. The image of a large ape is related to the image of the father and indicates the presence of the oedipal issues, and also the possibility of the rehabilitation of the negative father image (Romey, 2005). In respect to the instinctual sphere and feeling, the appearance of the image of a large ape refers to anger, which compensates for inner tenderness and oedipal wounding.

Behind the family of apes are three giraffes, which Alexander placed in the tray first. I found that giraffes often appear in the sandpictures of the individuals with immigrant background (See Maria's case, sandpicture # 3). The prominent feature of the giraffe is its neck. It is what connects the head, the seat of thought and spirituality, to the organs of action of which the body is composed. However, the excessively long neck of the giraffe induces the feeling of a delayed reaction (Romey, 2005). It

connects and separates the upper from the lower, the thought and the spiritual from the action.

The buffalo, the bull, and the rhinoceros, who have almost no neck at all, have inspired the idea of “smashers,” instinctively reactive animals who rush into things first and think second—if ever (Romey, 2005). We see these animals in the near central part of the tray, close to where Alexander was standing. In a way the presence of the giraffes and the rhinoceros can be seen as a pair of opposites, who are brought together by the power of the need for survival. There are also many grazing animals near the lake, and felines of different kinds; the proximity of both types of animals brings the feeling of uneasiness and potential danger. I felt that the relationship between the animals in this sandpicture also reflected Alexander’s relationship with the collective, and that he felt like he was in a tough spot in relation to the others.

It seems that in sandpicture 10, Alexander presented a variety of important concerns and issues, which would need to be addressed in order for him to be able to relate to the collective in a constructive way. A constructive relationship with the collective allows one to find his proper place in the collective, where his personal worth and contribution to the collective is valued. At the same time, this position allows one to benefit from this recognition (Jung, 1916). In order to arrive at such a state, the unresolved issues, which include negative parental attitudes spreading from the negative mother and father complexes, have to be resolved and the parental images have to be redeemed. Only then will the child also redeem her/his own self-worth and can start building a healthy relation with the other. In that new relationship it is now possible to claim one’s own designated place, which corresponds to one’s aspirations and interests.

Session 11

Alexander started the session with news: his wife finished her internship and felt anxious about finding a job. Alexander also shared his concerns about his parents and the sister back in Moldavia. The local political atmosphere there was not very agreeable: he heard rumors that some people were arrested for their political beliefs. He felt that he could not really do anything to help his family apart from worrying about them.

When Alexander proceeded to create his sandpicture, he commented that he did not have any idea about the sandpicture or with what objects to start. He took a brush and cleared a wide vertical blue area in the middle of the tray. Then he installed three bridges (# 1-3) over the blue area, pointing out that the bigger bridge (# 1) was not a 'winter bridge.' After that, he placed a total of seven houses/cottages (# 4-5) on the left side of the tray, and a farm shed and a barn (# 6, 7) on the right side. On the same side, closer to the further right corner, he placed a bulldozer (# 8), a crane (# 9), two trucks (# 10, 11), four construction workers (#12), and a concrete transport truck (# 13). Very carefully, Alexander placed a small trailer (# 14), a car, and a racing car (# 14a) on the bridges. After that, he placed a total of ten porcelain figurines in different folk costumes (# 15) and six cars (# 16) between the houses on the left side and the river. He explained:

A river crosses the town. People live in beautiful houses in a residential area on the left side. Every day, they go to work across the river, take one of the bridges. They all work on the right side. In the picture we see all the people preparing to go to work. They need cars to get to work; otherwise they will not be able to get there. The population here is international like Montreal. There

are three bridges also like in Montreal. This picture could be Laval and Montreal.

When we looked at the picture together, Alexander said that he was surprised at what he had created, because he did not think about it before. He wondered how exactly sandplay works, and also said that he would like to know more about how our brain works. He also commented that he felt that he had changed. He used to be more reserved before, but now it was much easier for him to communicate with others. He had good relations with his neighbors and also got to know some people whom he really liked through this work.

Discussion, sandpicture # 11

In this sandpicture, Alexander is back in the urban setting: he moved from the realm of the animals to that of the humans. Structurally, the river divides the town into two parts: left and right. It made me think of the left and right hemispheres of our brain. Ammann (1991) suggests that the right part in the tray reflects a more conscious side of the person, usually associated with the left hemisphere of the brain. It is responsible for the individual's relation with the outside world, reality, openness, active side of life, and "moving in the progressive direction" (Ammann 1991, p. 49). The left side of the tray, she suggests, presents a more unconscious side of the individual's psyche; one nearer, closer to the inner life, and sometimes a place of regression.

The three bridges connecting the left and the right side also connect life/home and work, and might symbolize also a connection between the left and the right hemispheres. It is an established pattern in sandplay that the appearance of bridges announces that important connections are made in the individual's psyche (Kalff, 1980; Turner, 2005).

This is the first sandpicture that represents what could be called a purely adult world: the people represented on both sides are all adults. They all represent different nationalities and they all face the opposite side from the construction. I felt that this represented the common ground in the experiences of the immigrants, a category to which Alexander felt he belonged.

Similar to the previous picture where all animals were facing the same challenge, awaiting better times, all the people here were also facing similar challenges. In this sandpicture, people are looking at the opposite side, which appears as a large construction site. Alexander explained that all people prepare to go to work; every day they cross the river in their cars to go there.

The work in this context appears not as a specific occupation, but as a general state of the collective: something that defines the everyday life of all people living in this town. Work is a consistent element of the environment defining the life-style of all of these people. Those people who are shown working on the right side are shown as construction workers all dressed in the same uniform. Alexander feels that he is one of these people, devoid of any individual characteristics.

Session 12

Alexander started with the news that his wife started working, which made all of them happy. He felt that she really relaxed after getting the job offer. She was on a six month trial period, but somehow she did not worry about it much. His younger daughter was still going to therapy, and he was considering finding a therapist for the older daughter. The older daughter won a free week in a summer camp and was very proud of it. He and his wife were starting to look for a secondary school for her, and he wanted to know which schools were good.

I commented that it seemed that he was very supportive of his daughters and spent a lot of time with them. I said that the positive presence of the father was very important for the girls' self-confidence and their future success. Alexander became very emotional when he heard that comment and came to the verge of tears, saying that he really tries hard to be a good father.

After that he made a sandpicture which he named *Rescuing of the spirit of the forest*.

The sandpicture depicted a deer family, facing the woods where a wolf and two hunters were hidden in the trees. Alexander gave me the following explanation about the picture.

Once upon a time, there were two hunter friends who decided to go hunting one day. They saw a very beautiful stag in the forest and decided to get him. But suddenly two young fawns came out of the forest following him. The hunters concluded that the babies did not have a mother and took pity on the deer family. The hunters had really kind hearts and they decided not to shoot the stag. At that moment, a wolf came out to hunt and seemed to want to attack the fawns. The hunters saw that there were other wolves behind the trees. So they aimed their arrows and killed four wolves.

It turned out that the stag was the Spirit of the Forest. After the wolves ran away, he spoke to the hunters and said that they can always count on his gratitude and help in the forest: they will always have good luck with hunting, and there always will be enough food on their tables. He also told them that wolves were sent by the evil forces to kill him. The hunters and the Spirit stag lived for a long time very happily, until white people came, killed everybody and built their villages, cities and roads.

Discussion, sandpicture 12: "Rescuing of the spirit of the forest"

The sandpicture presents a forest scene with a quite balanced distribution of trees and figurines. The movement, characteristic of some of Alexander's other sandpictures, is carried out by the family of three deer (# 4, 5) along the center from the left to the right side, where the wolf (# 6) is placed. On the right side of the stag with its two fawns stand two hunters facing the direction of the wolf. We see a classical triangle of a victim (the stag), an abuser (the wolf) and a savior (the two hunters) in this scene.

From Alexander's commentary, it becomes clear that the scene explores the problem of confrontation between good and evil, one of the central problems faced by the evolving consciousness and the growing ego (Von Franz, 1999). The heroic ego has to confront the evil, which takes a different shape during each developmental stage. The confrontation that we observe in the scene is directly between the deer and the wolf. At first glance, it appears as though Alexander identifies himself with the father stag, and his main concern is to protect his fawns from the wolf. This can be seen as the first level of confrontation, and also the first level of projection onto the image of the stag.

According to Romey (2005), the appearance in dreams of the stag with his antlers spread upwards is evocative of the images of the priest and the father, and could be a manifestation of the dreamer's animus. The deer appears in situations that seem to point to new psychological states where he establishes a link between separate elements due to the ability of the symbol to unite the opposites, which would otherwise seem like mortal enemies. At the same time, Alexander's conscious identification with the stag might be pointing to the strong presence of the animal level of consciousness in his ego, which belongs to the animal-vegetative developmental

stage, where the primal relationship rules. For this reason, in this story Alexander tells us that the fawns do not have a mother and their father takes care of them. This might also be a reflection of the reality in Alexander's family life: due to her studies, and because she was looking for a job and then started working, his wife probably was not very available, and Alexander became a primary caregiver of their two daughters.

Alexander mentions that there are three more wolves there ready to attack, four altogether, which is the number symbolizing totality, wholeness, which makes it an attribute of the totality of the psyche. However, the projection coming from the identification of Alexander's ego with the animal-vegetative stage, does not allow the deer family to confront the evil and requires more strength. It calls for the stronger ego, which is acquired during the Magical stage of ego development, represented here by the two hunters. The ego strength of the two hunters saves the deer family because it is strong enough to confront the evil in its animal manifestation: the higher ego stage defeats the devouring energy of the negative principle coming from the previous developmental stage.

However, the problem reappears again. After the victory the deer-father turns out to be the Spirit of the Forest who rewards the two hunters by blessing their hunt and table and the ego and the instinct seem to be in a state of a harmonious balance for some time. This is where Alexander seems to arrive in his inner journey, and this is the place that feels comfortable. The very ending of Alexander's commentary, however, foreshadows the further development in his process and points to the very problem he is dealing with, which has to be confronted, and which probably is the most difficult.

The harmony lasts "until white people came, killed everybody and built their villages, cities and roads," Alexander commented. At this point, Alexander's psyche is

dealing with the next level of the “problem of evil,” where all the good projected onto the deer and the hunters cannot confront all the evil projected onto the invading and destructive “white men.” The ego requires new strength, which developmentally comes with the solar stage of ego development, bringing with it the conquest of the lands and the destruction of the rural lifestyle, which is replaced by technological advances. Alexander’s comment, however, shows that the larger evil is projected at that very stage of evolution of consciousness and upon the state of the ego corresponding with it.

For him, adaptation to this masculine technological modern world with its demands on one’s life is so difficult that it feels like it destroys the very life he has known. The arrival of the white men to the New World presents the necessity of the new phase in the evolution of the psyche. At the same time it also represents a new phase in Alexander’s life, which is defined by his moving to the New World, to Canada. The power of the ego corresponding with this new phase is perceived as destructive by Alexander, due to the feeling of inner impotence and incompetence. It is a new situation where the tension of the opposites can no longer be withstood by the ego corresponding with the previous stage of development: a new constellation and a new relation between the individual and the collective are called forth.

At the same time, the scene also shows the strength of Alexander’s psyche. It has many classical fairytale elements that could be found in various Russian and Moldavian folk tales: a helpful animal, two hunters who take pity on the family of animals saving them, confrontation with evil, and a reward for their deeds. “Anyone who earns the gratitude of animals, or whom they help for any reason, invariably wins out. This is the only unfailing rule which I was able to find,” writes M.-L. Von Franz (1999, p. 89).

Here the animal element, the father-deer, stands for the higher spiritual element. Von Franz quotes Jung, who writes that animals are more obedient to God than man, living their ordained lives without doubt, following their inner patterns, and therefore being symbolic of “right behavior” in many fairytales (1999, p. 90). Often, the hero in a fairytale has to keep faith with the animal, sometimes sacrificing something valuable or what seems vital at the time.

In Alexander’s story, the hunters sacrifice their big game and kill the wolves instead, to save the deer. Similarly, in the Russian fairytale *Ivan the Prince*, Prince Ivan spares various animals several times despite his bitter hunger. In the end, he receives help from these animals, which allows him to overcome Koschei the Deathless, the archetypal destructive Father image. “What first appears as animal instinct and helps at times of difficulties, proves in its profoundest essence as something human or even Divine” (Von Franz 1999, p. 87).

The danger makes the young fawns first face the anxiety of being separated from the parental figures as their source of protection. In ancient Egypt, the wolf was a messenger of the underworld, of death, and initiator of the rebirth into a new enlightened consciousness.

Robin Hood, an English folklore hero, is a highly-skilled archer who comes to help the poor and the innocent. Robin Hood’s “savior” mission in this particular constellation is going to bring death to the wolves, and “salvation” to the family of deer. Thus Robin Hood also represents the heroic aspect of Alexander’s ego. His companion is a Native American, also a skilled archer and warrior, and also a figure associated with fighting for justice associated with the ancient rites of his people. The Native American hunter represents the earlier state of the ego, corresponding with the magical-warlike phase in ego development (Neumann, 1973/2002). The joined actions

of the two hunters in this scene are going to stop a confrontation between good and evil, as we learn from Alexander's explanation. I wondered whether in Alexander's case the appearance of these two hunters could also be a representation of the protective energy of the Tradition of the ancestors, representing similar values in both the traditions of White Men and Native Americans, which also makes them belong to the layer of the collective unconscious.

Alexander's ego's tenderness, expressed previously through the images of the boy, seems to be projected first onto the image of the deer-father taking care of his fawns, and second, on the sensitive hunters. The deer, who are vulnerable creatures facing a stronger enemy, seem to be lucky, because unexpectedly help arrives in the shape of the two hunters. Their initial intention to hunt the deer changes through the feeling of kindness and sympathy towards the fawns, which need protection. In the unequal confrontation between the deer and the wolf, the hunters take the side of the deer.

The images of the Native American and Robin Hood are symbolically very close here in their meaning: both are protectors of the weak (either indigenous or poor people) against strong aggressive masculine power, which in the case of Alexander's story is embodied by the white people who "came, killed everybody and built their villages, cities and roads," or the new evolutionary phase represented by these people.

But as it was pointed out before, when the problem identifies itself in the sandpicture, it also presents the way of resolving it. The presence of the Forest Spirit stag as a central figurine in the tray points to the tendency towards the reconciliation of the opposites in Alexander's psyche. First the projections supporting the dichotomy between good and evil were embodied in the elements of the sandpicture. After they have been expressed and enacted in the story, the tension between the opposites can be

transcended. The projections can be withdrawn, and Alexander's ego can acquire enough energy to move to the next stage, identify itself with the solar ego state, and eventually get ready for the complete adaptation to the collective, which according to Kalff (1980) coincides with Neumann's (2002/1973) solar ego stage.

Session 13

Alexander looked relaxed when he came to the session. He started with news as usual, but I could not help noticing that the time he took talking at the beginning of each session was growing longer. He told me that everything was going well, and his wife was happy with her work. She was inviting her parents to come over for a visit. He and his wife were also in the process of making a decision regarding buying a house. Alexander thought that they did not have enough money for a down payment for a good house.

Alexander expressed that he had the inner certainty that everything was going to be fine: he thought that they were integrating well into Canadian life. At his work, he had to communicate a lot with newly-arrived immigrants who reminded him of how he felt and how he acted not so long ago. He was trying to prove something to himself and to others. But now everything had changed: he worked a lot and did not feel he needed to prove anything to anyone.

Alexander then moved on to making a sandpicture. First he placed a pink blooming tree (# 1) in the upper left and a large green tree (# 2) in the lower left part of the tray. Then he used the brush to clear the sand in what appeared like several riverbeds dividing the sand into four areas, and placed into the water two Chinese boats (# 4, 5) and two rafts, one with a fishing boy (# 6) and another with a girl (# 7) on it. After that, using mostly the same figurines, which he used previously in

sandpicture # 9, he created an image of an inhabited Asian country, about which he commented in the following way.

This is South-West Asia; several smaller rivers join a bigger one which flows into the sea. There are Buddhist or maybe Shinto temples on the hills. There is an Upper and a Lower village here. There are different people living there, everyone is busy taking care of their affairs: some people are agricultural workers, other fishermen, water-carriers, etc. The boats carry goods to the market. There are turtles (# 24) living here, lots of them. This (he pointed at the pink blooming tree) is a sakura—a blooming cherry tree.

When we looked at the picture together, it felt very satisfying and calm, and at the same time I had a feeling that we were visiting a sacred place. Alexander added that he thought that this country resembled Japan. He visited Japan a long time ago for his work and stayed there for a month. But when he asked for a visa to go there a second time, his request was denied. After that, we talked about the role of religion in different countries, and Alexander expressed that he did not understand what role Catholicism played here in Quebec.

At the end of the session, Alexander expressed his sadness about the fact that this was our next to last session. He spoke again about the changes he felt in himself, and that he valued very much our meetings. The session ended half an hour later than usual, and I felt that it was very important to give Alexander enough time and space in this session.

Discussion, sandpicture # 13

The scene presents an Asian country, possibly Japan. It is not a monastery, but we see a lot of Buddhist or Shinto temples, as Alexander comments, and there are also four figurines of “old wise men” (# 18, 20), who could be the monks. Two of them (#

18) are standing on either side of the river, near the bridge connecting the two sides, possibly pointing to the process of the reconciliation of the opposites. The two other ones are of white and black color (# 20), sitting under the blooming tree, and can represent the Ying and Yang symbolism.

As Dora Kalff (1980) wrote, the appearance of remote sacred places in sandpictures often happens when the client touches a spiritual plane in his process, but has not developed a conscious relationship to it yet. The choice of figurines often follows the form of spirituality, which could be from that remote part of the world. In Alexander's case, Buddhism or Shintoism is not a spiritual path he or his family follows; geographically both originate from a distant part of the world, which he identifies as Japan, which he visited once long ago.

Alexander uses the same Chinese boy figurines to represent people living in this country as in his sandpicture # 9, but here he does not identify himself with a particular figurine. This feature could indicate that the sandpicture is exploring the contents on the level of the collective consciousness rather than ego consciousness. All figurines depict different professions, which represent a very orderly and well-functioning society. We can even see this sandpicture as the continuation of sandpicture # 9, presenting the development of the events after the dragon was conquered.

However, there is a striking difference between the two pictures. Here we see spring coming into the land with a blooming sakura tree. The sakura, or cherry tree in blossom, is of great significance in Japan. The mountain Youshiro in Nara covered in cherry blossoms symbolizes the heart of Japan (Shirane, 2012). The sakura is associated with spring in Japan, which is the first season after the New Year, and therefore the beginning of a new cycle.

Since ancient times, the proper passing of the seasons was perceived as a manifestation of the balance both in nature and in society. As in Japan nature is regarded as highly symbolic and vital for the maintaining of harmony and the connection with the high spirit, sight seeing, like for example visiting famous places to contemplate cherry orchards in blossom, became an important aesthetic and also cultural tradition. Two wise men sitting under the sakura, symbolizing balance of Yang and Yin, reference this tradition in the sandpicture—which might not have been intended by Alexander consciously. The temple with a couple in front of it not far from the sakura tree can be also seen as a manifestation of the balance between the masculine and the feminine.

The transcendent quality of this scene manifests the beauty and the inner coherence between nature and people, invested with the energy from the Self—the “archetype of the wholeness” (Turner, 2005, p. 159). As Turner points out, when such a theme appears, it indicates that the individual is reaching into a remote part of the psyche, using the richness of the collective unconscious to nurture the individual’s continued growth and transformation, and enabling the resolution of unresolved issues.

There are three turtles, one big and two small, positioned across from the couple on the other side of the river, not far from the bridge. The turtle is a symbol related to the mother; it connects to two groups of images. First, the turtle’s legs become the pillars of the world, beyond which is emptiness, the invisible, or the water where creation came from. Thus the image of the turtle calls to mind the primordial element of water and helps to return to the water as the source (Romey, 2005). Second, the cavity of the turtle’s shell reminds of the belly, one of the most profound symbolizations of the mother (Chevalier & Gheerbrant, 1969/1994).

Due to its nature, the symbol of the turtle reveals the pain associated with a deep need to re-establish a positive relationship between the mother and the baby—separated when the turtle abandons her eggs on the beach—when there is a conscious attitude opposed to it. And when the fixation on the mother complex disappears, the turtle can manifest its meaning as a mediator between the two worlds, sitting at the limit of the perceivable universe dissipating existential anxiety often generated by the emptiness (Romey, 2005).

Thus, the symbolism of the turtle is related to the issues already addressed: the mother complex and the anxiety of the abandonment by the greater mother, the Motherland and the emptiness of facing a new life. Passing to a different level in relation to the mother complex allows Alexander to obtain a conscious attitude in his life, which allows him seeking his individuation as an adult person, and building a healthy relationship to the collective in the new country. Interestingly, the turtles are placed at the point where smaller rivers join the bigger stream, which feels like all energies are gathering there. Opposite the turtles, the couple (# 16) by the temple is observing the scenery, also watching the raft with a girl on it approaching the junction in the river. I wondered whether this image also reflected the fact that Alexander's wife invited her parents to visit, so they can see how Alexander's family was doing in Canada.

The river also changed: in place of one stream there were several multiple river streams connecting with the larger one and flowing in the same direction, indicating a movement in Alexander's psyche connecting the issues brought from the far corners of the psyche. The flowing of the rivers towards the sea (which could be in the left, judging by the angle of the rivers) also indicates a connection to the realm of the unconscious (Turner, 2005).

We see the same vessels on the water as in sandpicture # 9: two Chinese boats and two rafts, though they give the impression of busier river traffic. Each of the vessels is in a separate river. Alexander explains that there are two villages on the opposite banks, which trade. They bring their merchandise and produce on the boats to the market. With all the occupations and trades represented here, this sandpicture is probably the closest one to the “market place” type, depicting exchange within the collective, allowing different people taking their place and prosper in a society. Alexander mentions that “they all go about their daily routines and they all enjoy their daily lives.”

Another interesting feature we see in this scene is that the two wise men from sandpicture # 9 are standing on the opposite sides of the river, on either side of the bridge (# 13). The bridge also acts as a gateway marking the area where the villages begin. Each wise man stands near a temple, which might reflect the two religions mentioned by Alexander, which in his mind seem to be equal. Being connected by the bridge they also represent the union of the opposites (opposite sides), being at the same time the guardians of the gateway. The gateway with the guardians and temples clearly marks the boundary between the villages and the outer world. The gateway allows control over what comes in and out, and therefore serves as a discriminatory principle allowing healthy boundary to be set in the psyche in respect to the outer world (Hong, 2011). At the same time, the bridge made me think of Japan at the time when the communication between Japan and the outside world was controlled in order to preserve the nearly medieval traditions and culture of Japanese society from the influences of the more technologically advanced Western culture.

Session 14

Alexander started the session expressing his sadness about the fact that this was our last session. He said that he wanted to make the last sandpicture. He started by making a hill in the middle of the tray. After that, he worked with instruments clearing a circle of blue bottom around the hill. He placed a large grey house on its top and a family in front of it. Then he placed a variety of boats to the left of the hill, trees in the four corners of the tray, several flat stones near the boats, and a line of eight porcelain figurines along the left side of the tray. After that we looked at the picture together and Alexander commented on it.

This is an island, one of the islands visited by tourists, like the Iles de la Madeleine. There are lots of lobsters. There is a family living there. They have a farm which we cannot see, but we see their house. These are tourists who come here for a holiday. There is a dock (he pointed at the stones); tourists are arriving and leaving all the time.

Alexander said that he was very pleased with this picture, because it was showing where he wants to be. He said also that he was very pleased with all that he created here, and that he was also surprised at how easy it seemed to him to make stories here. He was thinking that maybe he could collect some figurines and do something like that at home for fun.

Alexander also spoke of his family and about the latest news. His wife continued working at the same place: her contract was extended for six months. The children were very busy with different activities including swimming, which they liked very much. He found that here in Montreal there were many opportunities for children. He told me that lately he felt very peaceful and looked very optimistically into the future.

He was listening to the news on the radio and watched TV. In Moldavia the government changed, his uncle became a minister, but he still had concerns about that change in the government. He also worried about his father who had some serious health issues.

At work, he was going to be involved in the election campaign as a volunteer. He loved working with people, planning various projects, getting them going, and achieving results. Lately, he was thinking about going back to school. His next goal was to find out where he should study.

I was very pleased to see how much more sure of himself Alexander was now. I was very confident that he would find his proper place in his new life here in Canada. At the same time, I felt sad because our sessions were ending, and he had given me a lot of moments to look forward to by creating his wonderful sandpictures and stories.

Discussion, sandpicture # 14

In the sandpicture we see a large hill on a round island surrounded by water with a large grey house on its top and a family standing in front of it. This is the “Lobster house,” which Alexander already used in sandpictures # 4 and # 7. The family consists of two double figurines, which also were used in sandpicture # 4: a mother with a girl and a father with a girl.

The rounded mountain is related to a wide range of symbols, initially suggesting the roundness of the mother’s belly (Neumann, 1995/1954; 2002/1973). Interestingly, in the previous sandpicture the image of the turtle appears close to the center of the tray where all of the river’s tributaries were coming together. In Native American traditions, the North American continent is often called the Turtle Island. The legends attribute its origin to the efforts of all creatures of air and water, including

the turtle, who was the one who gathered mud from the bottom of the ocean and made an island, which grew bigger while the other animals were adding mud to its surface and the woman fallen from the sky was spinning clockwise (Littleton, 2002).

The round mountain surrounded by water, an island growing up from the bottom of the ocean, represents consciousness with its established relationship to the unconscious. Steinhardt (2000) compares it to “a Tel, an accumulated mound of strata of ancient civilizations” (p. 129), which also carries the symbolism of a tomb and of the ancestors. The higher mountain carries the symbolism of the *axis mundi*, the center of the world, connecting the underworld with the earthly realm and the heaven, and in itself represents reconciliation of the opposites, presenting feminine and masculine aspects (Neumann, 1995/1973).

The representation of the man standing on the top of the mountain, whom Alexander identifies himself with, has an age-appropriate appearance and is surrounded by three women: his wife and two daughters, which reflects the structure of Alexander’s family. If we compare it with the family represented in the first sandpicture, we will see that at that time the family he presented depicted more the structure of his nuclear family. There, he represented himself (his ego consciousness) as a teenage boy, and his sister (his anima) as a monochrome dancing figurine. Now, when the task of recovering of the feminine was accomplished, the woman figurine here is appealing in her appearance and looks appropriate in her age to her role of the wife and the anima of a grown-up. Alexander, representing himself as a man, now has a strong ego, the center of his consciousness: standing on the top of the mountain, he is close to the solar principle and the positive aspect of the Father archetype.

A large grey house on the mountaintop and a family standing in front of it could be reflecting the notion that Alexander’s family feels at home and well

established in their life here in Canada; so to say, on a top of things. Alexander presents himself in this picture within the family; they are together facing the outer world across the water. They can see far, and in front of their view there is a dock with boats, which are continuously arriving and leaving. They hold a family business of is catching and selling lobsters. Symbolically, they catch something from the bottom of the ocean that serves as food, nourishment for the people visiting the island. This function suggests an exchange between Alexander's family and the outer world.

Looking into the symbolism of the lobster helps clarify the relationship between the different psychological elements expressed in this sandpicture. By its functions and its symbolism, the lobster is very close to the symbol of the crab, with the difference of the tail, which is an elongated shape attached to the round central part and suggests the union of the opposites. The image of the crab or the lobster is associated with the sea and the mother ("mer" and "mère" in French), the moon, the night, the water, feeling, change and inconsistency (Ronnberg & Martin, 2010). The crab has a hard protective shell, which evokes the image of a fierce self-protection against an intrusion, and unconscious watchfulness, compensating for deep sensitivity and anticipation of moving, shifting against hard surfaces and experiences. These qualities allow crabs to survive, to find their way and their food in the lightless depth of the sea. The evocation of this symbol could be brought about by Alexander's own hypersensitivity, which allows him to adapt well in an environment where explicit understanding is missing and where therefore the function of the conscious ego has to give way to a subtler ability to navigate the unknown setting.

Romey (2005) also points out that the image of the crab's claws evokes the act of embracing, mostly with a negative connotation—the desire for contact with the mother is frustrated when the embrace becomes smothering. Thus, the crab conjures

up images of an unavailable and distant mother, which may reflect the distancing from the Motherland in the process of immigration. The process of immigration in this sense becomes synchronous with the process of the child's growth and separation and distancing from the mother image. Somewhere on his way, the child loses faith in maternal love. The crab in the dream appears at the moment of healing, when the dreamer is just about to change his perception. Together with other symbols expressing movement supporting this openness to change in values, the imaginary crab gives an indication of the progress in the reestablishing of the positive relation to the maternal image. In Alexander's scene, catching lobsters is accompanied by the repetitive movement down to the bottom and back to the surface, as well as by the boats moving from the shore to the island and back, and the continuous movement of the tourists coming to the island for nourishment. This repetitiveness might allude to the lengthy process Alexander's psyche has yet to go through.

The crab symbolism also denotes attunement to the home environment, where it can retreat and recover in a natural rhythm. It evokes the instinct for refuge and recuperation, which the home in which we dwell every day can provide us with (Ronnberg & Martin, 2010). This aspect of the symbol coherently links it with the image of a large grey house, which is appropriately named "The Lazy Lobster." It also reflects Alexander's search for refuge and recuperation within his family dwelling.

There is no bridge between the island and the mainland, but there are many boats, which allow different people to visit the island and makes possible exchange between those who live on the island and those on the mainland. The symbol of the boat was discussed in relation to sandpicture # 7, where the symbolism of a rocking boat with its containing roundedness was linked to the feeling of the baby's dependence on the primal relationship and the soothing presence of the mother. There

the focus was on long distances; on longing for the motherland and on the unpredictability of stormy weather; on Noah's boat and the Great Flood, and the saving of life after a great journey. Here, the vessels look appropriate to their task, and their image does not evoke a feeling of anxiety, but rather reassures the viewer about the link between the island and the mainland, which, in a way, replaces the memory of the motherland from sandpicture # 7.

Along the left side of the tray, we see a line of nine figurines representing people dressed in traditional costumes, representing different nations, which were used previously in sandpicture # 11. There the figurines were also placed along the left side of the tray, as if watching the construction on the other side of the river, where they supposedly worked. These multiethnic representations of people could be seen as representing the elements of the collective unconscious activated in the process of construction, which appears finished in the last sandpicture. This sandpicture represents a balance and an exchange between the conscious elements of Alexander's psyche (figurines on the hill) and the elements of the collective unconscious layer, which can be nourished in return. At the same time, these figurines also represent the multiethnic face of the community here in Montreal, a place where Alexander lives. And though he lives in this community, as the English proverb has it, "his house is his fortress;" surrounded by water like a moat, the island is also a fortress that serves as the home of his family within the sea of the collective.

Conclusion

When Alexander came to participate in the present research, he seemed very motivated and welcomed any help to engage in self-reflection in order to better define his place in Canadian society. He appeared to be someone who was responsible,

intelligent, curious, and open, but on some level not entirely sure of himself. He had very a good education and good language skills, and finding his proper place in his new country of residence was very important to him. Alexander was convinced that he was capable of keeping a well-paying job, and that he had more potential than he used. However, some negative experiences with previous employment made him mistrust the local collective standards and, at the same time, made him feel that what he had was not quite enough and that he had to “improve” himself.

As it often happens, Alexander’s first sandpicture indicated presenting issues requiring attention and work, and also pointed in the direction in which the process was likely to evolve. Alexander’s first sandpicture carried the connection to several developmental stages and pointed both to the issues that needed resolution and the ones that required some reintegration in order for Alexander be able to adapt effectively to the new environment.

The imagery in the first sandpicture suggested the importance of the symbolism related to the primal relationship, to the nourishing and containing functions of the mother. Some imagery was referring to the vegetative-animal stage of early ego-development in Neumann’s theory, as well as to the anthropocentric position of the ego, characteristic of the middle stages of the early ego-development. The other symbolism and the overall structure suggested a strong ego-Self axis and a good connection between the layers of personal consciousness and the personal and collective unconscious.

At the same time, some work had to be done to resolve conflicts inherent to Alexander’s relationship to the family, and also in relation to the collective values and norms imposed by the super-ego structure conditioned by the collective. These tasks could be seen as intensified by the process of adaptation to the new socio-cultural

environment, and they could possibly require a continuous process of “distant traveling” and of “watching out” as symbolized by the images of the train and of the lighthouse. Adjusting morals and values inherited from his parental culture was necessary in order for Alexander to be able to find his own place in the new collective, in order for him to not stand as an outsider and observer only.

Alexander’s following process expressed through his sandpictures represented all of the elements of a Hero Journey, with the search for the princess, who symbolized the life-giving aspect of feminine energy, and a “treasure hard to attain” (Jackson, 2008). During his quest, Alexander had to achieve a higher integration of the different functions and to confront the shadow elements within his unconscious, before achieving the goal of connecting to his feminine and resulting in a “Sacred Marriage.”

The second picture identified two goals central to Alexander’s further evolution: to recover his feminine and to uncover the hidden “treasures,” or qualities, skills, and attitudes suitable for teamwork in a Canadian professional setting. It demonstrated that Alexander had the right resources to attain these goals, though a part of his masculine still carried some undifferentiated attitudes possibly related to the early mother-child relationship. Both the feminine and the inner treasures were trapped by what appeared in the form of a dominating negative masculine principle, possibly taking the form of the negative father complex.

Sandpictures # 2 and # 3 indicated an active movement towards the integration of the various aspects of the masculine energy, which was necessary for the confrontation with the negative father complex. This confrontation took place in sandpicture # 5, where the villain giant was defeated and the princess was rescued. The following sandpicture (# 6) further illustrates the integration of the feminine

aspect, to achieve which aspects of the collective values and traditions in respect to the feminine had to be addressed.

Sandpicture # 6 seemed to reflect Alexander's attempt to reconcile the differences between his previous and his present life, between parental values and his own, which is hard when one arrives in a new culture and feels observed and judged. Keeping to the parental values, which might have felt safe before, might not work in the new culture, particularly when this culture allows more freedom and independence. The change from Alexander's homeland's collective attitudes to new Canadian collective attitudes required him to make his feminine energy fully renewed within his psyche.

The ego has to contain the feminine as an active component of the psyche to maintain the feeling function and the relating principle (Jung, 1951/1968; Neumann, 1956/1990), vital to one's ability for adaptation (Perry, 1953/1987). As discussed, one's ability to integrate the feminine as an active counterpart of the male psyche requires the restoration of the parental image (Romey, 2005), which in Alexander's case was manifested in the form of a negative father complex and a negative mother complex. Should these complexes remain unresolved, the negative attachment to the parents could act as a destructive archetypal energy, keeping the individual tied to the previous developmental stage (Neumann, 2002/1973), and preventing him from becoming an independent adult.

Alexander's ego could only overcome the destructive power of the earlier developmental phases by confronting it with his integrity, through the connectedness to his inner wisdom of the Self and the guidance of his feminine aspects, which his sandpictures demonstrated very clearly. As Neumann explains, at each stage of maturation, when one's development shifts to a higher level, the evolution is

threatened by the chthonic aspect of the previous developmental stage. In order for Alexander to fully move to the next level of ego development, which was the solar stage, he had to be able to overcome the pulling power of the dependence on the Mother archetype. Being the principle archetype of the previous developmental stage, the latter was now manifesting the devouring aspect of the archetype in the image of the fire-breathing youth-devouring dragon conquered in the sandpicture # 9.

After what seemed like a resolution of the oedipal issues and the rehabilitation of the negative parental images and the resolution of the negative mother and father complexes, a variety of important concerns and issues were addressed in order for Alexander to be able to relate to the collective in a constructive way. A constructive relationship with the collective allows the individual to find her/his proper place in it; a place where her/his personal worth and contribution are valued, and where she/he can receive recognition for this contribution (Jung, 1916). Only then can the person redeem her/his own self-worth and can start building a healthy relation with the other. In that new relationship, it becomes possible to claim one's own designated place, which corresponds with one's aspirations and interests.

Through the process unfolding in his sandpictures, Alexander became ready to see and to consciously accept what he was incapable of understanding before, and at the end Alexander's ego reached the solar stage in its development, with its competence and mastery over various dimensions of life. A strong, balanced connection with the feminine was established in his psyche, which allowed Alexander to relate to the new socio-cultural environment, making this new place his new home. The connection to the remote aspects of the psyche was also established and made it possible for the whole of Alexander's psyche to be engaged in the process of the construction of the new life.

Alexander's ego could now relate to the collective, give something back to the collective, and also allow the collective to contribute to his own life. It seems that this ability to relate positively was rooted in the primal relationship with his mother, which powerfully reverberated in Alexander's life due to the immigration process and to the necessity of building a new life. This profound importance of the relationship to the maternal image, demonstrated through the whole of Alexander's process, is consistent with Neumann's (2002/1973) conclusions on the role of the primal relationship as the basis for all other relationships and the attitude in respect to life and to others in general, as well as for one's ability to adapt to new outer conditions.

Alexander's inner awareness and his ability to express himself gradually grew through his sandplay process. One of the contributing factors was a positive co-transference, which both of us experienced and developed through the sandplay process. The positive image of the therapist was reflected in Alexander's sand creations several times. More than once, Alexander expressed his growing certainty that sandplay had a positive effect on his self-confidence and his ability to better understand himself and others.

In the middle of his process, Alexander expressed his awareness of the discomfort coming from the pressure and obligations that the new life imposed on him; he also became aware of an effect, which the necessity to repress his own needs and desires had on him. Alexander felt that he was one of the immigrants who had to adopt a politically correct style of behavior in order to survive, and did not have much room to express their individuality, which was hard for him. He actively worked on establishing healthy personal boundaries and balance in his life; at the same time, Alexander also actively worked on his ability to integrate into a community and to find more effective ways of communicating with people.

A number of sandpictures demonstrated the problem of the confrontation between good and evil, which Alexander's ego had to face in order to achieve a balanced reciprocal relation with the collective in the new culture. The analysis of the sandpicture # 12 demonstrated that the perception of the larger evil and the need for reconciliation with it were projected on several levels, which appeared to correspond with the stages of ego development. As Neumann (1954/1995) formulated it, at every stage of the evolution of consciousness, the larger evil is projected collectively upon the state of the ego that corresponds with next stage of development. For Alexander, adaptation to the Western world, with its masculine technological mastery and the demands on one's life felt as overpowering and destructive of the life he has known before.

All of the inner processes discussed above brought a significant change into how Alexander related to his new home. In his first sandpicture, the teepee alluded to Alexander's feeling that Canada was still a temporary home. In the process of achieving higher inner integrity, Alexander's understanding of himself and of others evolved, becoming more complex and more accepting. The feeling of belonging evolved gradually, until Alexander built a strong connection to his new country of residence, which was finally expressed in the image of the large house with a typical Canadian look and the sign "The Lazy Lobster," which stood on top of what could be interpreted as a Turtle Island, which is the indigenous name for the North American continent. At the same time in their real life, Alexander and his wife were making a decision about buying a house.

However, there were several elements in Alexander's sandpictures that suggested that there was still a gap that his psyche had to work on. This gap was preventing Alexander from his full integration within the new socio-economic

environment. The last sandpicture presented Alexander and his family protected within their own household, located on an island separated from the mainland, with which communication is defined by a commercial, but not emotional, relationship. In sandpicture # 13, a bridge separated the sacred “inner” world created in the picture from the “outer” world, with which the relationship was also defined on a commercial basis. Together with the symbolism of the lobster/crab, these elements point to the need for self-protection against the intrusion of the “outer”; an unconscious watchfulness that compensates for a deep sensitivity. The connection of the image of the crab to the maternal image relates the difficulty in communication with the outer world to the need of the rehabilitation of the positive mother image.

In Alexander’s scene, communication with the outer world is enabled by the boats repetitively moving from the shore to the island and back. This exchange with the tourists depends on the catching of the lobsters, accomplished by the repetitive movement down to the bottom and back to the surface. This repetitiveness might allude to the lengthy process Alexander’s psyche has yet to go through in order to move to the next level of integration into the collective; a stage where he will be able to see his individual value independently of his family, and be able to usefully contribute to the collective without being on the defensive.

Overall, constructing sandpictures seemed to be easy for Alexander, which pointed to his spontaneity and creativity. It was also easy for me to observe him doing it, and through the process I felt a certain degree of excitement and anticipation, feeling positive co-transference with Alexander. At the end of the therapy Alexander spoke about the changes he felt within himself, and how much he valued sandplay therapy meetings. We both felt sad about the termination of his sandplay process. However, I felt very optimistic regarding Alexander’s potential and ability to adapt to

his new country. Alexander himself expressed that he had the inner certainty that everything was going to be fine, and that he thought that his family was integrating well into the Canadian life.

Stories of the Remaining Four Participants

Tatiana's story

At the initial interview meeting with Tatiana, a lady in her mid-thirties of a pleasant Slavic appearance, gave me the impression of being a very quiet person, not too sure of herself. She gave me some information about her family and her current situation. She and her husband had two daughters, four and seven years old. They had been living in Montreal for about a year, and she summarized their situation as “good enough.” She was pleased about her older daughter’s school, but did not like the kindergarten which her younger one attended. Overall, she felt that life here was “better than at home,” but she said that they “did not find themselves yet.”

From the beginning it was clear that Tatiana did not see herself as being able to find a job or even go to study. She did not value her French skills enough, even though she had acquired a fairly good understanding of French at the courses that she attended for about a year by the time she came to see me. My main impression was she was very reserved and shy, but also stubborn, and that it was not easy to either get her to reveal something that was private to her, or to change her opinion when it was made.

With time, through our discussions following Tatiana’s sandpicture creation, I learned much more about her. She eventually revealed that she was hoping to study, but she did not think that it was possible at that time. Her husband was already studying and their family could not afford to have two students simultaneously. She thought that it was she who had to start working as soon as possible plus she had to

also attend to their two children. I could feel how tight and anxious this thought was making her each time she spoke of it.

Probably the reason for her anxiety was that despite the fact that Tatiana held a University degree in nursing, due to the rules imposed on medical professions in Quebec, there was no possibility for her to use her professional qualifications here. She admitted that her professional self-esteem was quite low and that she was experiencing a loss of her professional identity, which was hard for her.

At some point, Tatiana had high hopes for the Quebec Government program that offers professional orientation. She felt that she might be able to find a new vocation, but she could not relate to what was suggested to her in the program. One of the possibilities she considered was to study in a college to become a technician, which she felt sad about. It was hard for her to think about her future and the choice of a new profession. Rather, she said, her priority was her husband's professional self-realization.

The family was very important to Tatiana. She always supported her husband, back in Byelorussia and after their immigration. She explained that she also wanted to be able to spend quality time with her two daughters, which, she felt, they both needed very much.

Tatiana told me that she chose a medical profession under her mother's pressure; her mother always wanted her to become a doctor. When she was small, she had all kinds of toys related to the medical profession, including even real syringes. But at the same time, she was always very fond of doing crafts, manual creative activities, and she had good imagination. If she could have chosen her profession on her own, it would have been something like design, or art education, she said. She

discussed a possibility of studying, but was too unsure of herself: she felt that her French was not good enough to go study.

Sandpicture # 1

Tatiana created a picture that seemed quite well balanced at first glance. It depicted a household organized in a circular way with a large grey house, “The Lazy Lobster,” placed in the far left, a pond in the central right part, and an entrance marked by a gate and two street lights in the near central part of the tray. The family living in it was represented by an elegant lady standing near the house, a sporty-looking man, and two girls standing between them (represented by what looked more like a mother and a daughter), all of them looking towards the center of the tray. There is a parrot sitting on the lady’s shoulder, and a little puppy in front of the family on the ground (please see Appendix H).

Next to the house, there were potted flowers and a play area with three cats sitting in front of it. There is a group of tall trees (three green and two red autumn trees) surrounding the pond and an empty bench in the further right corner, placed last in the tray. The pond was the first one created in the tray, with the help of a brush. Later, she placed two ducks in the pond and other animals in the near left corner: three horses, five hens with chicks, and a kangaroo. The far left corner of the tray was dominated by a tall figure of an angel holding a harp.

My overall impression was that the family was the central theme in this sandpicture. The family members were turned towards the center, which was empty, and they were standing one beside the other in a line that served as a part of the circular enclosure of the household: they were literally holding the perimeter of the household together. This circular structure of the enclosure gives an impression of the

boundaries, the further right part of which felt more like a public area, resembling a part of a park with a pond.

Tatiana commented at that point that they had a park and a pond with ducks back in their town in Byelorussia. She also commented that she had difficulty getting used to the looks of the houses with no fences. After that, she placed a gate with two lamps on each side in the near central part of the tray. I felt that the gate, which was close to where Tatiana was standing while making the picture and was emphasized by the two lamps, suggested the importance of a division or a boundary between the inner and the outer world.

The inside of the household, which might represent the inner world that needs protection, felt quite empty and basically contained only play things, three cats and a small dog. The play area contained some toys and a cash machine, which might suggest a certain degree of infantilism and maybe a money concern. I also thought that the addition of a teddy bear seated on a train to the two other ones in the play area might be a reference to a transitional object, and also an indication of the early difficulties related to the separation issues.

It seems that Tatiana identified herself with the lady in a fancy dress with a parrot on her shoulder at which she looks. Her fashionable dress makes this figurine look out of place; she looked at the bird and seemed not engaged with the rest of the family. The parrot is an exotic bird and thus is a stranger in the land. It might point to the way Tatiana feels in Canada, which is reflected also in her comments about how things were “back home.” According to Romey (2005), the parrot carries the universal symbolism of exodus, in particular that of a baby exiting the mother and separating from the mother. Thus, it symbolizes a breaking of one’s psychological umbilical cord, connecting to the image of the mother and, possibly, of the Motherland as a

symbol of the archetypal Great Mother. Thus, the significance of the figurine of the lady with a parrot could indicate a possibility of the rebirth and becoming an adult, all of which I felt could be appropriate in Tatiana's case.

It is possible that the rest of the family looked past the empty space in front of them at the pair of big ducks sitting in the pond, which are considered as portents of happiness, fruitfulness and good luck to the family (Hong, 2011). Ducks are also capable of creating a link between the realm of the conscious and that of the unconscious (above and below the water), feeding on the catch from the water— the “source of all life” (Gratzl, 2002).

Together with the tall angel representing connection to the higher realm and spirituality (Ammann, 1991), the round water source represents a vertical axis connecting three realms of the underworld, the earthly realm, and heaven. The angel keeps watch over the family and the household, which also suggests a sense of protection by higher forces. The harp in the angel's hands represents the music of the spheres and also a connection to one's soul. The angel is placed in the area of collective unconscious and the area defined as reflecting archetypal energies (Ammann, 1991; Ryce-Menuhin, 1992).

The angel looked down at the circle of Tatiana's household while standing outside, which might suggest that the spiritual element is not in the area of immediate consciousness, marked by the perimeter of the household. Shaia, referencing clinical work of Cook, points out that circles often appear in the initial trays of incest survivors, which could be a reflection of the primitive reconciliations of the ego-self axis occurring as a defence against fragmentation and splitting in the psyche (1991). Similar point was made in relation to the manifestations of the mandala shapes in the drawings of the psychotic patients (Jung, 1953/1966; Perry, 1953/1987).

There were figurines of three cats and a dog nearby, which might suggest, respectively, feminine and masculine energy. Also, the cat image emphasizes the importance of the unrestricted freedom, while the dog brings to mind its opposite condition—the need for firm limitations and boundaries. The other animals present in this sandpicture were all in the near left corner, outside of the household boundaries, behind the backs of the members of the family. Animals, as representations of different instinctual energies, are thus in a shadow place, out of the reach of the consciousness.

There were three horses, which represent strength, vitality, instinctual, and sexual power (Cirlot, 1996). The symbol of the horse is associated with instinct in general and with the powerful maternal instinct in particular. It points towards the conflict between the repression of the impulses and the imagination, leading to rehabilitation of the repressed impulses and desires (Romey, 2005), suggesting the reorganization of the energy flow.

Near the horses, we see the figurine of a kangaroo, also a symbol of dedicated motherhood and attachment between the mother and child. The kangaroo carries the meaning of giving safety and protection of the young; the ability to adapt to new situations; as well as strength, stamina, balance, and the ability to make big leaps (Woolcott, 2012). We also see five hens with chickens nearby, which also represent the mother-child relationship.

Overall, I felt that the importance of the primal relationship was represented in this sandpicture in various images, referring to Kalf's (1980/2003) mother-child unity stage or Neumann's (1973/2002) primal relationship stage of early psychic development. For instance, the mother and two children are standing not far from the house, which also symbolically represents the containing aspect of the mother. At the

same time, it seemed that there were some attachment difficulties related to this relationship.

The presence of the animals and the vegetation, on the other hand, can be seen as representing the animal-vegetative stage, while the circular enclosure and the figurine of the angel could point at the tendency to evolve towards the later stages of the ego development (Kalff, 1980/2003; Neumann, 1973/2002).

Further, Tatiana's image pointed to a strong ego-self axis rooted in a positive primal relationship. Being a mother of two children, Tatiana valued her relationship with her children very much, but there seemed to be a distance between the figurines representing her and her two daughters. Consciously, Tatiana put her family as her first priority in life; at the same time, apart from the presence of the big house, which itself represents a home and a container for the family, the space in front of the family seems empty. It seemed that issues with instinctual functioning resided in a shadow area of the family and would need future resolution.

In respect to the new country of residence, Tatiana seemed to have the feeling of being a stranger, which seemed linked to the issue of her separation with her mother. There were things which she felt were different; one of them was the division between the private and the collective, the inner and the outer. My feeling was that she needed a firmer sense of boundaries in order to protect her inner sensitivity and fragility.

I also thought that Tatiana had a strong spiritual connection and had other strengths, of which she was not aware. The narrow focus of the lady on her parrot could have suggested the need to bring more awareness with a further differentiation of the four functions which, as Jung suggested, allow one to expand one's abilities and ways of relating to reality. I also felt that the image suggested that Tatiana was

uncertain about who she is, where she belongs, or what she really wants, which sometimes comes with a lack of paternal influence in the life of the child (Gratzl, 2002).

The importance of the first image is hard to overestimate, with its structure and themes echoed in other sandpictures throughout Tatiana's process. In Tatiana's case, it felt to me as though it set a whole program, the processing of which had been long awaited, into motion. On one hand, the figurines representing the family members are part of the bigger whole within a circular formation referencing the structure of the Self, with a round pond in its central part. On the other hand, two diagonals crossing the tray create a tension and a feeling of pulling towards the center, which stresses the importance of the pond, emphasizing its position off the center to the right. The family is standing right in front of the empty space between them and the pond, which creates a focal point for their and our attention. By looking ahead, they in reality look back, into the past where, "back home," there was a pond with ducks in a park. The two autumn trees in the background diagonally across from the family also emphasize the past and something dying off.

The angel also gazes diagonally across the tray towards the near right corner, where we can see a small bouquet of orange silk flowers, foreshadowing the yellow-orange flower arrangements and crowns which Tatiana created later throughout her process. As a higher spiritual power, the angel here protects, but it also can be related to Tatiana's mourning and grief over the loss of her mother.

Further process

Through the following sessions, a relationship of trust between Tatiana and me allowed her to reveal a lot more about her life, both verbally and through her sandpictures.

Later in the process, Tatiana spoke of herself as a hard worker, noting that she had strong qualities: she was well organized, had good listening skills, and was very patient; she could proceed in steps and achieve very good results. She liked to be a part of a group; she did not like conflict, and preferred to compromise. She stated that she always followed through with her commitments, and she was respectful, reliable, and meticulous. At the same time, she felt that she was too timid and often underestimated herself.

Tatiana eventually told me that she did not know her father, and that her mother remained single while Tatiana was a small girl. They were always very close. But when Tatiana was about five years old, she was separated from her mother for over a year, during which time she lived with the family of her maternal aunt. Her life really changed during that time, and she missed her mother very much.

After Tatiana married, she moved with her husband not far from where her mother lived, and they were rather close. But some time before their departure to Canada, her mother died. Tatiana felt that her death was very sudden. Soon after that they left, and she still was trying to come to terms with her loss. This was the first time that Tatiana cried during a session, and she said that this was the first time that she spoke of her grief to anyone. I was very sad, feeling her loneliness and grief for her deceased mother.

The theme of the loss of the mother was interwoven with the mother-daughter relationship, which were two of the most important themes in Tatiana's process. In sandpicture # 2, the round lake or pond containing a pier with smaller boats, two ships, and two dolphins alludes to the themes of the womb, of containing, and of the long voyage. I saw it as simultaneously addressing Tatiana's mother-daughter relationships

in respect to her mother, but also in respect to her two daughters (two big ships, two dolphins, and two sides of the pier).

Two diagonals could also be traced in this sandpicture. One is created by a path of stones from the near right towards the upper left, where we can see a stone with a painted landscape of Gaspésie on it. Another diagonal connects two lighthouses, maybe alluding to the two distant shores, like Byelorussia and Canada would be, but also suggesting that two distant aspects of the psyche are connected and brought closer. There are two pairs of birds-of-paradise and two parrots near the path, as well as two tropical fish marking the entrance or the gateway into the harbour. There are also other birds and two dolphins in the water, which allude to the place where the upper and the lower worlds meet and to the possibility of the reconciliation of the opposites.

Sandpicture # 3 also presents a strong diagonal connecting the near right to the far left corner, which appears in the form of a road with people moving in both directions. This kind of structure, as it was explained earlier, suggests that a great distance was covered through the psychological process in therapy (Kalff, 1980/2003). The diagonal structure appears consistently through Tatiana's process and can be seen in sandpictures # 1, 2, 3, 4, 6, 7, and 14. Also, the circular structure present in sandpicture # 1 appears repeatedly in sandpictures # 5, 8, 9, 10, and 15. When compared to each other, the sandpictures displaying a similar structure reveal an evolutionary trend, which helps to clarify in which direction the inner process that we observe unfolds.

For example, the diagonals present in different images show which issues have been worked on. My impression is that in sandpicture # 2, Tatiana approaches the very beginning of her life. In sandpicture # 3, the human element is introduced: men and

women meeting in the central alley of a park, maybe referring to her mother and father meeting each other. In sandpicture # 5, two diagonals meet close to the center, where a bride and a groom stand, clearly referring to the mother's and the father's lineages. After that, a straight path made of glossy green marbles leads to the mother with her two children, also centrally positioned in the picture, ending with a mother-daughter figurine. This is the same figurine that Tatiana used to represent her two daughters in sandpicture # 1, and which in fact looks more like a mother with a daughter.

Furthermore, a diagonal structure can be perceived in picture # 5, where it is interrupted in the middle by a circular structure containing a circular or spiral-like enclosure made of green marbles and figurines of different people with a Christmas tree in the middle. There is a woman pushing a sled with a child on it, which appears in the same place as in the sandpicture # 3, which puts an emphasis on the mother-child theme. The circular structure of a carousel, alluding to the mandala shape and possibly to an early manifestation of the Self, moves from the far right corner in the picture # 3 to the center of the picture # 5, where it is present in the form of a Christmas tree, also alluding to the tree of life and the symbol of the Self.

Further, the diagonal movement in the sandpicture # 6 reflects a powerful focusing of the instinctual energies around the image of the Self, which could be rightfully called the constellation of the Self in the sandpicture. It appears in the form of a lake with a crystal lotus flower in its middle. The symbol of a lotus flower represents awakening to the spiritual reality of life. The lotus plant grows in the muck at the bottom of ponds upwards towards the Sun and, upon surfacing, unfolds into one of the world's most beautiful flowers (Cotterell, 1999). This process represents rising from primal undifferentiated matter into spiritual consciousness and higher awareness,

which is echoed in the image of the Tree of life placed in the upper left corner of the tray (Ammann, 1991).

The theme of Tatiana's origins is represented in sandpicture # 6 by the boy Mowgli, the character from R. Kipling's *The Jungle Book* (1894/2003) who was raised in a jungle by wolves and whose origins are unknown to him. In this sandpicture, Mowgli stands in front of the lake, facing the lotus. There are several big apes besides him, their symbolism pointing to the process of the rehabilitation of the father image. The ducks on the other side of the lake refer to the image of the parental couple, and the stork symbolism refers to breaking away from the mother attachment and beginning the adult life (Romey, 2005). A more detailed discussion of this symbolism can be found in the discussion of sandpicture # 3 in Alexander's case. The same birds that were sitting along the path in picture # 2 are also present in this scene.

Further transformation occurs in the following sandpicture (# 7), where a fairy world unfolds around a tree. Flowers frame this scene, and a path made of green marbles leads from the tree to the near right corner. As Ammann (1991) points out, this part in the tray is linked to the verbal, analytical, and rational functions, reflecting the functioning of the left cerebral hemisphere. The near left part of the tray is also associated with the father archetype in sandplay (Ryce-Menuhin, 1992). There are also figurines of two angels near the left side of the tray here, which is where they were placed in the picture # 4, announcing the presence of the invisible forces watching over one's destiny. I wondered if maybe the fairy land reflected Tatiana's reconciliation with the death of her mother, remembering a novel by Melling (2002) where the heroine's mother becomes a fairy queen upon her death. In many regions of Russia, people have believed since ancient times that when someone disappears in a forest or mountainous area, this person is taken to live with spirits or fairies in another

world. In the session, Tatiana paid particular attention to the figurine of Tinker Bell, who is a mediator between the human world and Peter Pan's Never Land.

The flowers placed along the borders of the tray transformed into an oval wreath of yellow-orange flowers in sandpicture # 8, resembling a portrait frame and a funeral wreath of flowers at the same time. In sandpicture # 9, the wreath became a representation of a woman's face, which again made me think of Tatiana's late mother. When Neumann explains the symbolism of the early developmental stages, he says that after the Uroboric phase, represented by a circular snake or a circle reflecting the unbroken unitary existence of the child and the mother comes the phase of the separation of the World Parents. From the point of view of the archetypes, it means that the germ of the child's "ego consciousness finally asserts itself... it enters upon the second cycle, namely the hero myth, in which the ego, the consciousness, and the human world become conscious of themselves and of their dignity" (Neumann, 1954/1995, p. 5).

In the sandpicture # 9, the upper part of the wreath of flowers becomes the woman's hair, and the lower part, her necklace made of seed pods. The Uroboric circle is broken and the Father Sky is now separate from the Mother Earth, which becomes even more apparent in sandpicture # 13. There the earth is represented with a hump made of a semi-circular mushroom, which resembles a turtle shell and belongs to the overall symbolism of the Great Mother. Flowering and seeding plants grow over the hump, and a ladybug and a grasshopper sit on it. The upper realm is represented by a few flowers and mostly with autumn leaves, which in this case reference, through their fall from the trees, the symbolism of the feather. There are also butterflies and dragonflies present in-between the two realms, representing transformation and metamorphosis, the possibility of dispelling illusions and entering the real life. While

in the East the dragonfly represents courage, simplicity, and purity, in the West the dragonfly traditionally carried negative connotations and was associated with the Devil (Mitchell & Lasswell, 2005).

Neumann (1954/1995) explains that the separation of the child from the mother creates a split into two systems, which is crucial for the separation of the conscious from the unconscious and simultaneously allows the ego to differentiate itself. During the next step of ego development, the ego undergoes the stage of the “Separation of the World Parents,” where the upper separates from the lower, or the masculine from the feminine. The mythological representation of the ego appears then in the Hero Myth “poised between the lower feminine world of earth and body, and the higher, masculine world of heaven and spirit” (Neumann, 1954/1995, p. 315). Since the ego experiences itself as the center of consciousness and of the masculine principle, it is positioning itself in the Hero journey as battling against the world of the Great Mother—a battle which takes the form of fighting a dragon. Only after the individual is liberated from the dominion of the Great Mother/the dragon can the consciousness begin its independent existence and evolve further.

The differentiation of the upper and the lower, or the masculine and the feminine takes the form of the reconciliation of the feminine and masculine in the sandpicture # 10, where it is represented by the central image of the yin/yang symbol and eleven couples forming an arch around it. The image of the bride and the groom appeared previously in sandpicture # 4, where it symbolised the coming together of the World Parents preceding the birth of the child and of the child’s ego. This image points to the fact that the existence of both parents is acknowledged, which in a case like Tatiana’s, where the child has never met the father, is a very important realization for the future ego development of the child’s personality.

Because here we are specifically discussing a woman who grew up without knowing her father, up until this acknowledgement is made in the girl's psyche, the masculine element contributing to the development her consciousness comes from the mother only, except for the occasional male influence in the child's life. However, it remains unidentified and ambiguous, until the moment when the possibility of the reality of the father is acknowledged in the person's psyche. In Tatiana's life, this was made possible through her marriage and the birth of her two daughters, which is represented by the picture # 4. This is the reason why the family and the support Tatiana gave to her husband became so very important to her. The centrality of the theme of family is verbally emphasized by Tatiana, and represented in sandpictures #1, 4, and 6 (family of apes near Mowgly). It is further echoed in the images of the pairs of animals, birds, and fish (sandpictures # 1, 2, and 6); butterflies and dragonflies (sandpicture # 13); and the representations of the couples.

In sandpicture # 10, we see eleven representations of couples around a yin/yang symbol created with green marbles. The yang part of the symbol looks like a sperm cell, while the yin part of the symbol looks like a vulva; there is therefore an ultimate reconciliation the father-mother symbolism within the psyche. The sandpicture created the feeling of a sacred place. A holy couple under the blooming tree, accompanied by an angel and two bridal couples on each side and followed by what looks like two processions of older couples, represents the sacredness of marriage. This picture could be seen as representing what Jung called the *conjunctio*, or sacred marriage (Jung, 1956/1970), symbolising the union of the opposites and the restoration of balance between masculine and feminine energies in Tatiana's psyche. But it also represents the legacy of her ancestry: generations of couples that lead to the acknowledgement of the existence of both the masculine and the feminine within.

After making this sandpicture, Tatiana made a sandpicture representing a descent to the depths of the ocean, with many life forms present there. The images of the lobsters and turtles are related to the mother image, the loss of the mother, and a recovery of the positive image of the mother (for more on lobsters and turtles, see the discussion of sandpicture # 14 in Alexander's case). Multiple images of fish, sea urchins, and seahorses are associated with fertility, which might reflect Tatiana's preoccupation, which she voiced at that time, about her origins and her father. As Gratzl (2002) points out, the unresolved issue related to one's origin could create inner uncertainty, shyness, and the inability to belong, which is reflected in the structure of the sandpictures depicting collective scenes in Tatiana's process.

There are three sandpictures (## 3, 5, and 13) that represent collective scenes in Tatiana's process, all using the same figurines to represent different roles individuals can carry within the collective. Sandpicture # 5 could be tentatively called a Marketplace scene, showing a scene of Christmas celebrated by the people living in a small town or village. As was previously explained, the Marketplace scene as a rule appears when one's ego is ready to move on to the high stage of ego development, called *adaptation to the collective* (Kalff, 1980/2003) or *solar* stage (Neumann, 1973/2002). This scene depicts communication and sharing between people gathered around the Christmas tree, which represents a vertical axis connecting the three realms of the upper, the middle, and the lower; of the conscious and the unconscious; and of the ego and the Self.

The following sandpicture # 13 looks very similar to # 2 and, appearing almost like a close-up of the latter, with the difference that instead of the birds and fish we see now figurines of people on the beach. It represents a village on the seashore, where big ships arrive and the exchange between the local people and those coming from abroad

happens. Thus it addresses the issue of exchange within the collective, as well as within the layers of the one's psyche, where water represents the unconscious. When Tatiana created this sandpicture, she moved some of the objects in the process. The lighthouse was moved from the far right to the far left corner and placed on the side of the tray, which might suggest the function of the higher observing consciousness active in the psyche. A double boathouse with two seagulls on it remained in the far right corner, where it was in picture # 2, with two new objects appearing nearby: a vertical tower-like shell, and a round lifebuoy, which together convey primary masculine-feminine symbolism.

In the last sandpicture, Tatiana represented in the middle of the sandtray a mandala in the form of a mountain surrounded by eight elephants. On the top of the mountain, we see three bronze elephants holding a globe. One of the Ancient Indian world creation myths describes the world as being held by three giant elephants standing on the back of the giant World Turtle (Leeming & Leeming, 1994). Native American creation myths, discussed previously, also depict Earth as a Turtle Island. Tatiana's last sandpicture carries a very strong resemblance to both images, which made me think of a new beginning, of a newly created world. As was discussed, the image of a big mound resembling a turtle's shell is related to the symbolism of a belly—one of the most profound symbolizations of the mother (Chevalier & Gheerbrant, 1969/1994). The image of a turtle appeared in Tatiana's sandpicture # 13, and in sandpicture # 14 a hump made of a dried tree mushroom also resembled a turtle's back. Here the hump is surrounded by elephants, and supports the whole globe on its back.

In the image of the giant turtle holding up the world, as well as in similar imagery in other Far Eastern, Asian, or African myths, the turtle reaches to the limit of

perceivable reality. Indeed, beyond the turtle is emptiness, or the boundless water where creation came from. Romey explains that the symbolism of the turtle reveals the pain created by dissonance between a deep need to re-establish a positive relationship between the mother and the baby (who was abandoned by the mother) and a conscious attitude opposed to it. When the fixation on the mother complex disappears, the turtle can manifest its meaning as a mediator between two worlds, sitting at the limit of the perceivable universe, dissipating the existential anxiety often generated by the emptiness (Romey, 2005). Overall, the symbolism of an elephant also refers to mother (Chevalier & Gheerbrant, 1969/1994).

Thus, the evoked symbolism of both the elephant and of the turtle can be considered as representing the resolution of the issues Tatiana addressed through the sandplay process: a strong attachment to the mother, which generated a mother complex exacerbated by the loss of the mother and by the loss of the Motherland. Moving on to a different level in relation to the mother complex allows Tatiana to maintain a healthy distance with the Mother image: the new world is lifted by the elephants, but it is a fully separate world in its own right. I felt that this image marked the possibility of a new beginning and a conscious attitude towards life. At the same time, this image felt like a striking illustration of Neumann's (1973/2002) conviction that the mother is the foundational principle of all life for the developing child.

Pavel's story

In the initial interview meeting with Pavel, a man in his mid-thirties with a Slavic appearance, he gave me the impression of a being a very quiet, sad, and not very outspoken person. He admitted that he felt depressed almost from the first days of his immigration to Canada. I also had the impression that he really needed to speak to

someone, because he spoke in great detail about his family and their current situation. He spoke about his wife and his deep affection for her, and told me the story of their marriage.

The parents and their two daughters, aged three and seven, lived in Byelorussia prior to immigrating to Canada. They first moved to Alberta, where Pavel started feeling very depressed. Taking the advice of his close friend, Pavel and his family then moved to Quebec, to Montreal about a year ago. Both he and his wife were admitted into one of the French language immersion programs and were attending French courses at COFI. Overall, Pavel liked their life in Montreal, but stated that he could not feel fully happy until he would have a well-paying job to support his family. Family was very important for Pavel, who loved to spend time with his two daughters.

With time, Pavel told me more about himself, and it became clear that his professional identity was highly important to him. Back in Byelorussia, he worked as a doctor for nearly fifteen years, and felt really passionate about this profession. Pavel felt that due to the laws and the professional regulations in Quebec, he could not pursue a medical profession here. He did not trust that he could learn French well enough, and he had a very pessimistic outlook in relation to his future employment. At the same time, he wanted to explore other professional possibilities, because he did not want to go back to some of the occupations he had already tried after his arrival in Canada. Overall, he felt like he was under a lot of pressure and was very powerless at the same time.

From the beginning, a good trustful relationship was established between Pavel and me. He disclosed more of his family history; it was particularly important to him to share his feeling over the loss of his father, with whom he had not been on very good terms before he died. Pavel loved his mother, who still resided in Byelorussia

and was not planning to move to Canada; this seemed to bother Pavel, since he was the only son and worried about her as she was getting older. He spoke of his mother with affection and respect; she seemed to be an important influence in his life.

Sandpicture # 1

When Pavel was creating his first sandpicture, he was standing on the side of the tray opposite to me, allowing me to see very clearly what he was doing in the sand. As the first sandpicture represented Pavel's overall psychological situation, I am going to discuss it in detail. At first glance, the tray contains elements that suggest the presence of a strong ego-Self structure: an image of the Tree of Life, which creates a strong vertical axis; wide open blue area suggesting water; and the use of a fairly large human figure seated under the tree (please see Appendix I)..

The importance of the presence of a large tree in a tray, suggesting connectedness between the conscious and unconscious layers of the psyche, and also between the three realms of existence, was previously discussed in detail. Usually, when it appears in the sandpicture, it suggests that the individual has a strong psychological foundation and a strong ego-Self axis. A large tree in the left area could be interpreted as residing on the border between the personal and collective unconscious and in the area of archetypes (Ryce-Menuhin, 1992, figures 5,2 and 5,4). It signifies that the ego has strength and a good inner source to rely on for adjusting itself to changed outer conditions, as well as the inner resources necessary for it to find new strength in relation to the environment (Turner, 2005).

Another sign of connectedness to the unconscious layers is the large area of blue bottom, which suggests the ocean. The sand is arranged purposefully and has multiple traces of fingers, suggesting that Pavel does not fear getting in touch with the more unconscious layers of his psyche. It also suggests trust towards me as his

therapist, which is also supported by the fact that he took a position that allowed me to see the picture well while he was constructing it. A bronze figurine of an Egyptian scribe seated under the tree added to this impression was: the scribe's face was turned towards the ocean and the place where I was sitting, and away from where Pavel was standing.

However, I felt puzzled by some characteristics of this sandpicture. From my own and other therapists' experiences, it seems that when a vast area of water is open in the sandtray, like in this picture, it is usually located close to where the person stands, like in Ryce-Menuhin's (1992) diagram 5.4. In Pavel's case, however, the water is on the therapist's side, between the scribe, who seems to be looking at the water, and the therapist. I wondered whether this structure suggested that the client opened his unconscious to the therapist, and perhaps wanted the therapist to look at it, rather than getting closer in his own understanding to his unconscious level.

The large tree is sheltering the scribe, who sits in its shadow, which also means that it shelters the scribe from a sun that is too bright (the Egyptian sun?). The burning sun may symbolize the Logos principle and the solar/patriarchal consciousness. The sheltering function of the tree also corresponds to the life sustaining, sheltering, and contained archetypal Great Mother symbolism (Neumann, 1955/1991).

The scribe's figure suggests an observing/recording component of the psyche. In ancient Egypt, the scribe was a political figure, a representative of the pharaoh's authority who wrote official documents and recorded events. This could suggest an observing ego element in the tray, which is also a carrier of the official paradigm; Pavel's ego might be accustomed to trust the rules, and disinclined to deviate from the rules and to use creative thinking. As a therapist, I feel that the scribe is going to be observing me and maybe judging me according to the rules that Pavel learned as a

doctor. The scribe sits with his back to the tree, which also suggests that the tree is in the shadow area of the observing consciousness.

Interestingly, during this session Pavel told me about his practice of Tai Chi, which he had practiced for many years now and was very good at it. He told me how much he believed that practicing this ancient art helped him promote his health and energy. At the same time, he surprised me by saying that he really had difficulty understanding what the meaning of life was, and what the point was in trying to pursue what he really liked professionally. When I asked if it would make sense to him to start teaching Tai Chi, Pavel very passionately explained to me that “people do not understand the value of it and will never commit to the lessons.”

Further process

Pavel used the same large tree in his second sandpicture. There is an Indian triangular tent-like teepee under the tree, which may be a reference to the womb and to the Mother energy; it is quite impersonal though, for there are no human figures in this tray. There is a fire in front of the tent, a basic wooden structure suggesting a flimsy fence by the near side, and a pile of stones further in the middle. These elements suggest the phase of extra-uterine development, with the fire referring to cooking, warmth, and nourishment, and the fence to the sense of boundaries.

I wondered if the sandpicture referred to the PR phase of psychic development, when the mother figure is not yet personified. Because there were no figurines in the picture, which might have represented relatedness had they been there, the picture could also have referred to the situation which Neumann describes when he talks about the compensating function of Mother Nature, which can be impersonal, archetypal mother energy, devoid of the element of relatedness.

Pavel's sandpicture # 3 presents a four-fold structure corresponding to the notions of material order, the body and the Self, and the beginning of the differentiation of the four functions (Eastwood, 2002). Pavel chose to represent the story from the famous book *The Wonderful Wizard of Oz* (Baum, 1900/1996). There is a crystal castle in the same place where the tree was in the two previous trays, with a magician standing by it. The castle could be a reference to the Self. This is where the magician, who represents the ego, resides. The magician's magical qualities are not real: according to the story, they are illusions, which could be a reference to the magical stage of ego development.

According to Neumann, the first representation of the Self in the child's psyche is brought about by the mother figure. I wondered if the glass quality of the castle symbolizing the Self could suggest an analogy to ice and the frozen quality of the mother-Self image. The image of the frozen mountain represented by Pavel in the following sandpicture (# 4) supported this idea. There was a big ice or snow-covered mountain that could refer to the mother's belly. A small cottage at the foot of the mountain looked small and lost in a snowstorm, which altogether creates the feeling of being lost, lonely, far away and not cared for.

The four figurines in sandpicture # 3 represent Dorothy and her three friends, each of whom is standing on the side of a mat with an object representing their heart's desire placed on the opposite side. Each of Dorothy's friends also has an object/figurine representing an illusion that the wizard offered them in place of the actual fulfillment of their wish. The mats and the figures standing opposite looked to me as if they represented a combat: in order to get to the desired object, each of the four friends has to get over the illusion which stands in the way.

The Wonderful Wizard of Oz became a very popular story and has been interpreted in many different ways, mostly in respect to its imagery as a political and economical satire (Dighe, 2002). This, arguably, only proves how heavily charged this story is on a symbolical level. It is more useful for the present discussion to focus on Pavel's choice of representations. It is highly symbolic in his case that Dorothy's desired object is a cottage, or the home that she has lost. Her whole adventure is about her finding a way to get back home. I thought it reflected the way Pavel felt in his new country: like a stranger who just wants to get back to where he felt at home before.

Together, the four friends represent the four functions and also could be associated with the different levels of the human body. Dorothy and a shoe represent action and will—all she needs is to discover that she already possesses the magic which can bring her home. The Cowardly Lion represents feeling and emotion: he seeks courage, which here is represented by a crown that also symbolizes power. To get to it, he has to overcome the fire and find the courage to jump through the ring of fire. The Tin Woodman seeks a heart, which symbolizes love and intuitive knowledge, and for which he has to overcome a Chimera. The Scarecrow represents thinking: he wants to get a brain, for which he has to “overcome the head” (Jung, 1971/1977).

Through the process of therapy, I discovered that this sandpicture very accurately represented the constellation in Pavel's psyche. It was very hard for Pavel to overcome his “head” and to start using the whole of his brain, so to speak. I felt that when it came to allowing himself to dream about his future and to try things he really felt passionate about, he used a lot of “head” to find reasons why nothing would work. Through all our work, all of my suggestions to try something were always met with unbreakable conviction and firm logic, explaining why it is impossible for him to do, and why is it naïve on my part to suggest something like that.

The symbolism of the Tin Woodman refers to a metal body, rustiness, and the inability to have a heart function. Quite like the Tin Woodman, Pavel was inflexible in the way he related to various aspects of life: on one hand, he was seriously practicing Tai Chi; on the other hand, he was quite incapable of using Tai Chi practice and his body to make a living.

The symbolism of the Chimera—a fire-breathing, three-headed creature of ambiguous gender—reflects chthonic symbolism, referring to the prenatal stage of child development (Neumann, 1973/2002). It is a monster with a head like that of a lion, one like that of a goat, and a one like a dragon, with a snake instead of the tail. I felt that it represented a devouring aspect of the Great Mother, which powerfully controlled Pavel's ability to relate to others, and have his human head and body back.

After four sandpictures, I felt that a frozen Self-image and a negative mother complex rooted in Pavel's early development caused the delayed differentiation of the functions and certain fragmentation. The fragmentation was particularly obvious in sandpicture # 4, giving also a feeling of the stagnation of life energy (winter), of emotional cold, abandonment, depression, and fear of moving ahead.

The following sandpicture (# 5) brings back the symbolism of the number 4, referring to the "lord of the four quarters" symbolism (Perry, 1987) represented by the king carrying a cross in the middle of the tray. The cross here is the symbol of the king's burden, to carry it forth through a barren land. There are two mountains ahead of him: one is further up with a golden crown on its top; another one with a crucifix on its top is closer.

I felt that the choice of going towards the crucifix, which Pavel was showing in this image, was related to his family history and to the figure of his father. There is a representation of the Holy Family on the left, in the same place where the tree, the

crystal castle and the frozen mountain were previously. It suggests a connection to the Self; however, the metal figurines give a rigid and cold feeling. The following tray (# 6) brought to mind the image of a celebration of Christmas and the birth of the Divine child, which I felt was connected to the Holy Family.

There is a figure of Saint Christopher, with the child Christ behind the king. According to the legend, the child he carried became so heavy on Saint Christopher's shoulders that he felt as though the weight of the whole world was on his shoulders. The Crucifix represents the Golgotha Mountain, the suffering of the son, and the relationship with the father. In this session Pavel told me about the tragic death of his father, for which he felt responsible.

I got the impression that it was very hard for Pavel to move to the stage of the solar ego development because of his feelings of guilt and dread. If that was the case, then it was not surprising that it was very difficult for him to assume responsibility for his choices, move towards empowerment (the crown), and invest into something new. The world felt like a burden, and the relationship with it was the way to Golgotha.

Some time later, Pavel got a certificate in massage therapy. When we discussed the possibility of Pavel starting a private business, he told me: "I've never been on my own and had to make decisions, and I will never do it." As a matter of fact, he expected me to take the responsibility of finding him clients, calling and scheduling them for him. He got quite upset when I explained to him that all of that is a part of developing one's professional setup and clientele.

The fear of outer reality and of the collective expressed itself through Pavel's perpetual concern that people were trying to get to him, or take an advantage of him. It was very sad to see that he wasted his great potential and energy on various negative projections, while at the same time choosing employments where he genuinely was

exploited. As a result, he was putting himself into unprotected work environments where he either had to work very long hours for a very small pay, or sometimes worked and was not paid at all in the end.

Sandpicture # 6 helps to understand the relation with the outer world more: we see a collective space for the first time in Pavel's trays. The celebration of Christmas is shown as a collective event: people skate and have fun on a skating rink organized around a large Christmas tree. Outside of the main circle, one small boy with his hands stretched out in the direction of the tree is standing in a quite empty space, all by himself. I wondered, how does he relate to others who are present here?

In the following sandpicture (# 7), we also see a single boy, who is represented by the figurine of Anakin from the Star Wars movie. As discussed previously, Anakin in the story experienced the loss of his mother, the pain of which eventually turned him towards the Dark side. Also, Anakin was immaculately conceived, which makes him a Christ-like figure, but one who turned into an Anti-Christ in the story, pointing to the twin-brothers motif. According to Neumann (1954/1995), this motif corresponds to a stage in the ego development when the ego attains self-consciousness and higher independence from the Great Mother archetype by dividing itself into two opposing elements, "one destructive and the other creative" (p. 96). The ego acquires its consciousness and its separation from the unconscious, but is not yet strong enough to go on a hero quest.

In this picture, Anakin is in a distant land, probably Egypt, because we see two pyramids in the far left corner. This corner is designated for spiritual archetypal imagery. Two pyramids placed there could represent ambivalence towards the father image, standing for the burial place of the ancient Pharaohs. But they could also be interpreted as echoing the twin-brothers motif, which is in the essence of the Osiris-

Set myth; this involves the fragmentation and dismemberment of Osiris, with the subsequent renewal in his son Horus (Neumann, 1954/1995).

Anakin is alone in a barren land, his position in the sandpicture exactly where the boat with the blue sail is in the following picture. He is in a distant land, which suggests that some significant distance was covered in Pavel's psyche in an attempt to resolve an issue related to the past. The image of the Virgin Mary brings the Archetypal Mother symbolism belonging to a later stage of development; it being not far from the pyramids suggests that Pavel is addressing his relationship with the image of the parental couple.

The following sandpicture (# 8) also represents a remote southern place, which suggests that some additional energy became available in Pavel's psychic process. Different southern locations were mentioned by Pavel in this session, all referring to places he visited in his life. Thus, all of the selected objects here link and connect Pavel's past experiences and memories.

The boat, which usually represents one's life journey, leaves traces in the sand with its keel that look like cuts in the sand or like pointing arrows; these lines show the direction of the movement from the lighthouse towards the Torii gate in the near left corner. The tracks of the boat give a feeling of being "all over the place": there is no real water under the boat, and no feeling of flow. Pavel made them by pounding the raw surface of the sand with the keel of the boat, which gave them a sharp appearance, somehow reminiscent of cuts.

The image looks less empty than the previous one, but feels fragmented, which corresponds to the theme of fragmentation characteristic of the phase of ego development when the acknowledged aggressive energy, separated in the motif of the twin brothers, becomes available to the ego for its further heroic journey.

Fragmentation allows easier assimilation of the outer contents by the ego, which otherwise are too big and impossible to take in. The act of traveling, as symbolic of the hero's journey, presents too much of a danger to the ego. I wondered if Pavel already felt challenged by the "otherness" of the other cultures prior to his immigration, which required him to change too much. Interestingly, when Pavel spoke of the other countries that he visited, he mostly reflected on the aspects which he did not like.

The lighthouse is made of a round white stone with a street lamp on top, which sheds light on a flat stone the shape of an embryo. The lamp emphasizes the importance of the far right corner, with its symbolism related to the mother archetype. The boat in the middle of the tray is directed towards the near left corner, where Pavel placed a statue of Moses not far from the Torii gate. I felt that this image reflected Pavel's movement towards the resolution of his grief over the loss of his father, and maybe the reconciliation of the positive image of his father. The Torii gates in Japan are symbolic of a transition from the realm of the profane to the realm of the sacred, and are often placed at the entrance to the Shinto or Buddhist shrines (Bocking, 1997).

The statue of Moses is in the place where the glass castle and the magician were previously, while the three masks are in the place where the image of Virgin Mary was in the previous tray. I felt that this imagery could have reflected a shift towards the next ego development stage, where the authority of the patriarchal values and morality takes the leading position. Viewed from this perspective, the sacrificial imagery of sandpicture # 5 makes sense as reflecting the sacrifice of the body element in favor of the spirit element, and thus also points toward the higher stage in Pavel's psychic development (Neumann, 1954/1995).

Interestingly, the second diagonal in this sandpicture connects the elephant in the far left corner with an incense burner which looks like a temple with a cross above the door. As the elephant is symbolically related to the Great Mother, it being on the same diagonal as the Christian temple might suggest the tentative reconciliation of the feminine-masculine opposition, thus bringing more balance.

In the following seven sessions, Pavel made only three sandpictures, preferring to talk instead. He explained this by saying that he would rather use this time to discuss some of the issues that seemed much more important to him than making sandpictures. During the eighth session, he showed me the massage therapy certificate which he just received. We discussed massage therapy many times, agreeing that it would be a very good choice for him, since he already practiced it before coming here to Canada, and since he was a former doctor and still longed to return to his vocation of helping people with their health issues. Because I work in a private practice setting, he wanted me to tell him how to develop his own private practice. I explained to him where he could get useful information about private businesses and also the sites and the names of the organizations that specialize in helping privately employed individuals. The more I explained, the grimmer Pavel's mood became.

In that session, he made sandpicture # 9, which depicts the same tiny cottage which he already used in sandpictures ## 3 and 4. The cottage with a family consisting of parents and two daughters in front of it is placed under a large tree. The tree seems huge compared to the size of the other figurines, and gives the impression of being in the forest (two other big trees are placed on the right side of the tray). There are two benches there, two parts of a stone hedge, and a fire truck behind the cottage. There is also a flock of six birds in the middle of the family, which look like they are being fed. Even though the symbolism of the Tree of Life is present in this picture, it changes its

meaning, compared to the way it appeared in the sandpictures of the other participants that were already discussed.

The giant size of the tree with its dense foliage and the tiny cottage at its foot relates the symbolism of the tree to the protective symbolism of the Great Mother, sheltering the family beneath it from the light of the sun, which represents the logos principle and masculine consciousness (Kalff, 1993). Together with the two other trees, it presents a triangular structure dominating the picture. In Kellogg's (1978) classification, this form belongs to the stage 4, the Beginning, characterizing the beginning of the world, the person within the "universe of the womb" (p. 63) or the extra-uterine existence, when the child is still in *participation mystique* with the mother. This is the expression of the early experience of paradise, which is what Pavel referred to when he spoke about this sandpicture. He explained that he does not need anything else, but a small house where he, his wife and their two daughters can live a happy life.

The parts of the stone hedge point to the need for the boundary with the outer world. The fire truck behind the cottage can be the expression of danger and the possibility of the fire getting out of control. As Kellogg (1978) points out, when this form appears it signifies a narcissistic accentuation and the need for adulation and acknowledgment of one's uniqueness. It reflects a static and passive psychological state with an unrealistic, magical view of reality and is the expression of the resistance to learn new things, which was previously expressed by Pavel. The suggestions made by me only made Pavel upset, because they were pushing him to move towards the next stage of ego development, which he was not yet ready to do.

As Kellogg (1978) explains, in cases where the uterine development was good, this inner space can be represented as an island rising out of the waters, which is what

the following two images represent. In sandpicture # 10, we see a deserted island, where the only traces of human presence can be seen in the form of an embryo-shaped stone and an empty boat, reflecting the symbolism of the rocking motion in the mother's belly, on the far side of the island. This embryo-shaped stone is the same which Pavel placed in picture # 8 by the side of a round white stone accentuated by the light, pointing to the issues related to the extra-uterine stage of early development.

In Pavel's last sandpicture, an island appears in the shape of a male torso seen from the back, which Pavel explained represented his work as a massotherapist. He was very pleased with himself and proudly said that I probably had never seen anyone come up with something like that in their sandpicture. I admitted that the image was unique, which was the acknowledgement that Pavel desired to hear from me. What I did not tell him was that I felt that he was turning his back at me in this image. Also, more generally, I felt that this could have been an expression of his inability to face the light and the world. It is an island created by the floating body whose face and attention are turned inwards, who remains gazing into the darkness of the waters of the unconscious, the chthonic matriarchal realm of existence (Neumann, 1954/1995).

In our last sessions, we talked about what concerned Pavel, during which time he mainly focused on the negative aspects of life here in Canada and on his failures, which originated from him being misled by people and the information they provided. I felt powerless, incompetent and certainly "not good enough" at all. Pavel explained to me that he "was not the kind of person" who could possibly benefit from this type of psychotherapy, which he did not understand. He told me that he was sad that we were stopping our meetings, because it was enlightening for him to get my side of the picture. At the same time, my advice was irrelevant and inapplicable to his situation. Afterwards, I thought that he was right, and it was indeed not applicable, due

to the fact that his ego still needed to evolve and feel strong enough to be able to face the reality of the outer conditions and go on its own hero's journey.

In the following time Pavel worked part-time as a massotherapist for a Spa, but did not pursue the development of his private practice. He also found employment with a small Russophone company where he was underpaid and worked long hours, which did not allow him to make progress in speaking either French or English well enough to move somewhere else. I did not feel that his adaptation was successful, though at least he finally made a firm decision that he would stay in Montreal instead of returning to Byelorussia. From my perspective, he had a lot of potential, plus I believed that his sandplay process was very effective. Knowing that sandplay has a long-lasting in-depth effect, I still hoped to see Pavel one day doing really well, though it might take some time for him.

Polina's story

At the initial interview meeting, Polina, a lady in her mid-thirties of Slavic appearance, gave me the impression of being a quiet person, but sure of herself. She moved to Canada from Byelorussia with her husband and a daughter, five years old at that time, and had resided in Montreal for four years. She told me that she also had a sister who remained in Byelorussia with her family. Polina and her husband now had two children; their son was born here in Montreal and was now three years old. They liked living in Montreal where her husband was able to find a job fairly soon after their arrival: he almost did not attend French courses because his French was already good when they immigrated.

Polina also spoke French, but with reluctance, for she needed to make sure that everything she said was correct. As she put it herself, this was partially due to a

“professional quirk,” because prior to immigration she worked as a teacher of Russian language and literature, and also because overall she was a perfectionist. Polina’s ancestors were of Byelorussian and Polish background, which she emphasized. She explained that she never felt she quite fit into any group, whether at school, at University, or at work, and said that this was partially explained by her Polish origins. When she came to Canada, she really hoped that ethnic origins would not play such an important role in her life anymore, and that she would be judged based on who she really is.

Even though Polina and her family lived in Canada for four years, she did not feel that she found her place here. Teaching Russian was all she ever did, and teaching was the only thing she felt she was qualified to do in Canada. She found a teaching position at one of the Russian schools in Montreal, where she worked two days a week and wanted to find a full-time job.

Her daughter was attending a school with which she was pleased. Her son started attending a kindergarten, and Polina worried a little about him because he seemed not to understand French and started stuttering. Polina explained that until now, she really was a stay-at-home mother, because after they immigrated she first had to take time to arrange everything to settle down. Then she gave birth to her son, and she had to take care of him. Now, she felt that he was old enough to be in a kindergarten and that this would allow her to finally start thinking about her professional employment, or maybe studies. She did not mind going back to school and learn something different, but she did not really know where to go. The only idea that she had at that point was to study administration; however, there were not many French programs that were covered by the government, and they were all rather competitive. For this reason Polina made the decision to dedicate more time to

studying French, which she could do at the COFI courses during the daytime while her son was not home.

Apart from the discussion of Polina's background, as with the other participants, we addressed the letter of consent and the consent form, and also discussed the sandplay therapy modality and the purpose of my research. Polina was very curious about sandplay, but I got the feeling that it was very important for her to understand how something worked in order to trust it. As the therapy progressed, she began to trust more, and also more of her personal history unfolded in the process.

First sandpictures

During the first sessions Polina entered into the process, gradually. It seemed that she was trying to achieve a fine balance between absorbing the novelty of the sandplay expression, the possibility of spending time discussing the issues that seemed very important, and the risks of disclosing too much. She liked to rationalize, and it was obvious that she was used to using her rational thinking as her main adaptive approach to life. She often mentioned in these sessions how she felt that the local ways of parenting were too loose and without frame. At the same time, she was telling me about all the great things she was trying out and doing for her children. Yet, I got the impression that she was struggling with the fear of failing as a parent and was trying to always do more for her children, which resulted in a fairly rigid type of parenting.

The first three sandpictures created by Polina were 2-dimensional, made with the help of a few tools and a pencil. They represented simple flower patterns, sometimes modestly decorated with small beads or flowers. But as Turner (2005) points out, it is important that the image did make its appearance in the tray, however uncertain it is. At the same time, the 2-dimensional quality of the images suggests

some reservation against engaging with the three-dimensional media, perhaps reflecting reluctance to engage in the multidimensional aspect of life (Appendix J).

The first picture belongs to the category of mandala images: seven petals surround a blue round center made with a brush. There are also four spiral-like curved shapes surrounding it: two curved clockwise on the right, and two curved counterclockwise on the left. According to Kellogg's (1978) classification, this image can be seen as reflecting several stages at the same time. At stage 8, which represents the functioning ego and individuality, the movement is represented by a swastika-like pattern. Here the movement can be seen in the spiral shapes. However, two of the spirals on the left curve counterclockwise, and therefore the entire image can be interpreted as reflecting Kellogg's stage 6, which represents a split or a confrontation of the opposites. Such a split is also characteristic of the stage described by Neumann (1973/2002) as separation of the World Parents.

These kinds of shapes precede the formation of the unifying and reconciling center, which we also find in this sandpicture. As previously discussed, the center with the flower petals could be seen as a reflection of Kellogg's stage 8; however, it is usually characterized by the number 5, which pertains to the fully differentiated ego and the star-like human shape (e.g., the Vitruvian Man). Here there are seven petals—a number that corresponds with Kellogg's stage 10, which concerns the death of the “outmoded conscious concerns and the pain of change” (Kellogg, 1978, p. 81). Kellogg explains that it is not unusual to have this type of mandala manifesting in the mid-life time, when one needs to reassess one's life goals and assumptions and find a new orientation in life.

In the following two sessions Polina made more images on the sand surface without uncovering the blue bottom anywhere in the tray. I was puzzled, because I

interpreted the uncovering of the blue bottom as positive; a sign of the deepening of the process. Nevertheless, the two following images appeared as though they were more reserved, less engaged than the first one. Due to the graphic similarity of these three images, I decided to treat them as one stage in Polina's process, and therefore I think they should be looked at together.

When we compare the three sandpictures, we see that sandpicture # 1 can be interpreted as a close-up of the middle of sandpicture # 2, with the difference that, in the latter, the blue center is represented by a blue bead and the flower has five petals, which reinforces its interpretation as reflecting a mandala structure and Kellogg's stage 8 (Kellogg, 1978). The flower in sandpicture # 2 also has a stem, which curves away from the center of the flower, connecting it with the outer, also mandala-like, shape around the flower. The stem is emphasized by smaller blue beads. I interpreted this as a representation of the connectedness of the inner to the outer. Outside of the larger mandala, we see multiple curved, almost spiral-like shapes, as well as several five-petal flowers of a smaller size with blue beads at their centers. I saw the smaller flowers as a singularity of the inner condition reflected in the multiplicity of the outer conditions, and wondered if it could be a reflection of the mother experiencing her children as a reflection of her own image.

Sandpicture # 3 represents interconnected spirals, which also appear later in sandpicture # 6. A spiral emerges clockwise in the left, moves through the center of the tray, and curves into a second spiral on the right. This double spiral could be interpreted as representing Polina's emerging engagement with the process, and also her growing inner connectedness. The double spiral can also be seen as a reflection of the mother-child unity, where the left part is echoed in the right part, and a secure mother-child relationship is reestablished on a symbolic level. That allows the process

to smoothly turn inward, towards the depth and the inner centre. This was the session during which Polina disclosed how important the relationship with her mother was for her, and that her mother had died one year after her immigration to Canada, just before Polina gave birth to her second child.

In Polina's case, the process of immigration, due to its complexity, brought her in touch with her inner vulnerability, causing feelings of incompetence and fears of being unable to fulfill her responsibilities as an adult and a parent. The safety of the refuge in the regression to the earlier developmental stage, which the mother-child relationship could have provided, was not possible for her: indeed, the immigration itself, as well as the death of her mother shortly after Polina left her country of origin, made it impossible. Sand, with its feminine properties, allowed her to reconnect with the mother through the construction of the first gentle images, where contact with the sand was mediated through the pencil. To me, the gesture of drawing in the sand with a pencil seemed symbolically linked with the act of writing a letter to maintain a long-distance relationship going.

For Polina, the re-traumatization after the separation with the mother occurred because the fact of her mother's death was concealed from her by her relatives, and she was not able to go to her mother's funeral. Thus, the separation of the earlier stage was repeated twice: during immigration, and after her mother's death, which became a traumatic experience for her.

Further process

From the sandpicture # 4 Polina's expression in the sand started to change. The sandpictures # 4 and # 5 can be seen as two-dimensional and three-dimensional representations of the same landscape. As Polina explained, it was a lake hidden in the mountains. Polina made the sandpicture # 4 with the help of a brush: first she used the

bristles to make the surface more even and then she used the pointy end to draw her picture. This was the first time that she added stones: she put stones of different sizes and two sand roses in the near part of the tray, which gave the picture some three-dimensionality. When Polina was creating her sandpicture # 5, she used the brush to clear a circular area in the middle and a spatula to create hills. Then, she put a pointy golden star in the far right corner, which she said represented the sun. Kellogg (1979) compares images where golden colors appear in the upper right corner to the Creator's outstretched hand in Michelangelo's painting, and notes that the appearance of such images often indicates a positive change in the therapeutic relationship.

Not only her sandpicture became three-dimensional, but it also presented the four elements—earth, water, air, and fire—as well as the balance of the opposites in the form of the feminine/water and masculine/sun principles. The following sandpicture (# 6) combined two and three-dimensional aspects. The upper part was like a close-up from the previous picture: there was a lake and the sun above it in the far right corner. Below the lake, there was what looked like a representation of the underwater realm, drawn with the help of a pencil in the sand. This was the first time that Polina used her hands to make the picture; however, she went back to using a pencil towards the end. The lower part of the image represents the water, in the depths of which we see a goldfish.

The double spiral symbol, an image that was present in several of Polina's sandpictures, appears throughout history in many cultures around the world. It refers to the processes of balancing and reconciling opposite concepts such as expansion and shrinking, or life and death. It appears in the symbolism of the Ying and Yang; the image of the Minoan Snake Goddess; the two breasts of the mother; etc (Chevalier & Gheerbrant, 1969/1994). Eric Neumann gives multiple examples of double spirals,

pointing to the connection between the symbolism of the hump, the circle, the spiral, and the hemispheres of the breast (Neumann, 1955/1991). In Mayan mythology, the spiral symbolized the beginning of a new cycle.

The spiral, particularly when it is presented in a wave pattern, is associated with lunar and aquatic fertility symbolism, which was frequently used in Paleolithic statuettes of goddesses. Like the double spiral described previously, it also represents the moon and the moon cycle, and is thus also connected to the feminine (Chevalier & Gheerbrant, 1969/1994). In many cultures, the dualism of life and death, the journey in and out of life, is part of the symbolism of the Feminine energy, of the light and the dark side of the Great Mother. As discussed, the integration of the shadow elements like the dark side of the Feminine is particularly important for the process of individuation.

I think that in Polina's process the appearance of the image of a double spiral in the sand indicates not only that she was able to reestablish a connection to the secure mother-child relationship, but also that the opposite psychic energies were reconciled, allowing her to move forward. The wave pattern represents a steady movement in and out, which could be characteristic of the participant's ascent/descent pattern in therapy: each descent to the centre is followed by growth and the expansion of consciousness, which is in turn followed by a new descent, and a new expansion.

In the sandpicture # 6, multiple spirals are now connected in a wave pattern, representing water and continuity. The blue bottom is uncovered and represents the sky, and there is a golden star-like object in the upper right corner that represents the sun (fire)—once more, we see the four elements and the presence of the opposites. The large goldfish in the waves carries a lot of significance: in a poem by the celebrated Russian 19th-century writer Alexander Pushkin, the goldfish possesses the

magical ability to grant a person three wishes—a detail actually mentioned by Polina herself during the session. The magical fish is placed right in the center of the sandpicture and can be seen as a manifestation of the Self in Polina's process.

Polina's sandpicture # 7 belongs to the 9th stage of crystallization, and to stage 10 in Kellogg's (1979) mandala circle, which represents the "death of the outmoded conscious contents and the pain of change" (p. 81). The six-module balanced structure could act as a balancing element through the continuity of one's process. It indicates that one is working on the issues related to the harmony in one's life and to balance between self and others and between the ego and the collective. At the same time, the image feels like its roundedness was shifted to absorb the structure of the following stage, which combines elements of the cross and of the triangle.

Polina explained that this was a valley of geysers. Geysers aptly illustrate how the inner accumulated energy of the earth seeks a way to come out, and, in the process, fragments and pierces the earth. Water is boiled and turned into a steam, which can be interpreted as a metaphor for the alchemical process. The important element in Polina's picture is the center, which brings a unifying nucleus to the cross structure and symbolizes the consciousness taking control over the four directions. As was noted earlier, when the structure is oriented diagonally, like the four smaller patches of water here, is also indicates that a great inner distance was covered in the client's process.

Polina's following sandpicture (# 10) shows her descent into the land of the pharaohs: we see two round mountains surrounded by shiny pebbles separated by a strip of water, which could well be the Nile. There is a sphinx figurine on top of the mountain in the near right corner, and a figurine of Isis near the mountain in the far left corner. Close to the near left corner, there is also a small figurine of a man walking

behind two bulls plowing the earth, who looks like he is walking along the bank of the river. The two mountains on opposite sides carry the symbolism of the Great mother, just like the double spiral. They could also represent two pyramids, thus referring to the pyramids of Giza and the time of the Pharaohs.

The positioning of the figurines of Isis and Harmakhis, the sphinx-like god, represents the balance of the opposites, of the feminine and the masculine principles (Jung, 1956/1970). The Ancient Egyptian goddess Isis represents the healing, nurturing, and life-giving aspects of the Great Mother (Hachette Collections, 2007). She stands beside the mountain, as if emphasizing the mountain's similarity with the mother's belly. The god Harmakhis is the divine manifestation of the sun at dawn and at dusk, and is therefore connected in meaning to the sun god Ra (Hachette Collections, 2007). Like Ra, Harmachis represents the masculine principle and the manifestation of the Sun's divine power on the earth through the figure of the pharaoh. Between his paws, he holds a figurine of Ma'at, the goddess of truth and order, who can be seen as a Great Mother figure because when Ra created the world, it was she who brought order to the universe out of chaos. Ma'at regulates the stars, the seasons, and the actions of both gods and humans. Later, in the mythology of the New Kingdom of Egypt (1550 BC - 1077 BC), the primary role of Ma'at was to weigh the souls of the deceased in order to define where they shall go after death (Hachette Collections, 2007).

The plowing of the land by the river refers to agriculture and irrigation, which emerged at the stage of the history of humanity when the collective began to be governed by a king who was simultaneously responsible for protecting the people and entitled to levy taxes, collecting part of the grain and of the cattle grown on his lands. Plowing therefore stands for the give and take, the complementarity and balance

between the individual and the collective. The cultivation of fields is also the beginning of culture in the larger sense, since it historically coincided with the invention of writing.

In the far right corner, a yellow spinning top toy represents the sun. Polina used the same spinning top in the sandpicture # 10, where she placed it on top of the mountain. There are blue stars painted on it, and there is an image of the sun nearby, which again represents the opposites, the day and the night. We saw a very similar image at the end of Maria's process, in sandpicture # 14. Polina's sandpicture # 10 is a very dynamic image: it represents the clockwise movement of four horses on what looks like a circular path or racetrack around the mountain. There are also potted flowers on the slopes of the mountain; these bring an element of temporality into the picture, perhaps suggesting the change of the seasons. Lines that run down the slopes of the mountain in the center of the circle also bring to mind the rays of the sun, or the hands of a clock. Polina commented on the cat that sits on the slope of the mountain and observes the horses, saying that it was there to watch over the horses. I thought that this statement reflected Polina's inner struggle between her tendency to push on herself to stay in the race, so to speak, and her need to take the time to leisurely observe what is going on.

The last two images created by Polina represent a true manifestation of the Self in the sandplay process. They look like two stages of the same image, where the round mountain decorated with flowers gradually emerges out of the water. The flowers create an impression of Spring and growth; the six branches of coral refer to the crystallization stage, which appeared in Polina's process before. In sandpicture # 12, Polina made an island using all the sand in the box. She used her hands to make it, and moistened the sand in order

to be able to shape it better. In this image, a line of flowers circles the mound at the bottom and gradually ascends towards the top in a spiral, possibly depicting a road. A bride and groom couple stands on the very top, representing the sacred marriage and the union of the opposites (Jung, 1956/1970).

At the moment when Polina started her sandplay therapy process, she was in a state very close to depression, quite confused and uncertain, incapable to find her place in the society which was still alien to her after five years of living in Canada. In her last sandpicture, there is a young couple standing on the mountain, which is on an island that can be interpreted as the Turtle Island, and it seems like the image represents the beginning of a new life in a new land. The couple's position on the top of the mountain shows that a new vision, a higher perspective has been attained by the client by the end of her process; and indeed, she was now in a different place, beginning to make plans to continue her studies and choose a new career.

Uliana's story

Uliana was a woman in her late thirties who arrived from Byelorussia only half a year before her participation in the present research began. She was married and had two teenage children: an older son and a younger daughter.

When Uliana spoke about the reasons for her and her family's immigration to Canada, she explained that it was primarily for the future of her children that they decided to move. They had thoroughly prepared for their immigration: they collected information about Canada and its main cities, trying to understand what to expect upon their arrival. Both she and her husband had traveled abroad prior to their immigration, which was not a common experience for most of the population in

Byelorussia. She also studied small business management in the United States for a month.

The last years before coming to Canada, Uliana worked in marketing and as a manager in a community organization, and also worked as an accountant. She was fond of sports, played basketball, participating in international competitions. She had lived in different places in Byelorussia, both in cities and in the countryside, some places being very close to the Polish border. She spoke Byelorussian, Russian, Polish, some English, and French. At the moment of her participation in sandplay therapy sessions, Uliana was waiting for the results of the French language test, which she passed as a requirement for college admission.

An agent from Emploi Quebec, who was assigned to work with her, proposed to her to study in a program for kindergarten educators. Uliana had a BA in Russian Literature and Language from one of the Byelorussian Universities and had experience in working with children, in a program where the Montessori approach and play techniques were used. She felt most drawn to continue on this path and wanted to work with children here in Montreal. She felt that she had good communication skills in dealing with both children and adults alike and liked doing it. Presenting her background and her choices Uliana appeared as a very rational and sensible person. It was obvious that using reason and logic in making her decisions was habitual to her.

Her husband had a law degree, and he also had a diploma as a cook. He had a consulting business where he worked as a lawyer back in Byelorussia. Uliana spoke of him as a very sensible person, good husband and father, who cared about his family most of all, and did not drink or have any other kind of bad habits. They always consulted each other in relation to any kind of decision, in regard to rearing or educating children for example. They loved spending time doing sports, hiking,

biking, etc. At the end of our session, I gave Uliana two forms: the informed consent form and the consent Letter that explained the nature of my research and of Sandplay Therapy. Uliana said she was going to read through the information before our next meeting. We also scheduled our following appointment.

Sandpicture # 1

Uliana was quite curious about how sandplay worked and gave me the impression of being a rather free and creative individual. She took some time to look around the room and chose a large number of objects for her first sandpicture. She used a spatula, which she then put aside and used her hands or a brush to organize the sand in the box. She created what looked like a very well-ordered household organized around a pool, which was placed slightly off center to the left. This image reminded me of the first sandpicture made by Tatiana (Appendix K).

Uliana called her sandpicture *Away from the hustle and bustle*. She said that she would like to be in this world that she created. To her it represented life where everything was stable and there was no hurry or pressure, no need to do everything at the same time; all steps were planned a year ahead. She also commented there was no grass in her picture, and that she would like to have grass around the house. After that, she continued talking about her family. She was concerned about her children's education, expressing need to inform herself about the school and college system in order to be able to make the right choices for her children's future education. Uliana also said that they did not have enough space at home; she was hoping to be able to free up some space for herself in order to create a study area for herself.

Several elements in Uliana's sandpicture attracted my attention: the blue pond, the house and the road leading to it, several large vehicles in the far right, and the autumn trees in the near left. It looked as though the road that was leading to her home

was very important to Uliana, it was also strongly emphasized by a row of street lights along its side. There was a dog lying to the right of the road; the dog points to the importance of boundaries and regularity in life, as discussed earlier. The house itself was also significant— it was the Lazy Lobster house which in the end was used by four out of the six participants. By this time, the appearance of this particular house had become indicative to me of the importance of the mother containing symbolism in the client's life.

There is a street lamp and a clock near the house, which emphasizes that time is pressing. A post with two street signs near the house may indicate a crossroads, which would be a sign of a dilemma concerning the choice of direction. There is also a street lamp by the swing, which suggests a process of swinging, of going back and forth, in the psyche. A bridge connects the place where the boy and the girl are with the area of the house where two people (a man and a girl) are sitting on a bench. Another man and a girl are standing near the cars with a street light nearby. I felt that this might be an indication of the importance of the father figure in Uliana's life. Another male representation is a figurine of a man fishing, pulling the fish out of water. He represents consciousness engaged in the process of pulling the unconscious contents out from the pond with the swans, which might suggest that something related to sexuality needs to be pulled out of the unconscious layers to be worked on, to be balanced.

There are a significant number of animals and birds present in the picture. A cat and a dog represent balance between the feminine and masculine energies, and also a balance between freedom, or spontaneity, and structure. There are some wild animals hiding here and there: a raccoon and a pair of squirrels, which represent survival and reproductive capacity, as well as the ability to adapt to unnatural

conditions. There is also a woman dressed like a cowgirl, sitting on the back of a large horse; she may represent someone who has a tendency to express a male demeanor, who has “harnessed” her instinctual side.

The central, larger pond has two swans in it; the symbolism of the swan is related to sexuality, but also to the Baba Yaga, a manifestation of the archetypal Great Mother in Russian fairy-tales (Afanasiev, 1978). The large pond is connected to the smaller one, where there are two ducks; the ducks stress the importance of couple and family life. The connecting stream between the two ponds is very thin, with a bridge over it. There was also a deer in the far left corner standing by the autumn tree. All the autumn trees stood on the left side of the tray, which is often considered to represent the past, while the trees on the right side of the tray were all green. I wondered if Uliana saw herself as leaving behind an “autumn” phase of her life, with its associated meanings of decline, dying off, and saying farewell.

The cars by the right side of the house might represent a potential for a journey: the two sedans stand for a comfortable ride in the direction which was individually chosen, possibly one for each adult (Uliana and her husband). The truck placed in-between the two sedans could represent being carried somewhere, perhaps signifying Uliana’s children; or it could represent the carrying of a heavy load, and perhaps even construction (due to its color). A lot of diagonal placing in this sandpicture suggests that large distances were covered in Uliana’s psyche (Kalff, 1980/2003).

Sandpicture # 2

At the beginning of the following session, Uliana told me that she was accepted into the college program for kindergarten educators. After a short discussion, Uliana eagerly proceeded to make a new sandpicture. I felt that there was a different

spirit in place in this session: Uliana felt more at ease and seemed more trustful. The picture that followed was very full and I consider that it is important to discuss it in as much detail as the first sandpicture.

While she was creating her second sandpicture, Uliana barely touched the sand. She quickly constructed a scene which she described as a “farm surrounded by woods.” She named her picture, *The Countryside Idyll*. She then told me a story which also provided a lot of her family background information. Uliana’s father’s parents owned a large farm back in Byelorussia. They worked from dawn till dusk, and all the extended family lived off this farm. There were hens, rabbits, pigs, a cow, and they also had beehives and produced honey. The land area was enormous and she could never quite understand how her grandparents managed to take care of everything. But one day her grandmother died, and this entire idyll was gone. Some time later, her grandfather sold the farm and left to live with his second son.

She recalled that her parents maintained a very good relationship with her paternal grandparents until her father died when she was nine years old. Her sister was six then. Uliana remembered visiting her grandparents and going to their place for her summer holidays. She remembered it as a very good time in her life. It was the time of prosperity and happiness. She remembered the swing by the house, which her father made. Both she and her sister loved to play on the swing.

For the last eleven years, her sister had been living elsewhere in Europe and they barely communicated at all. Uliana’s mother died six years before Uliana immigrated. Her mother’s death, and also some health concerns, made Uliana and her husband seriously consider a move to Canada. After the Chernobyl catastrophe, they started to suspect that radioactivity was affecting the children and giving them health problems. These seemed to have disappeared after they moved to Canada.

The second sandpicture depicts a farm with a very orderly structure. The road or the passage leading to the house crosses the tray diagonally going from the near right to the far left corner of the tray, which suggests that some considerable processing was done during the construction of the sandpicture. The passage is emphasized with the fence that Uliana installed at the end of her construction. There is a cart heading towards the house on the path, and Little Red Riding Hood stands by the door of the house.

Although Uliana noted that the figurine did not specifically represent the fairy-tale character of Little Red Riding Hood here, the very fact that she remarked on this issue suggested that it was important on some level. I found that this figurine seemed like the focal point of the sandpicture. If I had to pick a figurine which Uliana seemed to identify herself with in this tray, I would think of Little Red Riding Hood as the most likely choice. There is also a figurine of a girl driving the cart towards the house, which I think also represented an important aspect of the presented psychological situation.

There are two sheep in the cart. As it was already explained in Maria's case, the image of the cart or the carriage is often inspired by an overburdened psyche (Romey, 2005). It betrays a lasting decrease of energies, a depressive tendency and the heaviness of the burden the person carries, which results in an apathy that affects all areas of the person's activity. Romey (2005) links the image of a carriage or cart to unresolved unconscious conflicts that absorb a large quantity of energy in one's daily life. He also connects this image to one's incapacity to resolve conflicts inherent to the relationship to the family.

The sheep that are carried to the farm in the cart symbolize innocence and readiness to accept destiny; sheep are also associated with the road and the movement

forward, but a movement that is wandering, without a clearly defined goal. The two sheep represent a couple; they will have offspring, and this fact might indicate that some kind of mindless “sheep attitude” will become increasingly active due to some undifferentiated processes in the present.

After creating this sandpicture, Uliana talked about her memories of visiting her paternal grandmother. The story of Little Red Riding Hood is about a girl who has been left to her own devices and resources very early in her life. We know from the story that she does not have a father, and has to take a scary journey through the forest (the unconscious realm) to visit her grandmother, who is not well (Grimm & Grimm, 1992).

There are figurines of a cat and a dog near her (as in the previous picture), which, respectively, suggest the importance of unrestricted freedom and also of its opposite condition— the need for firm limitations and boundaries. The whole set-up of the farm, with its divisions and fenced areas containing different animals, echoes this duality. The only animals that are not completely enclosed are the chickens. That there are many chickens is emphasized both by the opening in the fence and the woman standing there as if trying to count them. Also, in a rural setting where in Uliana’s past this kind of scene could have taken place, it was quite habitual to let hens range free.

There are three pigs in a corral, which have a link to the fairy tale *Three piglets and a wolf* (Jacobs, 1967). Interestingly, the story in both the “Little Red Riding Hood” and the “Three Little Piglets,” evolves around a confrontation with the wolf, who is also the enemy of the sheep and farmers in general. In the West, the wolf is most frequently associated with the image of the destroyer, with danger, and with the fear of being engulfed. In both tales, the house symbolizes protection.

There are also four horses, seemingly in the process of being tamed by a man in the middle of the corral; they appear to be moving counterclockwise, which might suggest a regressive tendency (Ammann, 1990). This particular corral in itself also refers to the graphics and symbolism of the squared circle, and thus to the solar stage of ego development, echoed by the other square structures. From perspective of the stages, this picture can be perceived as carrying mostly the elements of the lower and middle stages of ego development (Neumann, 1973/2002).

The action behind the house is interesting: it is quite different from the rest of the picture. There is a couple standing there by a pond with two swans, with a bench and a table with two chairs nearby. Similarly to the previous picture, there is also a deer near an autumn tree, and a girl on a swing. The man and the woman are nicely dressed and hold books in their hands. It made me think of some couple issues that appear hidden at the moment, of ambivalence (a swing), and perhaps of the possibility of the loss of something dear. It made sense to consider how many losses Uliana told me about just during the first three sessions.

Further process

Uliana frequently started sessions by telling me her news and discussing issues that seemed urgent or in some way important to her. She often spoke about her studies at the college. The program was in French; it was demanding and involved a lot of reading and written assignments. Uliana commented many times how hard she had to work in order to succeed. In the following month, she often told me that she abandoned pretty much everything else, dedicating herself to her studies.

There were different people in Uliana's group, both Quebecers and people of immigrant origin. After several weeks of studies, Uliana commented that some kind of covert conflict seemed to take place in the group. There were incidents when some

women from Quebec commented about Muslim women wearing hijabs, which seemed to bother them. Uliana did not like hearing these discussions and told me that she felt uneasy when she heard comments of this kind because she felt that the local people might feel that there was something wrong with her, as well. She said that she was shocked by these comments and kept silent because she was not quite sure how to react in such situations.

Her children were doing well, but Uliana had some serious concerns about the quality of their education, and about them behaving “properly”: she felt that she really needed to discipline her children a lot and make them clean up after themselves. She was very concerned about how well her children would adapt to their new life. It felt as if Uliana was quite controlling and had a lot of fears.

In part, her anxiety was attributed to the differences that she perceived between her “old” and her “new” life. For example, she visited a few kindergartens and, as she said, was utterly shocked by what she saw. The conditions in which the children played, studied, and, especially, rested were very basic. It seemed very different from what she was used to. She was particularly troubled by the mats on which the children were supposed to nap, and the fact that there was no food provided for the kids.

In the sandpicture # 3, Uliana reproduced a household in what seemed like a busy neighborhood at the time of the year approaching Christmas. She really focused on the construction of the interior of the apartment, which consisted of one room, first laying down the floors, then placing walls, furniture and accessories, and finally the figurines. After that, Uliana created a scene outside the house, which depicted a street with a road made of wooden planks and a burgundy car that had previously appeared in her picture # 1. She also placed an ambulance van there, which could be seen

representing the availability of help, or a possible need for help, emphasized by the placing of the street lights along the road.

In the near left corner, she placed a decorated Christmas tree and made a small blue opening that she called a pond, where she placed a skating couple. She completed her installation by placing a mailbox by the entrance to the house, and the figurine of a woman with a child in a sleigh. Uliana said that she wanted to represent Easter, but for some reason it turned into a Christmas scene³.

This sandpicture invites reflection about the division between the “inner” and the “outer” conditions of life. The viewer has a glimpse of the life of a family inside the walls of their house, and at the same time, of the life that goes on outside on the street. We see what looks like a living room separated from the street outside by two tall walls, while the two sides of the tray define two other walls. The corner is taken up by a huge fireplace, to which Uliana paid particular attention, to while constructing it using wooden blocks. There is a gramophone nearby, a cat lying in front of it, and a couple dancing. It looks like this is all space the family has in the house: it is busy and crowded, which I think might reflect what Uliana told me about her home.

The life outside looks rather busy: it is obviously a few weeks or days before Christmas and some people are walking carrying parcels, while others are skating, or watching. In a sense, this sandpicture could be considered as depicting a Marketplace scene, which suggests that Uliana is addressing the adaptation to the collective stage of ego development (Kalff, 1980/2003).

There are several interesting elements in this picture. The last two items placed in the tray were the mailbox and the figurine of a lady pushing a child in a sleigh. I

³ The photos of this tray were taken from the side where the therapist was sitting as suggested by the client and from the place where both the therapist and the client stood while talking about the sandpicture. The client made it standing at the opposite side.

wondered if there was a connection between these two items. The mailbox is red and large; it seems like expecting news is important. There are people walking in both directions along the sidewalk, which suggests inner movement and covering of the distances between different perspectives (Kalff, 1980/2003; Turner, 2005). The sidewalk touches one of the house's walls, diagonally, again creating a connection between the life inside and the life outside. At the same time, this connection is brief.

How exactly do these two realms, the personal and the collective, interact in Uliana's psyche? We can look at the entire tray, or consider the inside of the house as a tray within a tray. The diagram proposed by Ammann (1990), which divides the tray into four main quadrants (p. 48), can be used to better understand both spaces and how they relate to each other. The interior space is separated from the outside by tall walls, which suggests a need for boundaries and protection. At the same time, there is no door, which suggests openness to the outside and the collective.

Inside, in the far left corner, stands the large fireplace the construction of which was so important to Uliana; it is located in the area pertaining to the inner world and to spiritual life. On the far right side, there is a desk with a phone, a book, and a flower pot; a grey-haired man is standing nearby. This is the area pertaining to the personal relationship to the father, to school, and to work. The near left area, which concerns instincts and creative impulses coming from the unconscious, contains a playing cat, an old clock, a gramophone, a piano, and a dancing couple.

The near right area is associated with more down-to-earth, more conscious elements, as well as the personal mother relationship, physicality, and the body image. This area has an opening to the outside. There are also two children sitting on a couch, a girl in a gym suit sitting in front of the piano, and a flower pot partially blocking the entrance. The two children are sitting by themselves, and their presence seems

unnoticed by the other figures in the scene. The woman in this section is seated on a chair away from them, positioned as though she is attempting to reach the piano. The older man standing nearby is also turned away from them. The latter figurine is the most realistic and the largest in this room. It suggests that the father figure was very important for Uliana, and that it has an influence on her professional and school choices, as well as on her perseverance in this domain.

According to Ammann (1990), the central area pertains to the ego, which he considers in terms of it being the center of the personality. In the center of the room, we find the figurines of the dancing couple and of the girl sitting in the rocking chair. The image of the dancing couple suggests a balanced interaction between the masculine and the feminine energy. The dance follows the music, which suggests a connection to the soul— music is represented by both the piano and the gramophone. But the gramophone suggests repetition, the replaying of the old recordings; it also rests on a square box base. It made me wonder to what extent it could be connected to the old cultural traditions and to marital values going back to those traditions. Which dances are these two people performing?

The figurine of the purple girl on the rocking chair is positioned so that she is watching the dancing couple. She is going back and forth between the desk/work/studies, and the dance. Both this figurine and the one of the girl at the piano are unusual representations of the feminine: they are tough, sporty-looking rather than feminine; physical, dressed for a work-out. They made me wonder how much Uliana was in touch with her feminine side in her personal life.

If Ammann's (1990) quadrant division is applied to the entire tray, the whole of the household area represents Uliana's inner world and spiritual life. The area of collective consciousness, school, and profession is occupied by the road and a part of

the sidewalk, an old-style automobile, a street light, and a woman with a sleigh. The automobile as a personal vehicle suggests that Uliana possesses the capacity for navigation and movement, taking charge to choose the destination; but it also suggests a connection to the past times, which might be symbolic of her closeness to her father who passed away.

The near left area of the tray, which is associated with instincts and creative impulses coming from the unconscious, contains a Christmas tree, another dancing or skating couple, benches, people who are watching, a little part of the sidewalk, and a mailbox by the entrance. The symbolism of the Christmas tree is that of a new beginning, renewal, and a new birth—which we also sometimes refer to as the News of Divine birth. It is a tradition shared and celebrated between all Christians, Protestant, Catholic, and Orthodox. It belongs to the realm of the collective, rooted in the depth of the mystery of the collective unconscious.

The near right area, which pertains to the personal mother relationship, as well as conscious and physical aspects, contains most of the road, a part of a sidewalk, and three street lights placed in a triangle with the ambulance in the middle. I wondered if the three lights were emphasizing the importance of the ambulance in Uliana's relationship with her mother. Maybe they reflected the fact that her mother died of cancer several years ago, and dealing with this issue was of primary importance to her psyche. Later, Uliana reluctantly told me that she never spoke to anyone of how painful this loss was to her. "You squeeze your heart and go on. No one wants to hear you crying," she said.

I felt that this sandpicture gave me a lot of insight about Uliana's inner life, which was hard to achieve merely through conversation.

With time, Uliana's written French improved. She was convinced that it was necessary to make an effort to become a part of the new collective in order to better understand the new society and live comfortably within it. She was wondering how much relevance her previous diplomas had in Quebec, since it seemed to her that further studies were unavoidable, at least for the sake of mastering the language. At the same time, she had to work really hard and often her first words during the session were that she was very tired. The ongoing tension in her group, which resulted from differences in worldview between the group members, made her feel on edge and added to her tiredness.

In her next sandpicture (# 4) Uliana placed a large two-storey dollhouse almost in the middle of the tray. Then she placed a large oak, an autumn tree, and several other trees around it. She added a swing and a bench with tiny figurines of a woman and a girl sitting on it near the entrance, as well as a raccoon, a cat, and a few flower pots. The interior of the house was left empty. "I do not want anyone in the house. I only want to be left alone, to lie down and sleep."

Uliana made a total of ten sandpictures. She kept coming to her sessions after that, but did not want to do sandplay pictures anymore. In the last sandpicture Uliana created, she used the same dollhouse, but it looked full of life both inside the house and outside, in the yard. The five sandpictures that she created in-between the two pictures with the dollhouse show her process of inner rebalancing and transformation.

In sandpicture # 5, we see Uliana addressing the issues related to the negative, frozen qualities of the controlling mother complex. The structure of this picture is very close to that of sandpicture # 3: there is a house on the far left; a Christmas tree with a skating couple on a skating rink on the near left; and a path going through a bridge in the middle of the right side, with a woman pushing a sleigh nearby. There is a big gate

leading to the house and a row of mailboxes near it. Uliana used a Gingerbread house in this scene, which brings her into the realm of the fairy tales, a place where the witch lives (Grimm & Grimm, 1992).

It seems that the frozen quality of the picture is broken up by the skating couple and the Christmas tree near them; they suggest joy, movement, and rebirth. The figurine of the woman with the sleigh suggests that caring for a child is still possible, even when there is not enough warmth. However, it made me wonder what Uliana's experience of the early mother-child relationship was like. I also thought that possibly Uliana experienced her relationship with her mother as frozen and lacking warmth after the death of her father.

The next picture (# 6) represents the realm of warmth, spring, and transformation. The frozen lake turns into a round pond located in the center of the tray. There are two goldfish in the pond, which represents the Self, the balance of the Yang and Yin, and connectedness to the unconscious. Transformation and a burst of life are spreading out of the pond. Interestingly, in the far left corner, where the house was previously, we see a rock with a Gaspésie landscape on it, which to me represent a Canadian scene and acceptance of Canada as a home. We also see two autumn trees here that could refer to Uliana's loss, or maybe point at the same time to the spring-summer-autumn aspect of the scene, which gives it a transcendent, extemporal quality.

In the following picture (# 7), we see a mix of green and autumn trees again, and a deer family near the structure which is used in the Nativity scenes to represent the barn where Christ was born. Two deer fawns are looking inside the barn; an owl sits on its roof; and there are other animals present around: hares, squirrels, and a bear. I interpreted this scene as portraying inner harmony and peace and the expectation of a new life coming into the world.

The following scene (# 8) represents a spring garden where there was a wooden church with, in front of it, a girl in a Slavic dress and a big basket full of bread and colored (Easter) eggs, from one of which a chick is hatching. There are also other animals around, symbolizing different instincts and the peaceful coexistence of different creatures within this realm. There are two bunnies, dressed up as a fancy lady and gentleman, that represent the balance of the feminine and masculine energies.

In the following sandpicture (# 9), Uliana represented Southern China in the form of a landscape organized around a river flowing from the near left to the middle right side of the tray. This image is similar in many ways to the image discussed in Alexander's process, and it symbolizes that a distant place was reached through the inner process in the psyche of the participant. We see the boats moving along the river. There is a couple in the far left corner standing in front of a path leading to the water; a panda bear on the right; and two oyster shells and two wise men in the near right corner. There is a wise man sitting by the temple in the area defined by small pebbles in the near central part, and a child carrying a pail of water nearby, close to the position of Uliana's belly. In the near left, we see a rock with a nesting gull and a pair of ducks, which signify family and happiness.

The household represented in the last sandpicture (# 10) was the result of all the transformations that were manifested in Uliana's sandplay process. It was very well defined, both inside and outside. There is a fence surrounding the entrance that creates an intermediate area between the house and the street, or the outer world. On the outside, we see the same road made of wooden planks, with three cars going in different directions. One of the cars is an ambulance vehicle. There is a red mailbox by the gate, and a mail delivery cart near it, as if the mail was being delivered. In the near central part, we see the same swing, with a gymnast girl sitting on it.

Inside the house, all the rooms are meticulously furnished. Two children are sitting at the table in the dining room. A woman in a white cap and apron (the mother?) is standing by a cradle with a baby, and there is a rocking chair nearby. I interpreted this scene as Uliana restoring her relationship with her inner child, and also rehabilitating the positive warm image of her mother. Uliana was very taken by the creation of this sandpicture, like a girl playing with a dollhouse. She marveled at all kinds of small objects, which she felt made this house look very real. "This is exactly how I want to see my own house when we will buy it," she said.

As I explained, I saw Uliana after that session several times, but there we discussed different issues that she wanted to address. She successfully graduated from the college program and found employment in a kindergarten. She and her husband found and bought a house within one year after the termination of the sandplay process. I did not hear from Uliana for some time, until I called her family before last Christmas and received the news that Uliana gave birth to a little girl and was now on maternity leave. I looked back at her process and was amazed how some of the sandpictures were foreshadowing this birth of a new member in Uliana's family.

Conclusion

After following and analyzing the process of the six participants, who were all recent immigrants to Canada residing in Montreal, the following considerations come to mind in respect to how their process of adaptation manifested itself through their sandplay productions.

All of the six participants displayed interest and enthusiasm through their sandplay therapy sessions, though some seemed more motivated in creating their sandpictures than others. Of the six participants, Alexander, Maria, and Tatiana were

able to engage into a more spontaneous creative process from the beginning; their interest in making sandpictures also did not diminish towards the last sessions. The other three participants (Uliana, Polina, and Pavel) remained strongly reliant on a more rational way of addressing their issues; their engagement with the image was shorter and the need for verbal expression was stronger.

Nevertheless, it can be said that when the participants were able to set aside the conscious way of constructing the sandpictures (like preparing their images in advance, or making literal illustrations of their daily life), their engagement with the process was carried to a deep unconscious level. This engagement with the image was most pronounced in the cases of Alexander, Maria, and Tatiana. The sandpictures they produced were the most diverse in terms of the complexity of the composition and of the contents; the variety of the objects and symbolic representations used; and the degree of dramatization expressed through the characters. It appeared that such qualities as creativity and spontaneity were associated with this ability to fully engage in the sandplay process and keep this interest until the last session.

Of these three participants, only Alexander supplied each of his productions with commentary explaining the sandpictures. Five of his stories presented pronounced archetypal motifs, following the stages of the Hero's Journey with its search for the life-giving Feminine, a "treasure hard to attain," and a confrontation with evil (Jackson, 2008). These stories unfolded around strong plotlines with the detailing of different characters. The construction of these sandpictures and the narration of the stories can be seen as similar to role-playing; indeed, Alexander was projecting some of his inner contents on the characters of his stories.

Six of his sandpictures explored the thematic of the collective scenes, presenting the theme of the "market place" under a variety of angles. Different aspects

of the relationship between the individual and the collective were explored in these sandpictures. Some of them did not have a storyline, rather reflecting immediate concerns that were expressed by Alexander in respect to ongoing daily life. These concerns were discussed by Alexander in parallel to his sandpictures and could be seen as reflecting his conscious concerns related to his experience of adaptation to the new country, while the sandpictures also reflected the unconscious side of the psychological processes pertaining to his experience of adaptation (Dundas, 1990; Turner, 1994). The way the sessions with Alexander unfolded supported the effectiveness of the practice of carrying two modes of expression through the sandplay therapy sessions: the construction of the sandpicture, and, in parallel, the verbal exchange focused on the issues raised by the client (Bradway et al., 2005).

To summarise, it can be said that the core of Alexander's process was concerned with the strengthening and maturation of his ego, which possessed features corresponding to the early stages of ego development. The imagery presented in the sandpictures revealed that Alexander had a positive PR, with a strong ego-Self axis, which allowed him to reconnect to the Self and to successfully revisit the earlier developmental stages where deep restructuring was accomplished. This process brought forth the integration of the various aspects of the masculine energy, which was necessary for the confrontation with the negative father complex. Further, the integration of the feminine energy allowed Alexander to confront the negative mother complex, as well as the regressive influence that earlier developmental stages had over his ego development, particularly in moving towards the "adaptation to the collective" stage (Kalff, 1980/2003).

At the same time, some work had to be done to resolve conflicts inherent to Alexander's relationship to the family, and also in relation to the collective values and

norms imposed by the super-ego structure conditioned by the collective. These tasks could be seen as intensified by the process of adaptation to the new socio-cultural environment, and, judging on the basis of the analysis of Alexander's sandpictures, I perceived that they still required further work. There, unresolved conflicts related to the area of collective values were still creating a gap, which was preventing Alexander from his full integration within the new socio-economic environment. The last sandpictures allude to the need in Alexander's psyche to move to the next level of integration into the collective, where he will be able to see his individual value independently from his family; to find a place within the new collective that will benefit both him and the collective.

In the follow-up meeting, Alexander told me that the focus of his activities still evolved around his family, while his wife was concentrating on building her career. Alexander also worked; now it was for a company from Quebec where he was "acquiring local experience," which he said was most important for him at this point. He also spoke of his further plans, which might include registering in a University program in order to acquire additional training, which would help with his further career.

In Maria's case, her verbalizations reflected the conscious side of her experience of adaptation to a new country, but she almost never commented on the contents of the sandpictures. The impression she gave was that she did not want to rationalize her experiences of creating the sandpictures. Her way of engaging into the sandplay process supports Kalf's (1980/2003) conviction that the sandplay productions carry their imagery deep into one's psyche and work their way without verbal interpretations. Maria's sandpictures often presented a very deep level of

experience, reaching into the depth of the collective unconscious with its archetypal imagery.

Maria's sandpictures represented imagery that corresponds with Neumann's and Kalf's ego development stages, with a reference to a positive PR and a strong ego-Self axis, allowing a deep restructuring of her psyche. At this moment of Maria's life, her ego needed to be strengthened and to mature further in order to transform and to be able to withstand the challenges of the outer conditions. The ego was nourished and strengthened through its strong connection to the Self, which was manifested in several of her sandpictures. Her sandpictures also demonstrated how her ego was gradually seeking and acquiring a strong masculine energy, and, at the same time, facing the confrontation with the devouring, or regressive, tendencies of the previous developmental stages, including the Terrible Mother archetype. At the same time, the transition to the higher stages of psychic development also necessitated the further evolution of the feminine aspect in Maria's psyche.

For Maria, leaving her homeland, especially since it meant leaving her son behind and since it was followed by the death of her mother, resulted in an unresolved grief that depleted a lot of her energy resources. The inner healing and transformation could only be accomplished on a very deep level of the psyche, where the numinous energies were accessed. The sandpictures # 7, # 11, and # 12 represent the numinous realms where Maria could experience death and rebirth through the connection to the deepest layers of the collective unconscious and a ritual-like process that emerged spontaneously in her sand creations. Her final tray presented a full reconciliation of the opposites, as well as a demonstration of the three stages of the completed alchemical process. Following Jung's (1956/1970) interpretation, it was thus possible to conclude that the process of inner integration, not dissimilar to the process of

individuation, was accomplished in Maria's psyche, which released the inner energy and made it available for Maria to use in her life.

Due to the fact that Maria had the possibility to express herself through the modality of sandplay therapy, she was able to work through the process of integration, healing, and transformation that took place in the depths of her psyche. As a result, she was able to come to important realizations and decisions at the end of her therapeutic process. She realized the importance of language skills and of the professional identity in her life and defined the direction that was best suited to her skills and inclinations.

Maria's need to assert herself in a new culture was strongly interwoven with the need to work through the negative projections in her psyche, which were caused by differences between her own motivations and perceptions and those of the local people; these differences she also tried to understand rationally. The gradual familiarization with the new culture went hand-in-hand with the need to question her personal assumptions and values; meanwhile, multiple issues related to the shadow elements residing in the areas of the personal and the collective unconscious were addressed through the creation of the sandpictures. Towards the end of the process, Maria was also able to insightfully relate certain family dynamics and difficulties, which both she and the other members of her family had, to the process of adaptation to the new country.

In the case of Tatiana, her engagement with the process was full and very deep from the beginning, and she always dedicated the biggest portion of her sessions to the construction of the sandpictures, which she did with care and precision. At the beginning, she revealed that she was hoping to study, but she was not confident that it was possible, due to the limitations in her language skills. She summarized her family's situation as "good enough," yet throughout the sessions she addressed a

variety of issues that were deeply bothering her. She verbally addressed issues that felt urgent to her, while her comments related to the sandpictures were very limited, somewhat similarly to Maria.

Several of Tatiana's sandpictures, particularly # 1, demonstrated the importance of the PR and a strong ego-Self axis rooted in it, referring to Neumann's (1973/2002) primal relationship stage of early psychic development. This reflected the fact that Tatiana was always very close to her mother, who remained single all her life. Her mother died not long before Tatiana immigrated to Canada. The theme of the loss of the mother was interwoven with the mother-daughter relationship in her sandpictures, which were two of the most important themes in Tatiana's process.

The second important line of Tatiana's process stemmed from the fact that she did not know her father. The possibility of the reality of Tatiana's father was acknowledged for the first time in sandpicture # 4 through the construction of the genealogical tree. In Tatiana's real life, this acknowledgement was made possible through her marriage and the birth of her two daughters; these themes were also reflected in her sandpictures. The early experience of not knowing her father could have created a wounding referring to the earlier phase of psychic development. Together with the loss of her mother and of her country (Motherland), it might have caused a regression of Tatiana's psyche to the level of *Uroboric or Primal Relationship* (Neumann, 1973/2002) or the *Mother-Child Unity* (Kalff, 1980/2003) phase of early development, reflected in a number of her sandpictures.

In Neumann's explanation of the symbolism of the early developmental stages, he writes that after the Uroboric phase of the unbroken unitary existence of the mother and child and comes the phase of the *Separation of the World Parents*. From an archetypal point of view, this means that the germ of the child's "ego consciousness

finally asserts itself... it enters upon the second cycle, namely the hero myth, in which the ego, the consciousness, and the human world become conscious of themselves and of their dignity” (Neumann, 1954/1995, p. 5).

Deep symbolic work was required on Tatiana’s part in order to heal her in her loss of her mother and transit to the Separation of the World Parents phase (trays # 9 and # 10), and then to the higher stages of ego development. At the same time, Tatiana’s sandpictures demonstrated the reconciliation of the opposites (# 10) with the powerful yin/yang symbol in the center and eleven couples forming an arch around it. In this image, the legacy of Tatiana’s ancestry and generations of couples that led to her existence was also acknowledged, which brought forth a further rehabilitation of the image of the mother and of the feminine within. This transformation took place on a deep unconscious level and allowed Tatiana to transit to the “adaptation to the collective” stage, reflected in sandpicture # 13, and the acknowledgement of the birth of her own, new world (# 14). In that sandpicture, the globe was lifted by the elephants standing on the back of the mother-turtle; it was a new, fully separate world in its own right. This image marked the possibility of a new beginning and a conscious attitude towards life. At the same time, this image felt like a striking illustration of Neumann’s (1973/2002) conviction that the mother is the foundational principle of all life for the developing child.

In the follow-up session, I learned that Tatiana went to study at a college, and later she achieved quite high grades, which showed that her French was improving. In the following year, I learned that Tatiana requested to change her program to study nursing, which was her profession back in Byelorussia. I knew that being a nurse was the only way Tatiana could see herself as a professional, but in our first meetings she expressed the feeling that it was an impossible task to retrain again in French. Now,

some time had passed and she was pursuing this “impossible” dream in order to become professionally recognized here in Quebec. It supported again how powerful the “silent” work accomplished through the sandplay process had been (Bradway & McCoard, 1997).

The sandpictures created by Polina, Uliana, and Pavel also presented an in-depth process, but their engagement with sandplay seemed to be less intense compared to the three participants discussed above. All three of them valued verbal discussion very highly, and had a tendency to spend more time discussing their concerns than making their sandpictures.

Of these three participants, Uliana created the sandpictures that were the most detailed; she also accompanied the sandpictures with commentary explaining the contents. Nevertheless, Uliana preferred discussing issues related to her daily life, like limit setting with her children, and aspects of her relationship with other students at the college where she studied. Uliana and her family immigrated to Canada primarily for the sake of the future and the health of their children. She and her husband had traveled before and had thoroughly prepared for their immigration. Uliana had a good professional career and wanted to establish herself professionally in Canada. Her French was not very good when she arrived, but she worked very hard, believed in herself, and was admitted a college program on pre-school child education.

Uliana was quite curious about how sandplay worked and gave me the impression of being a rather free and creative individual. In her process, she presented a fair degree of engagement from the very beginning, making detailed pictures. She made a total of ten sandpictures, and after that continued coming to her sessions to discuss important issues and declined to do more sand work, saying that she could not think of anything. Her first sandpicture pointed to the importance of the mother

containing symbolism in her life, the pressure of time, and the dilemma concerning the choice of direction. It also alluded to the importance of rational thinking, and presented an indication of the importance of the father figure in Uliana's life.

I learned in that session that Uliana lost her father when she was nine years old. Her sister was six at that time, and Uliana had to become more or less a caregiver to her. For the last eleven years, her sister had been living elsewhere in Europe and they barely communicated at all. Uliana's mother died six years before Uliana immigrated. Many elements in the first sandpictures alluded to Uliana's need to resolve conflicts inherent to the relationship to the family.

The following sandpictures demonstrated an in-depth process representing different developmental stages, a strong PR and an ego-Self axis. One of the central themes was the integration of the shadow Feminine and a confrontation with the Terrible Mother, which culminated in the image of a Gingerbread house (sandpicture # 5), which pointed at some emotional and relational stagnation that was related to the negative side of the mother image.

Sandpicture # 3 illustrated how two realms, the personal and the collective, interacted in Uliana's psyche, indicating the need for boundaries and the protection of the "inner" realm, and at the same time, openness to the "outer" world and to the collective. In this picture, the importance of Uliana's relationship with her mother was emphasized, reflecting the fact that her mother died several years prior to Uliana's immigration, and that dealing with this issue was of primary importance to her psyche. Later, Uliana reluctantly told me that she never spoke to anyone of how painful this loss was to her.

The appearance of a large two-storey dollhouse in her next sandpicture (# 4), which took up almost the entire tray, and a large oak, alluded to the PR and to the

image of the mother as the container, providing boundaries and protection. The interior of the house was left empty, because she needed all this space to herself: “I do not want anyone in the house. I only want to be left alone, to lie down and sleep,” were her words. The reconnection to the positive PR, followed by the integration of the shadow feminine, brought about a strong manifestation of the Self (# 6), a further integration, and the possibility of spring and of a new beginning (# 8).

Sandpicture # 9 represented a distant land that resembled one of the sandpictures made by Alexander; this image symbolized that a distant place was reached through the inner process in Uliana’s psyche. The household created by Uliana in the last sandpicture (# 10) might have reflected Uliana’s wish to buy her own house, but is also was the result of the transformative process that took place during Uliana’s sandplay process. It represented a balance in her inner realm, and well defined boundaries (a fence with a gate) that separated, but did not isolate it from the outer world. A figurine of a woman in a white cap and apron standing by a cradle with a baby, with a rocking chair nearby, I interpreted as reflecting that Uliana was restoring her relationship with her inner child and rehabilitating the positive warm image of her mother. The imagery of Uliana’s sandpictures very strongly supported Neumann’s (1973/2002) certainty of the primary importance of the mother archetype for the individual’s sense of relatedness to the other and to the world, and also for a woman’s sense of womanhood and her ability to be a nurturing mother (Neumann, 1956/1990).

A lot of the issues discussed by Uliana concerned the differences that she perceived between her “old” and her “new” life. At the end of the process, these differences seemed to diminish. Uliana started to work in a kindergarten and seemed very pleased with herself and her work, though she confessed that it was far from easy.

As I learned later, her quite successful professional growth was interrupted by the birth of a third child, which seemed to be a happy event in the family. Also, they were able to buy a house, which Uliana had been dreaming of. Uliana was a fulltime employee at the time when she left her job on maternity leave, and she felt quite secure in respect to her future return to work.

Polina was very reluctant to even touch sand in her first sessions. However, the trust she had in me as a therapist and in the process allowed her to make contact with the sand using a pencil at first, which resulted in what appeared like decorative motifs in the sand. In part, Polina's reluctance to engage more with the process reflected her tendency to be very demanding towards herself and others, and her difficulties with spontaneous expression. Polina was using her rational thinking as her main adaptive approach to life and was quite judgmental in respect to her new homeland. Nevertheless, she wanted to change that attitude, and also expressed her longing to be treated and judged on the basis of who she really was.

The two-dimensional quality of her first sandpictures suggested some reservations against engaging with the multidimensional aspect of life. At the same time, the images represented a functioning ego and individuality, as well as reflecting several developmental stages following both Neumann's (1873/2002) and Kellogg's (1978) classification. Further images featured the type of mandala that, according to Kellogg, frequently manifests itself in the midlife period, when one needs to reassess one's life goals and assumptions and find a new orientation in life. The first images also represented Polina's emerging engagement with the process, and her growing inner connectedness.

In the third session, the image of a double spiral appeared, representing the mother-child unity and a re-establishment of a secure mother-child relationship on a

symbolic level. That allows the process to smoothly turn inward, towards the depths of the inner centre. This was the session during which Polina disclosed how important the relationship with her mother was for her, and that her mother had died one year after her immigration to Canada, just before Polina gave birth to her second child. Telling me about her loss allowed Polina to start feeling and working through her enormous grief, which seemed to have frozen her feelings and her ability to relate emotionally.

In Polina's case, the process of immigration and the following events of her life, brought with them feelings of incompetence and fears of being unable to fulfill her responsibilities as an adult and a parent. Sand, with its feminine properties, and a holding therapeutic relationship allowed her to reconnect with the mother image and a positive PR. Her further process unfolded around the issues of the integration of the shadow elements, primarily the dark side of the Feminine, which was particularly important for Polina's process of individuation. Further, the images Polina made indicated that she was working on the issues related to the harmony in her life and to the balance between self and others and between the ego and the collective.

At the end, Polina created what she called a valley of geysers. Geysers aptly illustrate how the inner accumulated energy of the earth seeks a way to come out; water is boiled and turned into steam, alluding to the symbolism of the alchemical process and the process of individuation (Edinger, 1991). The image of the land of the pharaohs represented the descent into the ancient strata of the collective unconscious, similar to the descent to the Underworld in the Heroine's Journey, which bringing rebirth. The two last sandpictures created by Polina were organized in the form of a mandala and represented a true manifestation of the Self in the sandplay process, with a reconciliation of the opposites and a "sacred marriage" (Jung, 1956/1970). A

flowery spiral leads to the top of the mountain-island where a bride and a groom stand overlooking the scenery.

My feeling at the end of Polina's process was that she had done the most urgent work that was needed in order for inner healing and transformation to happen. She had a good inner strength and determination to go on with her new life here in Canada. Later, I learned that Polina and her husband bought a house and that she was studying in order to open a kindergarten.

Pavel, unlike others, from the very beginning declared that sandplay was "not for him", even though he was to a certain degree curious about how it worked. He spoke some French and English, but kept repeating that he was "not good at languages." He had a very grim outlook on his future, particularly in respect to his future possibilities to be professionally employed. Back in Byelorussia he worked as a doctor, and losing his professional identity was devastating to him. He explained that he wanted to be able to find a well-paying job to support his family. Trying to figure out which direction to go was his reason for joining the sandplay therapy research.

From the beginning, a good relationship of trust was established between Pavel and me. He approached sandplay as an exchange: he would do a sandpicture quickly in order to "give" me what I wanted, and then get "what he needed"—discuss more important issues. Basically, he believed that only our verbal exchanges carried value, while sandplay did not really do much. He created a total of eleven sandpictures, but he attended all of his sessions and used them for verbal counselling. Nevertheless, I thought that he was able to relate to some deeper layers of his psyche through the sandplay process more than through verbal therapy, and it was the sandplay process that allowed him to work on important pending issues towards their resolution and healing.

Pavel had multiple competencies and a good education, which allowed him to present himself as a strong individual, the head of the family in the past; despite all of that, in his case, the hero aspect of his ego was not yet strong enough, and had endured a significant amount of suffering, particularly in relation to the outer conditions. When the outer conditions changed due to immigration, Pavel found himself incapable of having any control over his reality any longer.

His first sandpicture appeared hopeful to me. It contained elements that suggested the presence of a strong ego-Self structure and openness towards the unknown, and possibly a good connection with the unconscious layer of his psyche. It also signified that Pavel's ego had strength and good inner resources for adjusting itself to changing outer conditions (Turner, 2005). At the same time, there were elements which suggested (a) that Pavel had certain expectations in respect to the therapist's work; (b) that his ego needed sheltering from the logos principle (the sun); (c) that the ego was an observing and judging component of the psyche, accustomed to put his trust in a certain set of rules.

Pavel's following sandpicture referred to the PR phase of psychic development, when the mother figure is not yet personified. He spoke of his mother with affection and respect; she seemed to be an important influence in his life. Pavel's sandpicture # 3 presents a four-fold structure corresponding to the notions of material order, the body and the Self, and the beginning of the differentiation of the four functions (Eastwood, 2002). This was one of the most orderly and also most detailed of Pavel's pictures where he represent the story from the famous book *The Wonderful Wizard of Oz* (Baum, 1900/1996).

This sandpicture very accurately represented the constellation in Pavel's psyche. It represented the four functions and suggested four main issues to work on. It

demonstrated that in order to engage into action and use his will, Pavel (Dorothy) was required believe in himself. His high sensitivity (Cowardly Lion) was overcompensated by his search for empowerment; to resolve the conflict, Pavel required the courage to jump through the ring of fire, or to do what appeared to be impossible. To bring back love and connect to his intuitive knowledge, Pavel had to overcome the chthonic aspect of the previous developmental stage, or fight the dragon (Chimera). He also had to overcome the head (Jung, 1971/1977), which he mostly used to find reasons why nothing would work. Through all our work, all of my suggestions to try something were always met with resistance as Pavel cited logical reasons why my suggestions were not useful to him.

A crystal castle in the place where the tree was in the previous sandpicture alluded to the Self, and the magician, to the ego—possibly to the magical stage of ego development (Neumann, 1973/2002). According to Neumann, the first representation of the Self in the child's psyche is brought about by the mother figure. The glass quality of the castle was amplified by the image of a frozen mountain in the following picture, suggesting an analogy to ice and the frozen quality of the mother-Self image. It was possible that the undifferentiated state of Pavel's psyche was rooted in the quality of PR, creating a constellation which Neumann (1973/2002) named a distress-ego, featuring powerlessness in facing the world for which the ego is not strong enough.

Most of Pavel's following sandpictures carried rudimentary and rigid characteristics, and often featured elements of the earlier stages of psychic development. It appeared as though the extra-uterine phase in the early stages carried some strong accentuation that created a strong attachment, which kept his ego needy

and dependent on the mother archetype, forcing it into a role which was restrictive of Pavel's growth.

At the same time, a very strong negative experience with the father, followed by the loss of the father, made it very difficult for Pavel's ego to identify with the father archetype positively. Rather, due to the heightened feeling of guilt, his early oedipal situation strongly reverberated in his experience of immigration and made it very difficult for his ego to take a self-affirming position. His images revealed a situation of enormous suffering and disempowerment, which finally brought him to the point where he was not able to face the world (# 5). Based on what was observed, I concluded that it was likely that Pavel would require a long period of time to obtain the necessary ego strength which will allow him to successfully relate to the new environment.

However, the work he had done certainly allowed him to reach a higher level of integration. In sandpicture # 6, he created a scene which approximates the "market place" pattern, which refers to Pavel's past experience and his life back in Byelorussia. This was the moment when Pavel very seriously considered going back to Byelorussia. The descent into a distant land which the following two sandpictures represented allowed some work on the rehabilitation of the positive images of the mother and the father to happen, as well as some integration of the opposites. This work was probably not completed, but I trust that Pavel's psyche in its wisdom advanced as much as was necessary. I believed that without this work, Pavel would not have been even able to make the decision to stay in Canada, and might have returned to Byelorussia.

By the end of the sandplay therapy process, Pavel completed a course on massage therapy and started working in a private setting as a massotherapist on

occasional basis. However, he could not allow himself to engage with this occupation fully, it was “too uncertain” for him, and advertising for clients seemed like an impossible task at the time. But I learned later that he got admitted to a short-term college program after the termination of the sandplay process, and after that got a steady job, which he did not like, but which gave enough income to support his family.

The analysis of the data presenting the experiences of the six participants of this study supports a number of Kalff's (1980/2003) considerations regarding how the sandplay process leads to the client's psychological transformation. First: the therapeutic process has to unfold in a “free and protected space” (p. 17) created within a positive therapeutic relationship. As the analysis of the cases has shown, all six participants developed a relationship of trust with the therapist, and were able to feel “free” to explore and play, which helped to bring their creative expression to a less conscious, and sometimes entirely unconscious level of the process.

Second, the three-dimensional aspect of sandplay, which makes use of objects, symbolic representations, and sand as a medium, allowed the participants to address issues that could be accessed only at a deep nonverbal/unconscious level of their psyche. The contents of the sandpictures in the process of all six participants demonstrated that the participants: (a) were able to access the memory of the early mother-child relationship; (b) presented the imagery corresponding with the developmental stages formulated by the theory of Neumann (1973/2002) and Kalff's (1980/2003); (c) presented the imagery corresponding with the evolution of the ego structure following the evolutionary path defined by Neumann and Jung (1956/1970); (d) have undergone a transformative process in the course of therapy. Thus, the sandplay expressions of the participants support the view that the early mother-child

relationship maintains its importance even at later stages of one's life: it provides the basis for the healthy development of the Self, the ego-Self axis, and also of the foundation of the later stages of ego development, and the ability to relate to the world and to the collective.

In all six cases, the developmental stages as defined by Neumann and Kalff were reflected in their sandpictures. In some cases, the developmental schema developed by Kellogg (1978), which in general follows the evolution of psychic development defined by Neumann, was also used in order to achieve a more precise understanding of the imagery created by the participants. As observed in all six cases, the re-experiencing of the stages of early psychic and ego development, with the accentuation of the mother-child unitary phase, which Neumann called the primal relationship (PR) phase, allowed the participants to process some of the wounding or traumatizing experiences and facilitated the reintegration of the important psychic components and functions. The reintegration of the difficult contents and shadow elements of the personal and collective nature led to a withdrawal of the negative projections or to their lessening, like in Pavel's case, which overall helped the participants to relate to their new environment in a more constructive way.

The variation in the quality of the PR experienced by the participants in their past, evaluated on the basis of the analysis of their sandpictures, also seemed to have had an effect on the ego strength of the participants and on their relation to the "outer" conditions. Thus, it seemed to support Neumann's (1973/2002) theory that the mother and the positive experience within the PR provided the basis for the individual's future relatedness to the outside world. It also seemed to support Neumann's theory that a distressed ego, resulting from an unsatisfying PR, is not able to cope with the changing demands of the environment. However, Sandplay Therapy theory suggests

that even the distressed ego can be reorganized and strengthened through sandplay, as long as it can re-experience the positive PR (Kalff, 1980/2003; Weinrib, 2004; LaVon Bobo, 1997).

The account of the adaptation of the six participants therefore sheds light on how the re-experiencing of the positive PR on a symbolic level through sandplay therapy can help people who went through immigration to adapt to a new culture in a smoother way. It seems that when immigration occurs, there exists a particular need for the recollection of the nurturing experience of the PR, which further allows one to re-connect to the image of the Self first introduced by the mother of the individual. The experiencing of the Self with its manifestation in the sandpictures seems to have allowed the participants to either recall, or repair the positive nourishing side of the image of the mother from their early developmental phases and then bring these positive experiences into the reality of their new life.

Coincidentally, in the case of all four female participants, the loss of their mother occurred either just before or shortly after their emigration from their country of origin. Their process demonstrated that the issue of the loss of the mother was strongly linked to their ability to become fully independent individuals. The imagery unfolding in the sandpictures of the four female participants demonstrated that the recovery of their positive self-image and of their feminine identity was linked to their grief over the loss of their mother. Within this process, the recollection of the positive containing experience of the PR was essential, restoring the women's experience of themselves as nurturing positive mothers. As Neumann (1956/1990; 1955/1991) has shown in several of his works, in women's individuation stories, the mother image is always reflected in the image of the daughter, and the restoration of one implies the restoration of the other.

All female participants had families and two to three (in Maria's case) children. All four reported experiencing difficulties with their children, which were more significant at the beginning and reduced by the end of their therapy process. This was often accompanied by the children's growing independence and the mother's decreasing control over them. At the same time, at the end of the sandplay process, all four female participants demonstrated the awareness of the importance of the professional identity in their lives. They all articulated the need and the intention to continue furthering their education and searching for a professional niche that would allow them to be part of the larger society.

It appears that the PR manifested itself in various stages of the participants' processes within different developmental contexts and was connected to the ability of the ego to progress towards the higher stages of ego development and reaching the solar stage. In this process, different manifestations of the mother-child relationship also influenced such important processes as progressive work on the shadow material of each of the participants, the reconciliation of the opposites, the rehabilitation of the positive parental image, and the appropriation of the feminine and masculine energy.

All of the processes were manifested in the sandpictures of the participants, but appeared differently in the cases of female and male participants, particularly in respect to the recovery and appropriation of the feminine and the masculine energy. Again, the positive PR produced higher ego-strength, and the ability to move towards the higher stages of ego development, which in the cases of female participants manifested in the rehabilitation of the positive mother image and self-image. Positive feminine energy was manifested in their cases in their increased parental confidence and heightened ability to take care of themselves. The rehabilitation of the father image led to their acquisition of the positive masculine energy, which manifested in

their higher interest in receiving further education with the goal of finding professional recognition.

In the cases of the two male participants, the process unfolded differently. According to the differences which were manifested in their sandplay productions, it appears that in Alexander's case, all developmental stages were re-visited and represented through dynamic and multilayered images, where the overall pattern was fairly consistent with Neumann's stages. A significant number of sandpictures in this participant's process was dedicated to the motif of the Hero's Journey, characteristic of the ego development in the Western world (Neumann, 1954/1995).

The successful evolution of the heroic qualities of the ego led this participant's psyche to acquire a balanced inner structure with a strong connection between the ego and the Self, and a balance between his masculine and his feminine sides. It also appeared that the balanced relationship between the personal and the collective elements of the psyche was established by the end of this client's process. Following Jung's (1916) perspective on how adaptation to the inner and to the outer conditions has to be balanced, it is reasonable to expect successful further adaptation in Canadian society in Alexander's case.

In the case of Pavel, the process unfolded following earlier stages of psychic development. It is possible that the undifferentiated state of Pavel's psyche was rooted in the quality of the PR, creating a constellation which Neumann (1973/2002) named a distress-ego, featuring a feeling of powerlessness in facing the world when the ego is not strong enough to do so. His sandplay process allowed some reorganization and transformation to happen, which moved his psychic development to more advanced states, allowing his ego to start acquiring more strength. However, in his case, adaptation to the collective as Kalff (1980/2003) defined it was not possible yet.

The sandplay expressions of the participant's experiences of adaptation represented the psychological processes which corresponded to their experiences on a much deeper level than what was presented by them through their verbal accounts. The combination of both accounts, the verbal and the visual presented through the sandpictures, allowed the researcher to acquire a much fuller perspective on the phenomenon of adaptation to the new country. The combination of the two types of expression in parallel allowed an active process of transformation to take place. The transformative process presented itself in the sandpictures, the analysis of which demonstrated the increasing psychic integration and the strengthened ego structure, in the five out of six cases. This finding supports the conclusion articulated by Kalf (1980/2003; Ammann, 1972/2009) that the strengthening of the ego and a higher integration allow the individual to become more independent of the influences coming from the outside world, particularly the negative ones.

This higher independence from outside world influences was manifested at the end of the process of the participants in the form of the "marketplace" scenes, which were explicit in five cases out of six. I think it can be said that in their real life, four of the participants (Alexander, Maria, Tatiana, and Polina) carried on in their aspirations related to their professional self-realisation. Uliana seemed to be also well equipped for her future career, which was interrupted by her giving birth to her third child.

In the sixth case, presented by Pavel, the "market place" scene appeared in relation to his past experience, in the life which he still seemed to mourn. The rest of his process did not manifest the same degree of inner integration as that which was achieved through the sandplay sessions of the other participants. In line with the belief held by most Kalfian sandplay therapists, I trust that Pavel had addressed the issues which he needed to address for his future psychic development on a profoundly deep

level. However, the wounding that he carried would require to be addressed in depth again in the future. I believe that this will be possible once the process he completed will do its subtle long-term work, which, as Dora Kalff believed, continues having an impact on one's psyche over a long period of time, if not for the rest of one's life.

Through the present study, the researcher made use of the phenomenological method to answer the main research question: how do the Sandplay Therapy expressions of immigrants in Quebec reveal their psychological adaptation to their new socio-cultural environment? The researcher succeeded in achieving a thick description of the essence of the studied phenomenon of adaptation as presented by the six participants of the research. The researcher used the phenomenological method of Jung and Neumann, and also specific theories of Jungian psychology and Kalffian Sandplay Therapy, to elicit the psychological meaning of the participants' experiences of adaptation to their new socio-cultural environment as expressed through the sandplay sessions.

The phenomenological method also allowed the researcher to uncover the relationships between the imagery representing the participants' experiences (in the form of the sandpictures), the underlying psychological processes unfolding in the participants' psyche, and the conscious understanding of the experience of adaptation held by the participants and voiced verbally. The researcher was also able to establish a relationship between the unfolding of the specific psychological processes, like the revising of the earlier developmental stages and the strengthening of the ego structure, and the change in the attitudes held by the participants (in different degrees) towards the new socio-cultural environment, which became more constructive.

Most importantly, the phenomenological method allowed perceiving and examining the individual experiences of the participants in their uniqueness, which

contributed to the overall understanding of how the unique experience of adaptation presented itself to the consciousness of the individuals experiencing it and of the researcher receiving these experiences in a given form. Major conclusions reached through the analysis of the sandplay data reflecting all the complexity of the “given experiences” were supported by the referenced literature, the case studies in Sandplay Therapy, and also by the research in symbolic expression. This supports the validity of the methods used for the examination of the symbolic expression and its psychological meaning. The fact that all of the major sandplay principles articulated by Kalfff (1980/2003) and others (Bradway & McCord, 1997; Turner, 2005; Weinrib, 1983/2004) found their support in the study also validates the use of the phenomenological method of examination for the sandplay research.

Limitations and suggestions for future research. Certain similarity in the sandplay process of the participants with the accentuation of the Mother archetype, raises the question whether the past political structure of the USSR created a greater psychological need and dependence on the Mother archetype than in other countries. This could have accounted for the ego fixation on early developmental phases, resulting in a failure to achieve full transition from matriarchy to patriarchy (Neumann, 1973/2002). If such is the case, further personal development of the individuals with such a background can be catalyzed by the immigration and the need for adaptation to a new socio-cultural environment. Their ego development can be advanced to the higher stages, allowing better adaptation to the new environment. These questions remain for further investigation. For example, it would be necessary to compare the expressions of the process of adaptation of the individuals from various countries with the expressions of the individuals from the ex-USSR in order to understand these processes further.

Despite the fact that in terms of the presentation of the case studies the researcher was able to provide a quite detailed accounts of a sample of the participants, which could be considered fairly large for the field of Sandplay Therapy, it nevertheless remains a small sample. Therefore, the extent to which these results can be generalized to the entire population of russophone immigrants in Quebec is limited.

Thus, as a future development, it is deemed necessary to conduct additional research: (a) covering a larger number of both female and male participants; (b) with participants of a different ethnic origin. This would allow testing whether the same tendencies manifest across various ethnic populations and whether they can be supported on the basis of a larger sample.

It might also be deemed necessary to limit the focus of the research to several core concepts, which were either supported or formulated in the process of the present research, and create a series of studies using more controlled sandplay equipment and quantitative methods of analysis. It would also be interesting to conduct a longitudinal study with a control group in order to compare the long-term differences in adaptation among immigrants who have and who have not experienced sandplay therapy. However, this kind of study carries with it another set of concerns in terms of ethics and introduction of different variables, which would make its goals and methods very different from the present research.

One of the biggest limitations of the present study is that it generated a vast amount of data, the analysis of which has presented the researcher with a number of challenges. First, the recruitment and the therapy phases of the research were spread over a long period of time and had to be repeated with numerous candidates before the data was collected. The therapeutic sessions required specialized equipment, which makes this research a costly enterprise.

Further, the methodology had to be modified in order to be suited to all six of the accounts equally, and at the same time keep the format manageable. Nevertheless, after the final account of the participants' experiences of adaptation was written, it resulted in a voluminous manuscript, which required a substantial amount of time to write, and also a significant time to read for the Committee members and the two readers.

Consequently, it must be added, that the analysis of the data phase required continuous researching of symbols, and this points to another limitation of the study: research of this kind demands a thorough training and the acquisition of extended knowledge not only in the area of Sandplay Therapy and Jungian psychology, but also of other areas of psychology, child development, and research methods. For these reasons, conducting such a research project in order to replicate the results, or with the purpose of pursuing this research further, might be difficult.

Overall, it would also seem important to extend the analysis of the data collected in this study in order to understand the relation between the deep psychological processes manifested here and the following psycho-social constructs: participants' socio-cultural background and education; participants' ability to manage stress and cope with unfamiliar environments (Baumeister et al., 1985); and participants' identity conflict caused by contradictions between personal commitments and social prescriptions (Ward et al., 2001).

References

- Adelman, H., & Anctil, P. (Eds.). (2011). *Religion, culture, and the state: Reflections on the Bouchard-Taylor Report*. Toronto, ON: University of Toronto Press.
- Afanasiev, A. (1978). *The magic ring: Russian folk tales*. Moscow: Raduga Publishers.
- Alboim, N., & McIsaac, E. (2007). Making the connections: Ottawa's role in immigrant Employment. *IRPP Choices*, 13(3).
- Allan, J. (1988). *Inscapes of the child's world: Jungian counselling in schools and clinics*. Dallas, TX: Spring.
- Amatruda, K., & Helm-Simpson, P. (1997). *Sandplay and sacred healing: A guide to symbolic process*. Novato, CA.: Trans Sand Dance Press.
- Ammann, R. (1991). *Healing and transformation in sandplay: Creative processes become visible* (W. P. Rainer, Trans.). La Salle, IL: Open Court Publishing. (Original work published in German as *Heilende Bilder der Seele*)
- Ammann, P. (1972/2009). *Sandplay: A method of psychotherapy* [DVD].
- Amorim, A. C., & Cavalcante, F. G. (1992). Narration of the self: Video production in marginalized subculture. In S. McNamee & K. J. Gerden (Eds.), *Therapy as social construction*. London: Sage Publications.
- Anderson, E. F. (2001). *The cactus family*. Pentland, OR: Timber Press.
- Appelbaum, M. (2012). Phenomenological psychological research as science. *Journal of Phenomenological Psychology*, 43, 36-72.
- Arnheim, R. (1969). *Visual thinking*. Berkley, CA: University of California Press.
- Banting, K., Courchene, T. J., & Siedle, L. (Eds.). (2007). *Belonging? Diversity, recognition and shared citizenship in Canada*. Montreal, QC: Institute for Research in Public Policy.

- Baum, L. F. (1996). *The wonderful wizard of Oz*. Mineola, NY: Dover Publications.
(Original work published in 1900).
- Baumeister, R. F., Shapiro, J. P., & Tice, D. M. (1985). Two kinds of identity crisis. *Journal of Personality*, 53(3), 407-424.
- Beach, C. M., Green, A. G., & Reich, J. G. (Eds.). (2003). *Canadian immigration policy for the 21st century*. Kingston, ON: John Deutsch Institute for the Study of Economic Policy, Queen's University.
- Beaton, D. I. (1987). The impact of residential treatment on interpersonal and intrapsychic dimensions of schizophrenia [CD-ROM]. *Dissertation Abstracts International*, 48, 08B.
- Becklumb, P. (2008). *Canada's immigration program* (Report No. BP-190E). Retrieved from Law and Government Division, Parliament of Canada website: <http://www.parl.gc.ca/Content/LOP/researchpublications/bp190-e.pdf>
- Becker, U. (2005). *The continuum encyclopedia of symbols*. London, UK: Continuum. (Original work published in 1992)
- Belzer, C.A. (1991). "The effects of sandplay in a classroom setting with children identified as learning disabled." (Unpublished master's thesis). Pacific Oaks College, Pasadena, CA.
- Berman, B. (1993). Symbols in the sand: an exploration of the initial sandworlds of female incest survivors [CD-ROM]. *Dissertation Abstracts International*, 54(9), 4907.
- Berry, J. W. (1980). Acculturation as varieties of adaptation. In A. Padilla (Ed.), *Acculturation, theory, models, and some new findings* (pp. 9-25). Boulder, CO: Westview.

- Berry, J. W. (1991). Understanding and managing multiculturalism. *Psychology and Developing Societies*, 3, 17-49.
- Berry, J. W. (1997). Immigration, acculturation, and adaptation. *Applied Psychology*, 46, 5-34.
- Berry, J. W. (2001). A psychology of immigration. *Journal of Social Issues*, 57(3), 615-631.
- Berry, J. W. (2006). Stress perspectives on acculturation. In D. L. Sam & J. W. Berry (Eds.), *The Cambridge handbook of acculturation psychology* (pp. 43-57). Cambridge, UK: Cambridge University Press.
- Berry, J. W., Kim, U., Minde, T., & Mok, D. (1987). Comparative studies of acculturation stress. *International Migration Review*, 21(3), 491-511.
- Berry, J. W., Poortinga, Y. H., Segall, M. H., & Dasen, P. R. (2002). *Cross-cultural psychology: Research and applications* (2nd ed.). Cambridge, UK: Cambridge University Press.
- Berry, J. W., Segall, M. H., & Kagitcibasi, C. (Eds.). (1997). *Handbook of cross-cultural psychology: Vol. 3. Basic processes and human development* (2nd ed.). Boston, MA: Allyn & Bacon.
- Bobo, L. V. (1997). Neumann's map: Guide to sandplay as natural evolutionary process. *Journal of Sandplay Therapy*, 6(1), 75-99.
- Bocking, B. (1997). *A popular dictionary of shinto*. Richmond, UK: Curzon Press.
- Boik, B. L., & Goodwin, E. A. (2000). *Sandplay therapy: A step-by-step manual for psychotherapists of diverse orientations*. New York, NY: W.W. Norton.
- Bolgar, H., & Fisher, L. K. (1947). Personality projection in the world test. *American Journal of Orthotherapy*, 17, 117-128.

- Bonds, M.S. (1995). Sandplay with inner-city Laotian and African American adolescents [CD-ROM]. *Dissertation Abstracts International*, 56, 06B.
- Borkan, T. G. (1991). The world procedure: Application to persons diagnosed with mental retardation [CD-ROM]. *Dissertation Abstracts International*, 52(08B), 4459.
- Bowlby, J. (1952). *Maternal care and mental health: A report prepared on behalf of the World Health Organization as a contribution to the United Nations program for the welfare of homeless children*. Geneva: World Health Organization.
- Bowlby, J. (1953). *Child care and the growth of love*. London: Penguin Books.
- Bowyer, R. (1958). The sandtray world as a projective technique with mental defectives. *Journal of the Midland Mental Deficiency Society*, 4(6-7), 44-55.
- Bowyer, R. (1970). *The Lowenfeld World Technique: Studies in personality*. Oxford: Pergamon Press.
- Bradway, K. (1979). Sandplay in psychotherapy. *Art Psychotherapy*, 6, 85-93.
- Bradway, K. (2004). Purposeful imaging. *Journal of Sandplay Therapy*, 13(2), 6-9.
- Bradway, K., & McCoard, B. (1997). *Sandplay – Silent workshop of the psyche*. New York, NY: Routledge.
- Bradway, K., Chambers, L., & Chiaia, M. E. (2005). *Sandplay in three voices: Images, relationships, the numinous*. New York, NY: Routledge.
- Brook, P. (1981). *The empty space*. New York, NY: Atheneum.
- Brooke, R. (1991). *Jung and phenomenology*. Pittsburg, PA: Trivium Publications.
- Brooke, R. (2000). (Ed.). *Pathways into the Jungian world: Phenomenology and analytical psychology*. New York, NY: Routledge.

- Buhler, C. (1951). The world test: Manual of directions. *Journal of Child Psychiatry*, 2, 24-35.
- Burke, V.J. (1996). Sandtray characteristics of school children by gender, ages seven through eleven. *Masters Abstracts International*, 35, 01.
- Campbell, J. (1973). *The hero with a thousand faces*. Princeton, NJ: Princeton University Press. (Original work published in 1949)
- Campbell, J. (1973a). *Myths to live by* (2nd ed.). London: Penguin Compass.
- Caproni, P. M. (1989). Sandplay: Window on the representational world. A projective adaptation of Lowenfeld's world technique [CD-ROM]. *Dissertation Abstracts International*, 49, 11A.
- Castles, S., & Miller, M. J. (2003). *The age of migration: International population movements in the modern world* (3rd ed.). Houndmills, UK: Palgrave Macmillan.
- Castro, V. S. (2003). *Acculturation and psychological adaptation*. Westport, CT: Greenwood Press.
- Cheung, F. M., van de Vijver, F. J. R., & Leong, F., T., L. (2011). Toward a new approach to the study of personality in culture. *American Psychologist*, 66(7), 593-603.
- Chevalier J., & Gheerbrant A. (1994). *A dictionary of symbols* (J. Buchanan-Brown, Trans.). Oxford: Brown Blackwell Publishers. (Original work published 1969)
- Chevrier, M. (2003). *Laws and languages in Québec the principles and means of Québec's language policy* (Report No. 0002652118). Retrieved from Bibliothèque et Archives Nationales du Québec website: <http://collections.banq.qc.ca/ark:/52327/42234>

- Christie, A. (1985). *Chinese mythology*. New York, NY: Peter Bedrick Books.
- Cirlot, J. E. (1996). *A dictionary of symbols* (2nd ed.). Routledge. (Original work published in 1971)
- Claval, P. (2002). *Multiculturalism and the dynamics of modern civilizations*. Paris: Université de Paris-Sorbonne.
- Cohn, D. P. (2000). Gender differences among children during the struggle stage of the sand tray therapy. *Dissertation Abstracts International*, 61(5-B), 2749.
- Cole, M. (1996). *Cultural psychology: A once and future discipline*. Cambridge, MA: First Harvard University Press.
- Colin, D. (2000). *Dictionary of symbols, myths and legends*. London: Hachette Livre.
- Colman, W. (2006). The self. In R. K. Papadopoulos (Ed.), *The handbook of Jungian psychology: Theory, practice and applications* (pp. 153-174). New York, NY: Routledge.
- Conference Board of Canada. (2004). *The voices of visible minorities: Speaking out on breaking down barriers*. Retrieved from <http://www.conferenceboard.ca/e-library/abstract.aspx?did=781>
- Corak, M. (2008). Immigration in the long run: The education and earnings mobility of second-generation Canadians. *Institute for Research on Public Policy: Choices*, 14(13).
- Cotterell, A. (1999). (Ed.). *Encyclopaedia of world mythology*. London: Parragon.
- Creswell, J. W. (2007). *Qualitative inquiry and research design: Choosing among five approaches*. Thousand Oaks, CA: Sage Publications.
- Cunningham, L. (2004). Relational fields in sandplay therapy. *Journal of Sandplay Therapy*, 13(2), 115-130.

- Cunningham, L. (2007). But is it Kalfffian? *Journal of Sandplay Therapy*, 16(2), 31-37.
- Cunningham, L. (2009). Approach to the numinous in sandplay: A bridge to creativity. *Journal of Sandplay Therapy*, 18(2), 31-37.
- Cunningham, L. (2013). *Sandplay and the clinical relationship*. San Fransisco, CA: Sempervirens Press.
- Cushman, P. (1995). *Constructing the self, constructing America: A cultural history of psychotherapy*. Reading, MA: Addison Wesley.
- Dalgleish, K. (2008). A call for asset-based approaches to immigrant economic integration. *Policy Matters*, 35, 1-14. Toronto, ON: CERIS - The Ontario Metropolis Centre. Retrieved on March 14, 2008 from <http://ceris.metropolis.net/PolicyMatter/2008/PolicyMatters35.pdf>
- Davis, J. A. (1991). Foreword. Margaret Lowenfeld 1890-1973. In M. Lowenfeld, *Play in childhood* (v-vi). London, UK: Mac Keith Press.
- Denzin, N. K., & Giardina, M. D. (Eds.). (2008). *Qualitative inquiry and the politics of evidence*. Walnut Creek, CA: Left Coast Press.
- Dighe, R. S. (2002). *The historian's Wizard of Oz: Reading L. Frank Baum's classic as a political and monetary allegory*. Westport, CT: Praeger Publishers.
- Dubrovina, I., & Ruzska, A. (1990). *The mental development of the residents in a children's home*. Moscow: Pedagogics.
- Dundas, E.T. (1990). *Symbols come alive in the sand*. Boston, MA: Coventure.
- Eastwood, P. S. (2002). The archetypal meaning of numbers in the sandplay process. In N. Baum & B. Weinberg (Eds.). *In the hands of creation: Sandplay images of birth and rebirth*, (pp. 65-72). Toronto, ON: Muki Baum Association.

- Edinger, E. F. (1984). *The creation of consciousness: Jung's myth for modern man*. Toronto, ON: Inner City Books.
- Edinger, E. F. (1991). *Anatomy of the psyche: Alchemical symbolism in psychotherapy*. Peru, IL: Open Court.
- Eliade, M. (1994). *Rites and symbols of initiation: The mysteries of birth and rebirth*. Putnam, CT: Spring Publications. (Original work published in 1958)
- Ellis, M. (1973). *Why people play*. Englewood Cliffs, NJ: Prentice-Hall.
- Erikson, E. H. (1976). Play and cure. In C. E. Schaefer (Ed.), *The therapeutic use of child's play* (pp. 475-485). New York, NY: Jason Aronson.
- Estés, C. P. (1992). *Women who run with the wolves: Myths and stories of the wild woman archetype*. New York, NY: Ballantine Books.
- Finnie, R., & Meng, R. (2002, May). Are immigrants' human capital skills discounted in Canada?. *Canadian Employment Research Forum*, University of Calgary.
- Fleras, A. (Ed.). (2010). *Unequal relations: An introduction to race, ethnic, and aboriginal dynamics in Canada*. Toronto, ON: Pearson Education Canada.
- Fleras, A., & Elliott, J. L. (1999). *Unequal relations: An introduction to race, ethnic, and aboriginal dynamics in Canada*. Scarborough, ON: Prentice Hall Allyn and Bacon Canada.
- Fordham, M. (1981). Neumann and childhood. *Journal of Analytical Psychology*, 26(2), 99-122.
- Friedman, H. S., & Mitchell, R. R. (Eds.). (2008). *Supervision of sandplay therapy*. London, UK: Routledge.

- Gadamer, H.-G. (1995). *Truth and method*. (J. Weinsheimer & D. G. Marshall, Trans.) (2nd rev. ed.). New York: Continuum. (Original work published 1960)
- Gallaher, S. (2008). *Canada and mass immigration: The creation of a global suburb and its impact on national unity*. Retrieved from Immigration Watch Canada website: <http://www.immigrationwatchcanada.org/2008/06/04/canada-and-mass-immigration-the-creation-of-a-global-suburb-and-its-impact-on-national-unity/>
- Gielen, U. P., Draguns, J. G., & Fish, J. M. (Eds.). (2008). *Principles of multicultural counseling and therapy*. New York, NY: Routledge/Taylor & Francis Group.
- Giorgi, A. (1970). *Psychology as a human science: A phenomenologically based approach*. New York, NY: Harper & Row.
- Giorgi, A. (1983). Concerning the possibility of phenomenological psychological research. *Journal of Phenomenological Psychology, 14*, 129-169.
- Giorgi, A. (2009). *The descriptive phenomenological method in psychology*. Pittsburg, PA: Duquesne University Press.
- Giorgi, A. (2012). The descriptive phenolenological psychological method. *Journal of Phenomenological Psychology, 43*, 3-12.
- Giorgi, A., & Giorgi, B. (2008). Phenomenological psychology. In C. Willig & W. Stainton-Rogers (Eds.), *The SAGE handbook of qualitative research in psychology* (pp. 65-178). London: Sage.
- Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory: Strategies for qualitative research*. Chicago, IL: Aldine/Atherton.
- Gluszynski, T., & Dhawan-Biswal, U. (2008). *Reading skills of young immigrants in Canada: The effects of duration of residency, home language exposure, and*

- schools*. Report for Learning Policy Directorate, Strategic Policy and Research, Human Resources and Social Development Canada, SP-849-06-08E: 1 – 37.
- Gratzl, B. (2002). In search of my roots. In N. Baum & B. Weinberg (Eds.) (2002). *In the hands of creation: Sandplay images of birth and rebirth* (pp. 185-194). Toronto, ON: Muki Baum Association.
- Greenfield, P. M. (1997). Culture as process: Empirical methods for cultural psychology. In J. W. Berry, Y. H. Poortinga & J. Pandley (Eds.), *Handbook of cross-cultural psychology: Vol.1. Theory and method* (2nd ed., pp. 301-346). Boston, MA: Allyn & Bacon.
- Grimm, J. & Grimm, W. (1992). *The complete fairy tales of the Brothers Grimm* (J. Zipes, Trans). New York, NY: Bantam Books.
- Grinberg, L., & Grinberg, R. (1989). *Psychoanalytic perspectives on migration and exile*. New Haven, CT: Yale University Press.
- Grubbs, G.A. (1991). *A categorical and comparative analysis of the sandplay process of abused and nonabused children*. (Unpublished doctoral dissertation). California Graduate School Family Psychology.
- Grubbs, G. (1997). *The Sandtray Categorical Checklist (SCC) for sandtray assessment*. Saratoga, CA: Grubbs.
- Grubbs, G. (2005). *The Sandplay Categorical Checklist for sandplay analysis*. Woodinville, Washington,DC: Rubedo Publishing.
- Hachette Collections. (2007). *Mystère des dieux de l’Egypte*. France, Paris: Hachette Collections.
- Hegelman, G. (1992). The sandplay collection. *Journal of Sandplay Therapy*, 1 (3).

- Henderson, J. L. (1964). Ancient myths and modern man. In C. Jung & M.-L. von Franz (Eds.) *Man and his symbols* (pp. 104-157). New York, NY: Doubleday.
- Hidalgo, M. C., & Hernandez, B. (2001). Place attachment: Conceptual and empirical questions. *Journal of Environmental Psychology*, 21(3), 273-281.
- Hinman, C. (2003). Multicultural considerations in the delivery of play therapy services. *International Journal of Play Therapy*, 12(2), 107-122.
- Hong, G. L. (2011). *Sandplay therapy: Research and practice*. New York, NY: Routledge.
- Howes, D. (2008). *Bordering on: Framing the Canadian/American imaginary*. Retrieved from Canadianicon.org <http://canadianicon.org/table-of-contents/bordering-on-framing-the-canadianamerican-imaginary/>
- Huntley, H. E. (1970). *The divine proportion: A study in mathematical beauty*. New York, NY: Dover Publications Inc.
- Husserl, E. (1931). *Ideas: General introduction to pure phenomenology* (D. Carr, Trans.). Evanston, IL: Northwestern University Press.
- Husserl, E. (1970). *The crisis of European sciences and transcendental phenomenology* (D. Carr, Trans.). Evanston, IL: Northwestern University Press.
- Innes, C., & Wall, B. (1995). *Cacti, succulents and bromeliads*. London: Cassell for the Royal Horticultural Society.
- Isajiw, W. W. (1999). *Understanding diversity: Ethnicity and race in the Canadian context*. Toronto, ON: Thompson Education.
- ISST (2013). *Statutes. Rules of procedures*. Retrieved from the International Society for Sandplay Therapy website: <http://www.isst-society.com>

- Jackson, B. (2008). Mapping the cycle of sandplay process. In H. S. Friedman & R. R. Mitchell (Eds.). *Supervision of sandplay therapy* (pp. 53-64). East Sussex, UK: Routledge.
- Jacobi, J. (1943). *The psychology of Jung: An introduction with illustrations* (K. W. Bash, Trans.). New Haven, CT: Yale University Press. (Original work published in 1940)
- Jacobs, J. (1967). *English fairy tales*. New York, NY: Dover Publications.
- Johnson, D. R. (1986). The developmental method in drama therapy: Group treatment with the elderly. *The Arts in Psychotherapy, 13*, 17-33.
- Johnson, R. A. (1989). *He: Understanding masculine psychology* (rev. ed.). New York, NY: Harper & Row.
- Jones, A. M. (2002). Teleology and the hermeneutics of hope: Jungian interpretation in light of the work of Paul Ricoeur. *Journal of Jungian Theory and Practice, 4*(2), 45-55.
- Jung, C. G. (1909). The family constellation. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.), *The collected works of C. G. Jung* (Vol. 2) (pp. 466-479) (C. F. Hull, Trans.). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1911). On the doctrine of complexes. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.), *The collected works of C. G. Jung* (Vol. 2) (pp. 598-604) (C. F. Hull, Trans.). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1916). Adaptation, individuation, collectivity. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.) *The collected works of C. G. Jung*, (Vol. 8) (pp. 443-529) (C. F. Hull, Trans.). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1916a). General aspects of dream psychology. Instinct and the unconscious. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.), *The*

collected works of C. G. Jung, (Vol. 8) (pp. 443-529) (C. F. Hull, Trans.).

Princeton, NJ: Princeton University Press.

Jung, C. G. (1919). Instinct and the unconscious. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.), *The collected works of C. G. Jung* (Vol. 8) (C. F. Hull, Trans.). Princeton, NJ: Princeton University Press.

Jung, C. G. (1949). Foreword. In E. Neumann, *The origins and the history of consciousness*. London: Karnac Classics.

Jung, C. G. (1953). Foreword. In J. W. Perry, *The self in psychotic process: Its symbolization in schizophrenia*. Berkeley, CA: University of California Press.

Jung, C. G. (1954). The development of personality. In G. Adler & R. C. F. Hull (Eds. & Trans.), *The collected works of C. G. Jung* (Vol. 17). New York, NY: Routledge. (Original work published in 1934)

Jung, C. G. (1958). Flying saucers: A modern myth of things seen in skies. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.) & C. F. Hull (Trans.), *The collected works of C. G. Jung* (Vol. 10) (pp. 589-824). Princeton, NJ: Princeton University Press.

Jung, C. G. (1961). *Memories, dreams, reflections*. E. Jaffe (Ed.). C. Winston, & R. Winston (Trans.). New York, NY: Random House.

Jung, C. G. (1966). Two essays on analytical psychology. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.) & C. F. Hull (Trans.), *The collected works of C. G. Jung* (Vol. 7). Princeton, NJ: Princeton University Press. (Original work published in 1953)

Jung, C. G. (1968). Psychology and alchemy. In H. Read, M. Fordham, G. Adler, & McGuire, (Eds.), & C. F. Hull (Trans.), *The collected works of C. G. Jung*

- (Vol. 12). Princeton, NJ: Princeton University Press. (Original work published in 1936)
- Jung, C. G. (1968). Aion: Researches into the phenomenology of the self. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.) & C. F. Hull (Trans.), *The collected works of C. G. Jung* (Vol. 9, Part II). Princeton, NJ: Princeton University Press. (Original work published in 1951)
- Jung, C. G. (1969). The structure and dynamics of the psyche. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.) & C. F. Hull (Trans.), *The collected works of C. G. Jung* (Vol. 8). Princeton, NJ: Princeton University Press. (Original work published in 1960)
- Jung, C. G. (1970). *Mysterium coniunctionis: An inquiry into the separation and synthesis of psychic opposites in alchemy* (2nd ed.) (Collected Works Vol. 14). London: Routledge (Original work published 1956).
- Jung, C. G. (1976). The symbolic life: Miscellaneous writings. In G. Adler & R. C. F. Hull (Eds. & Trans.), *The collected works of C. G. Jung* (Vol. 18). Princeton, NJ: Princeton University Press.
- Jung, C. G. (1980). Archetypes and the collective unconscious. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.) & C. F. Hull (Trans.), *The collected works of C. G. Jung* (Vol. 9, Part I). Princeton, NJ: Princeton University Press. (Original work published 1938)
- Jung, C. G. (1983). The Zofingia lectures (1896-1899). In H. Read, M. Fordham, G. Adler, & McGuire (Eds.) & C. F. Hull (Trans.), *The collected works of C. G. Jung* (Supplementary Volume A). London: Routledge.
- Jung, C. G. (1990). Psychological types. In H. Read, M. Fordham, G. Adler, & McGuire (Eds.) & C. F. Hull (Rev.), & H. G. Baynes (Trans.), *The collected*

- works of C. G. Jung* (Vol. 6). Princeton, NJ: Princeton University Press.
(Original work published in 1921)
- Jung, C. G. (2009). *The redbook: Liber novus*. S. Shamdasani (Ed.), M. Kyburz, J. Peck, & S. Shamdasani (Trans.). New York, NY: W. W. Norton & Co.
- Jung, C. G., & Von Franz, M.-L. (Eds.). (1964). *Man and his symbols*. New York, NY: Doubleday.
- Kagitcibasi, C. (2007). *Families, self and human development across cultures: Theory and applications* (2nd ed.). Mahwah, NJ: Erlbaum.
- Kalff, D. M. (2003). *Sandplay: A psychotherapeutic approach to the psyche*. Boston, MA: Sigo Press. (Original work published in 1980)
- Kalff, M. (1993). Twenty points to be considered in the interpretation of a sandplay. *Journal of Sandplay Therapy*, 2(2), 17-35.
- Kast, V. (1993). Animus and anima, spiritual growth and separation. *Harvest*, 39, 5-15.
- Kast, V. (1997). *Father-daughter, mother-son: Freeing ourselves from the complexes that bind us*. Rockport, MA: Element.
- Kast, V. (2006). Anima/Animus. In R. K. Papadopoulos (ed.), (2006), *The handbook of Jungian psychology: Theory, practice and applications* (pp. 113-129). New York, NY: Routledge.
- Keith, K. D. (Ed.). (2011). *Cross-cultural psychology: Contemporary themes and perspectives*. Chichester, UK: Wiley-Blackwell.
- Kellogg, J. (1978). *Mandala: Path of beauty*. Bellair, FL: ATMA, Inc.
- Kenney, P. B. (1983). *Aesthetics of change*. London: Guilford.
- Khan, L. I. H. (1994). Sand play: meaning, method, and metaphor [CD-ROM]. *Dissertation Abstracts International*, 55, 04A.

- Kirmayer, L. J., Lemelson, R., & Barad, M. (Eds.). (2007). *Understanding trauma: Integrating biological, clinical and cultural perspectives*. Cambridge, UK: Cambridge University Press.
- Kirmayer, L. J., & Valaskas, G. G. (Eds.). (2009). *Healing traditions: The mental health of Aboriginal peoples of Canada*. Vancouver, BC: University of British Columbia Press.
- Kipling, R. (2003). *The jungle book*. [Kindle Edition]. US : Fictionwise Classic. (Original work published 1894)
- Knott, B.J. (1994). A study of sandplay as a drama therapy technique [CD-ROM]. *Dissertation Abstracts International*, 5, 09A.
- Lacroix, L., Rousseau, C., Gauthier, M.-F., Singh, A., Giguère, N., & Lemzoudi, Y. (2007). Immigrant and refugee preschoolers' sandplay representations of tsunamis. *The Arts in Psychotherapy*, 34, 99–113.
- LaFromboise, T., Coleman, H., & Gerton, J. (1993). Psychological impact of biculturalism: Evidence and theory. *Psychological Bulletin*, 114(3), 395–412.
- Laing, R. D. (1967). *The politics of experience*. New York, NY: Ballantine Books.
- Landy, R. (1996). *Drama therapy concepts and practices*. Springfield, IL: Charles C. Thomas.
- Laughlin, C. D., McManus, Jr. J., & D'Aquili, E. G. (1990). *Brain, symbol & experience: Toward a neurophenomenology of human consciousness*. Boston, MA: New Science Library.
- Laughlin, C. D., & Tiberia, V. A. (2012). Archetypes: Toward a Jungian anthropology of consciousness. *Anthropology of Consciousness*, 23(2), 127-157.

- Leeming, D. A., & Leeming, M. A. (1994). *A dictionary of creation myths*. New York, NY: Oxford University Press.
- Le Goff, P. (2004). *Immigration to Canada: What policy for what purposes?* (Library of Parliament Report No. PRB 03-50E). Retrieved from Parliamentary Research Branch of the Library of Parliament website: <http://dsp-psd.pwgsc.gc.ca/Collection-R/LoPBdP/PRB-e/PRB0350-e.pdf>
- Levy, E. G. (2011). Symbols of alchemical process and sandplay therapy. *Journal of Sandplay Therapy*, 20(2), 41-64.
- Li, P. (2007). Contradictions of “racial” discourse. In V. Agnew (Ed.), *Interrogating race and racism* (pp. 37-54). Toronto, ON: University of Toronto Press.
- Lipadatova, O. (2010). The role of beauty in adaptation process: Using sandplay therapy with immigrants. *Zeitschrift für Sandspiel-Therapie (Sandplay Therapy Journal)*, 28(1). Münsingen-Apfeldteten, Germany: ISST.
- Littelton, C. S. (2002). (Ed.). *Mythology: The illustrated anthology of world myth & storytelling*. London, UK: Duncan Baird Publishers.
- Long, D. A., & Perkins, D. D. (2002). Neighborhood sense of community and social capital: A multi-level analysis. In A. T. Fisher, C. C. Sonn, & B. J. Bishop (Eds.), *Psychological sense of community: Research, applications, and implications* (pp. 291-318). New York, NY: Plenum.
- Long, D. A., & Perkins, D. D. (2007). Community social and place predictors of sense of community: A multilevel and longitudinal analysis. *Journal of Community Psychology*, 35(5), 563-581.
- LoSchiavo, F. M., & Shatz, M. A. (2009). Reaching the neglected 95%. *American Psychological Association*, 64(6), 564-575.

- Lowenfeld, M. (1993). *Understanding children's sandplay: Lowenfeld's world technique*. Chippenham, UK: Anthony Rowe. (Original work published as *The world technique* by George Allen & Unwin in 1979)
- Lu, L., Petersen, F., & Lacroix, L. (2010). Stimulating creative play in children with autism through sandplay. *The Arts in Psychotherapy, 37*(1), 56-64.
- Markell, M. J. (2002). *Sand, water, silence: The embodiment of spirit; explorations in matter and psyche*. London: Jessica Kingsley Publishers.
- Marlan, S. (2006). Alchemy. In R. K. Papadopoulos (Ed.), *The handbook of Jungian psychology: Theory, practice and applications* (pp. 263-295). New York, NY: Routledge.
- Masgoret, A.-M., & Ward, C. (2006). The cultural learning approach to acculturation. In D. L. Sam & J. W. Berry (Eds.), *The Cambridge handbook of acculturation psychology* (pp. 58-77). Cambridge, UK: Cambridge University Press.
- Martin, J., & Dawda, D. (1999). Beyond empathy: A hermeneutically inspired inquiry into interpersonal understanding in psychotherapy. *Theory and Psychology, 9*, 459-481.
- Martin, J., & Thompson, J. (2003). Psychotherapy as the interpretation of being: Hermeneutic perspectives on psychotherapy. *Journal of Constructivist Psychology, 16*, 1-16.
- Matthews, B. (1986). *The herder symbol dictionary*. Wilmette, IL: Chicago.
- McNally, S. (2003). *Sandplay: A sourcebook for play therapists*. Writers Club Press.
- Meier-Seethaler, C. (1982). The child: Erich Neumann's contribution to the psychopathology of child development. *Journal of Analytical Psychology, 27*(4), 357-379.

- Melling, O. R. (2002). *The chronicles of Faerie: The light-bearer's daughter*. Toronto, ON: Penguin.
- Merleau-Ponty, M. (1962). *Phenomenology of perception* (C. Smith, Trans.). London: Routledge.
- Miller, J. G. (1997). Theoretical issues in cultural psychology. In J. W. Berry, Y. H. Poortinga, & J. Pandley (Eds.), *Handbook of cross-cultural psychology: Vol. 1. Theory and method* (2nd ed., pp. 85-128). Boston, MA: Allyn & Bacon.
- Ministry of Citizenship and Immigration. (2009). *Results-based plan briefing book 2009-10*. Retrieved from Ministry of Citizenship and Immigration website: https://www.sse.gov.on.ca/mcs/en/pages/Results_Based_Planning_2009_10.aspx
- Mistry, J., & Saraswathi, T. S. (2003). The cultural context of child development. In R. M. Lerner, M. A. Easterbrooks, & J. Mistry (Eds.), *Handbook of psychology: Vol. 6. Developmental psychology* (pp. 85-128). Hoboken, NJ: Wiley.
- Mitchell, F. L., & Lasswell, J. L. (2005). *A dazzle of dragonflies*. College Station, TX: Texas A&M University Press.
- Mitchell, R. R., & Friedman, H. S. (1994). *Sandplay: Past, present and future*. London: Routledge.
- Mook, B. (2000). Phenomenology, analytical psychology, and play therapy. In R. Brooke (Ed.) *Pathways into the Jungian world: Phenomenology and analytical psychology* (pp. 235-253). London: Routledge.
- Moreno, J. L. (1985). *The principles of spontaneity: Psychodrama* (4th ed.). Ambler, PA: Beacon House.

- Moustakas, C. (1994). *Phenomenological research methods*. Thousand Oaks, CA: Sage.
- Mucchielli, R. (1960). *Le jeu du monde et le test du village imaginaire*. Paris: Presses Universitaire de France.
- Neumann, E. (1955). *The significance of the genetic aspect for analytical psychology*. A paper delivered at the First Congress of the International Association for Analytical Psychology. Tel-Aviv.
- Neumann, E. (1965). Personalistic and transpersonalistic psychology of childhood. *The Israel Annals of Psychiatry and Related Disciplines*, 3(2), 178-196.
- Neumann, E. (1974). *Art and the creative unconscious*. Princeton, NJ: Princeton University Press. (First English translation published in 1959)
- Neumann, E. (1979). *Creative man: Five essays*. Princeton, NJ: Princeton University Press.
- Neumann, E. (1986). Fear of the feminine. *Quadrant: Journal of the C. G. Jung Foundation for Analytical Psychology*, 19(1). US: C. G. Jung Foundation for Analytical Psychology.
- Neumann, E. (1990). *Amor and psyche: The psychic development of the feminine*. Princeton, NJ: Princeton University Press. (First English translation published in 1956)
- Neumann, E. (1991). *The great mother: An analysis of the archetype*. Princeton, NJ: Princeton-Bollingen. (First English translation published in 1955)
- Neumann, E. (1994). *The fear of the feminine and other essays on feminine psychology*. Princeton, NJ: Princeton University Press.
- Neumann, E. (1995). *The origins and the history of consciousness*. Princeton, NJ: Princeton University Press. (First English translation published in 1954)

- Neumann, E. (2002). *The child: Structure and dynamics of the nascent personality*. London: Karnac Classics. (First English translation published in 1973)
- Nyman, N. W. (1986). Cross-cultural perspective on child development: A study of the imaginative play of Cambodian and black preschoolers [CD-ROM]. *Dissertation Abstracts International*, 48, 05A.
- Oppedal, B. (2006). Development and acculturation. In D. L. Sam & J. W. Berry (Eds.), *The Cambridge handbook of acculturation psychology* (pp. 97-112). Cambridge, UK: Cambridge University Press.
- Oppie, I., & Tatem, M. (1989). *Oxford dictionary of superstitions*. New York, NY: Oxford University Press.
- Paglia, C. (2005). Erich Neumann: Theorist of the great mother. Lecture for the Meinzer Series.
- Papademetriou, D. G. (2003). Managing rapid and deep change in the newest age of migration. *The Political Quarterly* (Special Issue), 29-58.
- Papadopoulos, R. K. (1996). Archetypal family therapy: Developing a Jungian approach to working with families. In L. Dodson and T. Gibson (Eds.), *Psyche and family*. Wilmette, IL: Chiron.
- Papadopoulos, R. K. (2006). *The handbook of Jungian psychology: Theory, practice and applications*. New York, NY: Routledge.
- Papinek, J. L. (1994). (Ed.). *Ancient India: Land of mystery*. Alexandria, VA: Time-Life Books.
- Pattis, E. Z. (2010). Sandplay. In M. Stein (Ed.), *Jungian psychoanalysis* (pp. 141-149). Chicago, IL: Open Court.

- Pearce, P. W. J. (2008). *Bridging, bonding, and trusting: The influence of social capital and trust on immigrants' sense of belonging to Canada*. Atlantic Metropolis Centre Working Paper Series.
- Pearson, M., & Wilson, H. (2001). *Sandplay & symbol work: Emotional healing and personal development with children, adolescents, and adults*. Melbourne: ACER Press.
- Pendzik, S. (2006). On dramatic reality and its therapeutic function in drama therapy. *Arts in the Psychotherapy, 33*, 271-280.
- Pennington, Y. V. (1996). The sandplay assessment of development: A refinement of Bowyer's research into Levin's theory of development: A preliminary investigation of the instrument [CD-ROM]. *Dissertation Abstracts International, 57*, 04B.
- Perry, J. W. (1987). *The self in psychotic process: Its symbolization in schizophrenia*. Berkeley, CA: University of California Press. (Original work published in 1953)
- Petti, P. V. (1991). Sandworlds and object worlds: a psychoanalytic and object relations approach to sandplay [CD-ROM]. *Dissertation Abstracts International, 52*, 01B.
- Piaget, J. (1962). *Play, dreams, and imitation in childhood*. New York, NY: W. W. Norton & Co.
- Portmann, A. (1947). Das Tier als soziales Wesen. *Eranos-Jahrbuch, XVLL*.
- Provence, S. (1989). Infants on institutions revisited. *Zero to Three, 9*, 1-4.
- Rahilly, D. A. (1993). A phenomenological analysis of authentic experience. *Journal of Humanistic Psychology, 33*(2), 49-71. doi:10.1177/0022167893332007

- Redfield, R., Linton, R., & Herskovits, M. J. (1936). Memorandum for the study of acculturation. *American Anthropologist*, 38, 149-152.
- Reed, J. P. (1975). *Sand magic experience in miniatures: A non-verbal therapy for children*. Albuquerque, NM: JPR Press.
- Reitz, J. G., Breton, R., Dion K. K., & Dion K. L. (2009). *Multiculturalism and social cohesion: Potentials and challenges of diversity*. Toronto, ON: Springer.
- Romey, G. (2005). *Encyclopédie de la symbolique des rêves: Le vocabulaire fondamentale des rêves* [Encyclopedia of dream symbolism: The fundamental vocabulary of dreams] (Text integral). France: Editions Quintessence.
- Ronnberg, A., & Martin, K. (Eds.). (2010). *The book of symbols: Reflections on archetypal images*. Cologne, Germany: Taschen.
- Roob, A. (2005). *Alchemy and mysticism: The hermetic cabinet*. Los Angeles, LA: Taschen.
- Roth, W. D., Seidel, M.-D. L., Ma D., & Lo E. (2011). *Immigrant category, social networks, and ethnic workplaces over time: A longitudinal analysis of immigrants' economic integration in Canada*. (Working Paper Series, 11-10). Metropolis, BC: Centre of Excellence for Research on Immigration and Diversity. Retrieved from <http://mbc.metropolis.net/assets/uploads/files/wp/2011/WP11-10.pdf>
- Rousseau, C., Lacroix, L., Bagilishya, D., & Heusch, N. (2003). Working with myths: Creative expression workshops for immigrant and refugee children in a school setting. *Journal of the American Art Therapy Association*, 20(1), 3-10.

- Rubin, K. H. (1982). Early play theories revisited: Contributions to contemporary research and theory. In D. J. Pepler & K. H. Rubin (Eds.), *The play of children: Current theory and research*. Basel, Switzerland: Karger.
- Rudmin, F. W. (2011). Phenomenology of acculturation: Retrospective reports from the Philippines, Japan, Quebec, and Norway. *Culture and Psychology, 16*(3), 313-332.
- Ryce-Menuhin, J. (1992). *Jungian sandplay: The wonderful therapy*. London: Routledge.
- Sam D. L., & Berry, J. W. (Eds.). (2006). *The Cambridge handbook of acculturation psychology*. Cambridge, UK: Cambridge University Press.
- Sam D. L., & Berry, J. W. (2010). Acculturation: When individuals and groups of different cultural backgrounds meet. *Perspectives on Psychological Science, 5*(4), 472-481.
- Saraswathi, T. S. (Ed.). (2003). *Cross-cultural perspectives in human development: Theory, research and applications*. New Delhi, India: Sage Publications India.
- Schore, A. N. (2003). *Affect regulation and the repair of the self*. New York, NY: W. W. Norton & Company.
- Segal, J. (1990). Sandplay: a validation study of sandplay as a projective technique [CD-ROM]. *Dissertation Abstracts International, 51*, 06B.
- Seliger, H. (Trans.). (1965). In E. Neumann, Personalistic and transpersonal psychology of the childhood. *The Israel Annals of Psychiatry and Related disciplines, 3* (2).
- Senensky, S. S. (2003). *Healing and empowering the feminine: A labyrinth journey*. Wilmette, IL: Chiron.

- Shafarman, G. (1993). The image of grief: An investigation of first sandtrays of mothers of disabled infants [CD-ROM]. *Dissertation Abstracts International*, 54, 04B.
- Shaia, A. (1991). *The initial sand worlds of men molested as children*. (Unpublished doctoral dissertation). California Institute of Integral Studies, San Francisco, CA.
- Shaia, A. (2006). *Beyond the biography of Jesus: The journey of quadratos*. Nashville, TN: Cold Tree Press.
- Sharp, D. (1991). *C. G. Jung lexicon: A primer of terms and concepts*. Toronto, ON: Inner City Books.
- Shirane, H. (2012). *Japan and the culture of the four seasons: Nature, literature and the arts*. New York, NY: Columbia University Press.
- Signell, K. A. (1996). Silence and sandplay. *Journal of Sandplay Therapy*, 5(2), 69-86.
- Singer, D. G. (1994). Play as healing. In J. H. Goldstein, *Toys, play, and child development*. New York, NY: Cambridge University Press.
- Smith, J. A., Flowers, P., & Larkin, M. (2009). *Interpretative phenomenological analysis: Theory, method and research*. London: Sage Publications.
- Smith, J. A., & Osborn, M. (2008). Interpretive phenomenological analysis. In J. A. Smith (Ed.), *Qualitative psychology: A practical guide to research methods*, (2nd ed., pp. 53-80). London: Sage Publications.
- Snow, S. (1983). Rangda: Archetype in action in Balinese dance-drama. In J. Redmond (Ed.) *Drama and religion*, (pp. 273-291). New York, NY: Cambridge University Press.

- Soroka, S. N., Johnston, R., & Banting, K. (2007). The ties that bind? Social cohesion and diversity in Canada. In Keith Banting, T. J. Courchene & F. L. Seidle (Eds.), *Belonging? Diversity, recognition and shared citizenship in Canada* (pp. 561-600). Montreal, QC: Institute for Research on Public Policy.
- Spare, G.H. (1991). Are there any rules? (Musings of a peripatetic sandplayer). In K. Bradway et al. (Eds.), *Sandplay studies: Origins, theories & practice* (pp.195-208). Boston, MA: Sigo Press.
- Spitz, R. A. (1965). The first year of life: A psychoanalytic study of normal and deviant development of object relations. New York, NY: International Universities Press.
- Spitzer, D. L. (Ed.). (2011). *Engendering migrant health: Canadian perspectives*. Toronto, ON: University of Toronto Press.
- STA. (2013). *STA Guidelines for Research for Sandplay*.. Retrieved from Sandplay Therapists of America website: www.sandplay.org
- Stanislavski, K. (1936). *An actor prepares*. New York, NY: Theatre Art Books.
- Statistics Canada. (2003). *Earnings losses of displaced workers with stable labour market attachment, 1990 to 2003*. Retrieved from <http://www.statcan.gc.ca/daily-quotidien/121129/dq121129c-eng.htm>
- Stein, M. (2004). *Transformation: Emergence of the self*. Colleget Station, TX: Texas A&M University Press.
- Stein, M. (2006). *The principle of individuation: Toward the development of human consciousness*. Wilmette, IL: Chiron.
- Steinhardt, L. (2000). *Foundation and form in Jungian sandplay: An art therapy approach*. London: Jessica Kingsley Publishers.

- Steinhardt, L., & Hasharon, R. (1998). Sand, water, and universal form in sandplay and art therapy. *Art Therapy: Journal of the American Association*, 15(4), 252-260.
- Sternberg, A. (1995). Psychological assessment of the child patient using sandplay [CD-ROM]. *Dissertation Abstracts International*, 57, 03B.
- Stewart, C. (1990). The developmental psychology of sandplay. In K. Bradway et al. (Eds.), *Sandplay studies: Origins theory & practice* (pp. 39-92). Boston, MA: Sigo Press.
- Stevens, A., & Price, J. (2000). *Evolutionary psychiatry: A new beginning* (2nd ed.). London: Routledge.
- Stolle, D., Soroka, S., & Johnston, R. (2008). When does diversity erode trust? Neighborhood diversity, interpersonal trust and the mediating effect of social interactions. *Political Studies*, 56(1), 57-75.
- Tajfel, H., & Turner, J. C. (1986). The social identity theory of intergroup behavior. In S. Worchel & W. Austin (Eds.), *Psychology of Intergroup Relations*, (pp. 7-24). Chicago, IL: Nelson-Hall.
- Tanguay, D. (2009). Adapting sandtray assessment for adults with developmental disabilities. In S. Snow & M. D'Amico (Eds.), *Assessment in the creative arts therapies: Designing and adapting assessment tools for adults with developmental disabilities*. Springfield, IL: Charles C. Thomas.
- Teixeira, C., Li, W., & Kobayashi, A. (Eds.). (2011). *Immigrant geographies of North American cities*. Don Mills, ON: Oxford University Press.
- Toscani, F. (1998). Sandrama: Psychodramatic sandtray with a trauma survivor. *The Arts in Psychotherapy*, 25(1), 21-29.

- Turner, B. A. (1998). *An evaluation of the effectiveness of training in subjective immersion analysis as an analytic tool in Jungian sandplay therapy*. (Unpublished doctoral dissertation). California Institute of Integral Studies, San Francisco, CA.
- Turner, B. (1994). Symbolic process and the role of the therapist in sandplay. *Journal of Sandplay Therapy*, 3(2), 84-95.
- Turner, B. A. (2005). *The handbook of sandplay therapy*. Cloverdale, CA: Temenos Press.
- Turner, V. (1974). *Dramas, fields, and metaphors: Symbolic action in human society*. Ithaca, NY: Cornell University Press.
- Ucarer, E. M., & Puchala, D. J. (Eds.). (1997). *Immigration into Western societies: Problems and policies*. London: Cassells.
- Von Franz, M.-L. (1975). *Individuation and social contact in Jungian psychology*. Notre-Dame-de-la-Merci, QC: Serigraphie Ouareau.
- Von Franz, M.-L. (1993). *The feminine in the fairy tales* (rev. ed.). Boston, MA: Shambala Publications.
- Von Franz, M.-L. (1999). *Archetypal dimensions of the psyche*. Boston, MA: Shambala Publications.
- Vygotsky, L. (1967). Play and its role in the mental development of the child. *Soviet Psychology*, 12, 67-76.
- Ward, C. (2001). The ABCs of acculturation. In D. Matsumoto (Ed.), *Handbook of culture and psychology* (pp. 411–445). New York, NY: Oxford University Press.
- Ward, C., Bochner, S., & Furnham, A. (2001). *The psychology of culture shock*. Hove, East Essex: Routledge.

- Ward, C., & Kennedy, A. (1999). The measurement of socio-cultural adaptation. *International Journal of Intercultural Relations, 56*, 1-19.
- Ward, C., & Kus, L. (2012). Back to and beyond Berry's basics: The conceptualization, operationalization and classification of the acculturation. *International Journal of Intercultural Relations, 36*(4), 472-485.
- Ward, C., Stuart, J., & Kus, L. (2011). The construction and validation of a measure of ethno-cultural identity conflict. *Journal of Personality Assessment, 93*(5), 462-473.
- Weinrib, E. L. (2004). *Images of the self: The sandplay therapy process*. Cloverdale, CA: Temenos Press. (Original work published in 1983)
- Wells, H. G. (1911). *Floor games*. London: Palmer.
- Whitmont, E. C. (1991). *The symbolic quest: Basic concepts of analytical psychology*. Princeton, NJ: Princeton University Press.
- Winnicott, D. W. (1971). *Playing and reality*. London: Tavistock.
- Winnicott, D. W. (1989). The use of an object and relating through identifications. In C. Winnicott, R. Shepherd, & M. Davis (Eds.), *Psycho-analytic Explorations* (pp. 218-227). Cambridge, MA: Harvard University Press. (Original work published in 1968)
- Woolcott, I. (2012). *Shamanic journey: Kangaroo*. Retrieved from: <http://www.shamanicjourney.com/article/6145/kangaroo-power-animal-symbol-of-balance-and-strength>
- Zappacosta, J. (2002). Stranger in a foreign land: Children and family issues in sandplay. In N. Baum & B. Weinberg (Eds.), *In the hands of creation: Sandplay images of birth and rebirth* (pp. 203-221). Toronto, ON: Muki Baum Association..

Zinkin, L. (1987). The hologram as a model for analytical psychology. In H. Zinkin, R. Gordon, and J. Hynes (Eds.) (1988), *The place of dialogue in the analytic setting: The selected papers of Louis Zinkin* (pp. 116-134). London: Jessica Kingsley.

Appendix A



Summary Protocol Form (SPF)

University Human Research Ethics Committee

Office of Research – Ethics and Compliance Unit: GM 1000 – 514. 848.2424 ex. 2425

Important

Approval of a *Summary Protocol Form* (SPF) must be issued by the applicable Human Research Ethics Committee prior to beginning any research involving human participants.

The University Human Research Ethics Committee (UHREC) reviews all Faculty and Staff research, as well as some student research (in cases where the research involves more than minimal risk - please see below).

Research funds cannot be released until appropriate certification has been obtained.

For faculty and staff research

Please submit one signed copy of this form to the UHREC c/o the Research Ethics and Compliance Unit, GM-1000. Please allow one month for the UHREC to complete the review.

Electronic signatures will be accepted via e-mail at kwiscomb@alcor.concordia.ca

For graduate or undergraduate student research

- If your project is included in your supervising faculty member's SPF, no new SPF is required.
- Departmental Research Ethics Committees are responsible for reviewing all student research, including graduate thesis research, where the risk is less than minimal. In Departments where an ethics committee has not been established, please contact the Research Ethics and Compliance Unit.
- In cases where the student research is more than minimal risk (i.e. the research involves participants under the age of 18yrs, participants with diminished capacity, participants from vulnerable populations or participants from First Nations), an SPF must be submitted to the UHREC, c/o the Research Ethics and Compliance Unit, GM-1000, by the Course Instructor/Supervisor on the student's behalf.

Instructions

This document is a form-fillable word document. Please open in Microsoft Word, and tab through the sections, clicking on checkboxes and typing your responses. The form will expand to fit your text. Handwritten forms will not be accepted. If you have technical difficulties with this document, you may type your responses and submit them on another sheet. Incomplete or omitted responses may cause delays in the processing of your protocol.

Does your research involve

- Participants under the age of 18 years?
- Participant with diminished mental or physical capacity?
- Aboriginal peoples?
- Vulnerable groups (refugees, prisoners, victims of violence, etc.)?

1. Submission Information

Please provide the requested contact information in the table below:

Please check ONE of the boxes below :

- This application is for a new protocol.
- X

This application is a modification or an update of an existing protocol:
 Previous protocol number (s): _____

2. Contact Information

Please provide the requested contact information in the table below:

Principal Investigator/ Instructor (must be Concordia faculty or staff member)	Department	Internal Address	Phone Number	E-mail
Olga Lipadatova	Creative Arts Therapies /SIP	Visual Arts Bldg., 264	848-2424x4790 Or SIPx3894	olipa@arttherapyolipa.com
Co-Investigators / Collaborators		University / Department		E-mail
n/a		n/a		n/a
Research Assistants		Department / Program		E-mail
n/a		n/a		n/a

3. Project and Funding Sources

Project Title:	A phenomenological study of the individual experience of adapting to a new socio-cultural environment expressed through the sandplay therapy process: Working with immigrants in Quebec.
----------------	--

In the table below, please list all existing internal and external sources of research funding, and associated information, which will be used to support this project. Please include anticipated start and finish dates for the project(s). Note that for awarded grants, the grant number is REQUIRED. If a grant is an application only, list APPLIED instead.

Funding Source	Project Title	Grant Number	Award Period	
			Start	End
FQRSC	How sandplay therapy can contribute to the improvement of individuals' adaptability to their new socio-economic environment (working with immigrants in Quebec)	134931	May 2009	Nov. 2011

4. Brief Description of Research or Activity

Please provide a brief overall description of the project or research activity. Include a description of the benefits which are likely to be derived from the project. Do not submit your thesis proposal or grant application.

The present research is studying the phenomenon of adaptation of the immigrants to their new socio-cultural environment. The primary research question in the present enquiry is: how are individual experiences of adapting to a new socio-cultural environment expressed through the sandplay therapy process? It is going to be concerned with careful collection of the data in the form of photographs of the created sand pictures, therapist's notes capturing the participants' verbal recollection of their experiences and their comments pertaining to the sand pictures, and the researcher's observations of the individuals' emotional states, body language etc.

The formulation of the primary research question is the result of observations and therapeutic work with multicultural families I have previously conducted. While working in a multimodality setting I observed that the members of recent immigrant families experiencing difficulties and language limitations were able to overcome some of them and create significant positive changes in their lives much faster after doing sand play therapy. That observation brought me to conclude that in-depth sand play therapy

process creates a possibility for a deep expression of the individuals and presents their inner states more accurately. This perspective is fully supported by the literature in Sandplay Therapy and other fields of study. Such in-depth process also allows acknowledgement of the inner subjective experience of reality, which in its turn helps to resolve inner conflicts and to create the possibility to find new constructive solutions in difficult or unfamiliar circumstances.

Each of the 8 participants of the study is expected to attend a total of 15 sandplay therapy sessions on a bi-weekly basis, and one follow-up session three months past the termination of the therapy. The duration of the session is 60-70 minutes. The participants will be asked to create 3D 'sandplay picture' in a tray of specific dimensions using a variety of objects and materials. All meetings will be conducted by me, Olga Lipadatova, fully qualified as a professional Arts Therapist, and a Sandplay Therapist. These sessions will take place on individual basis in my private sandplay office located at 2902 Ave Lacombe in Montreal.

The participants are referred by the community Services of Montreal specializing in working with immigrant population. All participants are first assessed by professional counselors and referred to participate in the present study. None of the participants were in the past or are at the present moment diagnosed with mental illness or disorder, or have any kind of condition preventing them taking full responsibility for their decisions. Their participation in the research is carried completely independently from the referring agencies and their possible participation or refusal does not impact their relationship with these agencies.

Sandplay sessions will follow the procedures and the requirements of the Jungian Sandplay therapy. The therapeutic process will be recorded through the sessions in the form of the therapist's notes, sandplay maps, and photographs of the created sandplay pictures. For the benefit of the participants and for my professional growth as a sandplay therapist, obtained material will be discussed in individual supervisory meetings with experienced professional sandplay therapy supervisors (from Concordia University and from the Canadian and International Associations for Sandplay Therapy) in accordance with the requirements of the Creative Arts Therapies program and the ethical considerations related to the clinical practice.

Sandplay therapy is a type of therapy which is typically enjoyed by the participants for its unassuming nature and the openness it offers to the participants in terms of the possibilities to express themselves. However, should any of the participants experience any level of discomfort, they could temporarily stop or terminate their participation. The objective of the sandplay therapy sessions is to provide the participants with an opportunity to express their individual experiences of adapting to a new socio-cultural environment. Based on how sandplay therapy works, I would expect that completion of the sandplay process might also allow the participants to resolve some of the issues related to their adaptation process. Therefore I would like to follow the changes in the participants' experiences of adaptation as subjectively perceived by them in various spheres of their lives, an account of which will be given by the participants in the

revision meeting. I believe that the proposed research could make a significant contribution into the fields of Creative Arts Therapies, first of all Sandplay Therapy and other fields studying society, culture and our role in it. This research will increase my theoretical and practical knowledge of sandplay therapy, particularly in working with immigrants. It could also contribute to the development of the services, in particular sandplay therapy services, for working with multicultural population.

5. Scholarly Review / Merit

Has this research been funded by a peer-reviewed granting agency (e.g. CIHR, FQRSC, Hexagram)?

Yes Agency: FQRSC

If your research is beyond minimal risk, please complete and attach the Scholarly Review Form, available here:

No <http://oor.concordia.ca/formsandreferenceddocuments/forms/researchethicsandcompliance/>

6. Research Participants

a) Please describe the group of people who will participate in this project.

8 (eight) participants of the study are adults, who immigrated to Canada within last 5 years and are undergoing a process of adapting to their new socio-cultural environment.

b) Please describe in detail how participants will be recruited to participate. Please attach to this protocol draft versions of any recruitment advertising, letters, etcetera which will be used.

Participants are referred by the community Services of Montreal specializing in working with immigrants such as: CRCRQ (Centre de référence de la communauté russophone du Québec) and ACCESSS (Alliance of Cultural Communities for Equality in the Health and Social Services). All participants are first assessed by professional counselors and

referred to participate in the present study. None of the participants were in the past or are at the present moment diagnosed with mental illness or disorder, or have any kind of condition preventing them taking full responsibility for their decisions. Participants are given a thorough explanation regarding the nature and the goals of the research project, and the type of therapeutic approach used. Their participation is fully volunteer and without pressure, with full respect of confidentiality, and they can withdraw at any time.

- c) Please describe in detail how participants will be treated throughout the course of the research project. Include a summary of research procedures, and information regarding the training of researchers and assistants. Include sample interview questions, draft questionnaires, etcetera, as appropriate.

The theoretical and practical approach and the research methods chosen for the present investigation require procedures customary for sandplay therapy sessions. By its nature sandplay therapy is considered a nondirective type of therapy with minimal risks. The researcher is a fully trained and qualified as a professional Arts therapist, and a Sandplay therapist. The meetings with the participants are scheduled at the time most convenient to the participants. For confidentiality reasons anonymity of the participants and the referring agencies will be maintained, any information that could jeopardize the privacy of the participants will be excluded. All the participants are informed in verbal and written form that the present investigation will contain the photographs of the sand tray works and the material related to the sandplay therapy sessions. They are also informed that the study will be published as a part of the degree requirement and will be stored in the Concordia University library.

7. Informed Consent

- a) Please describe how you will obtain informed consent from your participants. A copy of your written consent form or your oral consent script must be attached to this protocol. *Please note: written consent forms must follow the format of the sample consent form template provided for you at the Ethics and Compliance webpage*

A consent form has been developed (enclosed) to cover the documentation of the data which will be obtained in the course of investigation and the future use of this data. The data will be collected in the form of photographs of the sand play pictures, therapist's process notes, assessment notes, corresponding materials, and other pertinent materials.

The participants are also provided with the informative letter (enclosed) regarding consent form, their role in the research, and the specifics regarding the research.

- b) In some cultural traditions, individualized consent as implied above may not be appropriate, or additional consent (e.g. group consent; consent from community leaders) may be required. If this is the case with your sample population, please describe the appropriate format of consent and how you will obtain it.

N/A

8. Deception and Freedom to Discontinue

- a) Please describe the nature of any deception, and provide a rationale regarding why it must be used in your protocol. Is deception absolutely necessary for your research design? Please note that deception includes, but is not limited to, the following: deliberate presentation of false information; suppression of material information; selection of information designed to mislead; selective disclosure of information.

N/A

- b) How will participants be informed that they are free to discontinue at any time? Will the nature of the project place any limitations on this freedom (e.g. documentary film)?

It is specifically stated in the Consent Form: « I understand that I am free to withdraw my consent and discontinue my participation at anytime without negative consequences » and without having to provide explanation, at any time. They are also informed that such a withdrawal will not cause negative impact on their treatment, which information is set forth in the information letter and the authorization form.

9. Risks and Benefits

- a) Please identify any foreseeable risks or potential harms to participants. This includes low-level risk or any form of discomfort resulting from the research procedure. When appropriate, indicate arrangements that have been made to ascertain that subjects are in “healthy” enough condition to undergo the intended research procedures. Include any “withdrawal” criteria.

As a main researcher I am aiming at keeping the process taking place through the sandplay therapy sessions close to the participants’ experiences of adapting to the new environment and not to encourage deep exploration of traumatic experiences if such had occurred in the participant’s past. However, some of the experiences could carry trauma or painful memories as a part of life experiences. Due to the nature of the Sandplay therapy process which allows a powerful balancing of the inner conflicts to

occur, the therapeutic process itself minimizes the risks which recollection of such memories could bring, while putting forth the benefits. In addition all participants have the right to withdraw at any time, for any reason, as is acknowledged in the enclosed Consent Form.

- b) Please indicate how the risks identified above will be minimized. Also, if a potential risk or harm should be realized, what action will be taken? Please attach any available list of referral resources, if applicable.

The fact that as a main researcher I am also a fully trained professional in the areas of Art Therapy and Sandplay Therapy ensures that the participants will be treated in accordance with high professional standards. The Sandplay therapy sessions are going to be carried on in such way as to minimize the risk which could occur in the process of psychotherapy. Due to its nature the Sandplay therapy process allows balancing of the inner conflicts to occur, which minimizes the risks while putting forth the benefits. To ensure best benefits and minimal risks the psychological process is going to be monitored. I am also seeking supervision of the qualified specialists, competent in the area of inquiry and experienced in clinical practice. In case if the signs of inappropriateness or negative or undesirable effects appear through the course of the treatment, the inquiry is going to be discontinued. I maintain connections to the psychiatric teams in the Montreal Jewish, Montreal General and other hospitals and the CLSC Cote-des-Neiges and Lac-Saint-Louis, which allows obtaining a consultation in the highly unlikely case if it should be needed

- c) Is there a likelihood of a particular sort of “heinous discovery” with your project (e.g. disclosure of child abuse; discovery of an unknown illness or condition; etcetera)? If so, how will such a discovery be handled?

The participants are informed about the professional responsibilities of the researcher applicable to ‘heinous discovery’ situations. It is understood that in such situations, the researcher will act adequately to the situation in order to protect the participants from potential dangers, or seek appropriate professional help. Where it should become an issue, special care will be taken in respect to human rights and ethics, while acting in responsible and moral manner on behalf of the participant(s).

10. Data Access and Storage

- a) Please describe what access research participants will have to study results, and any debriefing information that will be provided to participants post-participation.

The research participants will have the right to review the materials resulting from the sandplay therapy sessions at any time according to their needs and desires. The participants can have full access to the materials which have been created within the provided service. They can also request to obtain the photographs of the sand pictures created in their individual sessions. After the completion of their process the participants will be given an explanation of the whole research project, the outcomes and their participation in it.

- b) Please describe the path of your data from collection to storage to its eventual archiving or disposal. Include specific details on short and long-term storage (format and location), who will have access, and final destination (including archiving, or any other disposal or destruction methods).

All clinical material obtained in the process of sandplay therapy from the participant(s) will be archived by the researcher in the space equipped for archiving at the clinical location used by the researcher at 2902 Av. Lacombe, Montreal. The space is organized to store data and to prevent its deliberate or accidental damage. The materials are going to be archived in the following time-frame starting with the date of the beginning of the services: written material: 5 years; photographs/slides: 7 years; electronic data: 5 years.

11. Confidentiality of Results

Please identify what access you, as a researcher, will have to your participant(s) identity(ies):

<input type="checkbox"/>	Fully Anonymous	Researcher will not be able to identify who participated at all. Demographic information collected will be insufficient to identify individuals.
<input type="checkbox"/>	Anonymous results, but identify who participated	The participation of individuals will be tracked (e.g. to provide course credit, chance for prize, etc) but it would be impossible for collected data to be linked to individuals.
<input type="checkbox"/>	Pseudonym	Data collected will be linked to an individual who will only be identified by a fictitious name / code. The researcher will not know the "real" identity of the participant.
X	Confidential	Researcher will know "real" identity of participant, but this identity will not be disclosed.
<input type="checkbox"/>	Disclosed	Researcher will know and will reveal "real" identity of participants in results / published material.
<input type="checkbox"/>	Participant Choice	Participant will have the option of choosing which level of disclosure they wish for their "real" identity.
<input type="checkbox"/>	Other (please describe)	

a) If your sample group is a particularly vulnerable population, in which the revelation of their identity could be particularly sensitive, please describe any special measures that you will take to respect the wishes of your participants regarding the disclosure of their identity.

N/A

b) In some research traditions (e.g. action research, research of a socio-political nature) there can be concerns about giving participant groups a "voice". This is especially the case with groups that have been oppressed or whose views have been suppressed in their cultural location. If these concerns are relevant for your participant group, please describe how you will address them in your project.

N/A

12. Additional Comments

- a) Bearing in mind the ethical guidelines of your academic and/or professional association, please comment on any other ethical concerns which may arise in the conduct of this protocol (e.g. responsibility to subjects beyond the purposes of this study).

In the present study the anonymity of the participants and the referring services will be maintained, any information that could jeopardize the privacy of the participants will be excluded. The principle of confidentiality will prevail over anonymity, and any information leading to possible identification of the participants will be barred. The names of the participants, their places of origin, the referring organizations, if to be used, will be changed.

- b) If you have feedback about this form, please provide it here.

13. Signature and Declaration

Following approval from the UHREC, a protocol number will be assigned. This number must be used when giving any follow-up information or when requesting modifications to this protocol.

The UHREC will request annual status reports for all protocols, one year after the last approval date. Modification requests can be submitted as required, by submitting to the UHREC a memo describing any changes, and an updated copy of this document.

I hereby declare that this Summary Protocol Form accurately describes the research project or scholarly activity that I plan to conduct. Should I wish to add elements to my research program or make changes, I will edit this document accordingly and submit it to the University Human Research Ethics Committee for Approval.

ALL activity conducted in relation to this project will be in compliance with :

- ***The Tri Council Policy Statement: Ethical Conduct for Research Involving Human Subjects*, available here:**

<http://www.pre.ethics.gc.ca/english/policystatement/policystatement.cfm>

- **The Concordia University Code of Ethics: Guidelines for Ethical Actions**

Signature of Principal Investigator: _____

Date: _____

Note that SPF's with electronic signatures will be accepted via e-mail

Appendix B

Consent letter

Date:

From: Olga Lipadatova
PhD candidate,
Special Individualized Program,
Concordia University
1455, Maisonneuve Blvd. West
Montreal, Qc.

Re: Informed Consent Form, Research and Publication Authorization Form

Dear Participant,

The purpose of this letter is to explain the requirements of the program you have consented to participate in and the nature of the sandplay therapy work. As you have been previously informed you will be participating in a research I, Olga Lipadatova, am conducting as part of my PhD program at Concordia University. My research studies the phenomenon of adaptation to the new socio-cultural environment of Montreal. Your participation will involve attendance in 15 Sandplay therapy sessions on a bi-weekly basis, and one follow-up session three months past the termination of the therapy. The duration of each session is 60-70 minutes. All meetings will be conducted with me, as a fully qualified professional Art Therapist, and Sandplay Therapist. These sessions will take place on an individual basis in Olga Lipadatova's private sandplay office.

Sandplay sessions will follow the procedures and the requirements of the Sandplay Therapy. The therapeutic process will be recorded through the sessions in the form of therapist's notes, sandplay maps, and photographs of the created sandplay pictures. For the benefit of the participants and for my professional growth as a sandplay therapist, the obtained material will be discussed in individual supervisory meetings with experienced professional sandplay therapy supervisors in accordance with the requirements of the

Creative Arts Therapies program and the ethical considerations related to the clinical practice.

Sandplay Therapy is a type of therapy, which is typically enjoyed by the participants. However, should you experience any level of discomfort, you could temporarily stop or terminate your participation. The objective of the sandplay therapy sessions is to explore your individual experiences of adapting to a new socio-cultural environment providing you with a possibility to express them through the sandplay therapy process. You will be asked to create 3D 'sandplay picture' in a tray using a variety of objects and materials.

The purpose of my research is to gather material toward my doctoral study which will examine the phenomenon of adapting to a new country as experienced by the participants of this research. This paper is going to be published and put in the Concordia University library with the possibility of further publications and presentations.

I would like to ask for your authorization to document and include pictures of your sandplay work in my research, presentations and publications. Confidentiality will be fully respected. Your name or other information that could compromise your identification or privacy will not be included in the paper.

Attached to the Consent Letter is an Informed Consent Form, which specifies the conditions of your participation in the research, the types of the materials produced in sandplay therapy sessions, how they are used and archived. This consent is voluntary and it may be changed or withdrawn at anytime, by yourself or by your legal representative with no effect on the quality of the sandplay therapy provided to you.

Should you have any questions or concerns, please do not hesitate to get in touch with me, from Monday to Friday from 8:00 to 18:00, at: (514) 733-7019.

Olga Lipadatova
PhD (in progress),
ATPQ, RCAT, CCC, CAST,
Phone: (514) 733-7019
email: olipa@arttherapyolipa.com

If at any time you have questions about your rights as a research participant, please contact the Research Ethics and Compliance Advisor, Concordia University, Dr. Brigitte Des Rosiers, at 514-848-2424 x 7481 or by e-mail at bdesrosi@alcor.concordia.ca.

Appendix C

CONSENT FORM TO PARTICIPATE IN RESEARCH:

A Phenomenological study of the individuals' experiences of adapting to a new environment expressed through Sandplay Therapy: Working with immigrants in Quebec

This is to state that I agree to participate in a doctoral research study conducted by Olga Lipadatova, PhD candidate, within the Special Individualized Program at Concordia University. (Director of the program: Dr. David Howes at 848-2424 ex.3894 or howesd@alcor.concordia.ca. Primary supervisor: Dr. Stephen Snow at 514-469-0255 or dramarx@sympatico.ca).

I have been informed that the purpose of the research is to explore how individual experiences of adapting to a new socio-cultural environment are expressed through the Sandplay Therapy process. This research will increase theoretical and practical knowledge of Sandplay Therapy, in working with immigrant population.

The sessions will be conducted by Olga Lipadatova, fully trained and qualified as a professional Art Therapist, and Sandplay Therapist. These sessions will take place on individual basis in her private sandplay office. I will be expected to attend a total of 15 individual sessions. The duration of each session is 60-70 minutes. I will be expected to choose some of the objects and construct the 'sandplay picture' related to my specific topic.

I understand that Sandplay therapy is a type of therapy with minimal risks to the participants. However, should I experience any level of discomfort, I could temporarily stop or terminate my participation. I understand that my personal experiences in my country of origin and experiences associated with the adaptation to a new country (Canada) may bring up difficult emotions and I have a full choice of what I wish or do not wish to express in this therapeutic milieu.

I understand that the objective of the sandplay therapy sessions is to help resolve some of the difficult issues related to my adjustment in the new socio-cultural environment and that in this process I may find more constructive ways of relating to various situations.

CONDITIONS TO PARTICIPATE:

- I understand that my participation in this study is fully confidential, and my identity will not be disclosed.

- I understand that the sandplay pictures created in the session by me will be photographed by the researcher in relation to which I give my permission:
 - to photograph my sandplay pictures;
 - to keep the photographs as a property of this research study;
 - to reproduce these photographs in the pertaining conferences, presentations, articles and in a publication of the doctoral dissertation.

- I understand that I have the right to ask for documented images of my sandplay pictures during the period of time of their archiving (through the period of time from the present moment up to 12 months after the publication of the research).

- I understand that in the publications or the presentations, my personal information will be fully respected in accordance with the ethics and confidentiality norms of Concordia University and the appropriate professional associations namely the Art Therapy Association of Quebec and Canadian Association for Sandplay Therapy and will not be divulged to the third parties.

- I understand that I am free to withdraw my consent and discontinue my participation at anytime without negative consequences.

I HAVE CAREFULLY READ THE ABOVE AND UNDERSTAND THIS AGREEMENT. I FREELY CONCENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THIS STUDY.

NAME (please print) _____

SIGNATURE _____

If at any time you have questions about the proposed research, please contact the study's Principal Researcher Olga Lipadatova at 514-733-7019 or by e-mail: olipa@arttherapyolipa.com

Appendix D**Sandplay Therapists of America Research Committee****Guidelines for Research in Sandplay**

- A. Research in sandplay is based upon clinical practice that follows Dora Kalff's guidelines for sandplay therapy.**
- Sand scenes are created in a "free and protected" space
 - Therapist does not interpret, interfere with, or direct client's sandplay
 - Therapist does not introduce topics of conversation from client's sand tray material
 - Therapist maintains an attitude of receptivity and acceptance to create a healing presence and atmosphere
 - Treatment involves a series of sand trays that show a psychological process
 - Sand tray is not taken apart in presence of client
 - Therapy may include verbal therapy and other methods (e.g., play, art) as well as sandplay
 - Sand trays follow the dimensions specified by Dora Kalff and contain natural colored sand
- B. Research in sandplay is conducted in a manner that respects the unconscious, healing process of the client and minimizes, to the fullest extent possible, the effects research may have on this process.**
- C. Research in sandplay follows ethical guidelines established by the American Psychological Association (www.apa.org).**
- D. Research in sandplay contributes to the development and quality of sandplay theory, practice, and/or research methodology.**
- E. Research in sandplay embraces a variety of methods of inquiry, and emphasizes those methods which are most relevant to "real life" clinical practice.**
- F. Research in sandplay ultimately serves to improve quality of care for clients.**

Appendix E

PROCEDURE MANUAL FOR RESEARCH USING SANDPLAY THERAPY AS ORIGINATED BY DORA KALFF

SANDPLAY THERAPIST QUALIFICATIONS

It is recommended that sandplay researchers be licensed or under supervision of a licensed therapist with training in sandplay therapy. The researcher's level of licensure, training and years of experience needs to be noted, and he or she must be qualified and in good standing to practice by the appropriate governing board.

In addition, it is recommended that researchers have completed a personal process in sandplay therapy, and received adequate training from an STA/ISST approved sandplay teacher. It is also recommended that the researcher holds one of the following credentials: Certification as a Sandplay Therapist and/or Teacher, Sandplay Practitioner, Candidate for STA Clinical Membership, or Sandplay Therapy Intern. If a researcher does not have any of these credentials, his or her level of training needs to be documented, and their participation in the project justified.

ROOM PREPARATION

It is recommended that the therapy room have two sand trays available: one with wet sand and one with dry sand. The size of the trays follows the guidelines suggested by Dora Kalff: 19.5 inches x 28.5 inches x 2.75 inches. Both trays need to be painted blue on the bottom and sides. A pitcher of water should be available to the participant during the session.

The collection of miniatures should include objects from the following categories: Nature, Animals, People, Cross Cultural Spiritual/Religious Figures, Vehicles, Structures, Equipment, Objects, Furniture, Natural Elements, Miscellaneous.

Further information about the composition of a sandplay collection can be found in Gretchen Hegeman's article "The Sandplay Collection" (*Journal of*

Sandplay Therapy, Vol I, No. 2, 1992, p.101), and Geri Grubbs. (2005). *The Sandplay Categorical Checklist for Sandplay Analysis*, Rubedo Publishing; Woodinville, Washington.

The sand trays should be located in the same place at the beginning of each session. Ideally the therapist is a short distance away, and sitting in the same location for every session. Any changes or adjustment of this procedure should be noted.

During, or immediately after the sandplay session, the therapist needs to complete the SANDPLAY THERAPY NOTE form (located on p. 6).

THERAPEUTIC INTERACTIONS

Following Dora Kalff's guidelines for sandplay therapy, researchers are encouraged to remain silent and be fully present while the participant is working in the sand. If the participant chooses to talk about his or her tray, the researcher is encouraged to listen and take notes, and withhold any interpretations or guided interventions. This gives the individual an opportunity to experience and work through the images on an unconscious level without interference from the researcher. Any necessary verbal response by the researcher to participant's questions or comments, should follow a person-centered, reflective listening model.

INITIAL THERAPY SESSION

Modifications to these guidelines may be necessary for special populations. These modifications need to be noted in the project protocol and documented by the researcher.

1. During the first therapy session, the researcher needs to explain the procedure for sandplay therapy with the following statement:

“This is sandplay therapy. You can make a picture in the sand any way you want, to express yourself in a safe way.”

2. The researcher then moves towards the tray to demonstrate while continuing:

“One tray has dry sand in it, and the other has wet sand. You can move the sand around like this, and shape the sand in the wet tray like this (DEMONSTRATE WHILE TALKING). The trays are blue on the bottom, so you can make a river or a lake like this (DEMONSTRATE). You can also add water to the wet tray if you want.” (BE SURE TO SMOOTH THE SAND BACK DOWN BEFORE CONTINUING).

“You can use as many of the figures as you want from these shelves to create your sand scene. You may or may not have an idea of what you want to do. Choose whatever you are attracted to. Sometimes it will feel like the figures are picking you. There is no right or wrong way to do this. You can do anything you want to express yourself.”

“I will be sitting here quietly while you work, and making a few notes about the figures you pick. If you have a question or need help, just ask. You will have plenty of time, and I'll let you know a few minutes before we need to end. After you leave I will take a picture of your tray. (DECIDE HOW LONG EACH SESSION WILL BE AND GIVE WARNING ABOUT 10 MINUTES BEFORE END OF SESSION. DO

NOT DISSEMBLE TRAY WHILE PARTICIPANT IS IN ROOM. PHOTOS ARE TAKEN AFTER PARTICIPANT LEAVES).”

“You can start whenever you are ready. Let me know when you are finished.”

3. When the sandplay is complete, stand beside the participant, in front of their tray, and say:

“Would you like to say anything about your tray?”

4. Make a note of what the participant shares.

5. After the participant leaves the room, the researcher needs to take the following photos of the tray:

1. Overview from participant’s perspective
2. Central area of tray
3. Right and left sides of tray
4. Diagonals and other areas of interest in tray
5. Significant images in tray

SUBSEQUENT SESSIONS

After the first sandplay session, subsequent sessions need to follow a standardized format that includes:

1. Time for therapeutic check in
2. Invitation to make a sand scene

“Would you like to do a tray today?”

3. Time for participant reflection about his or her tray
4. Researcher’s completion of SANDPLAY THERAPY SESSION NOTE
5. Researcher photographing completed sand tray (following above recommendations)

HOW TO HANDLE QUESTIONS AND CONCERNS

I. When the researcher is not a trained sandplay therapist and new to sandplay, she/he has to be able to follow the suggested procedures for sandplay therapy, and interact comfortably with the participant. Training is recommended.

Sandplay is based on a non-verbal, intuitive connection of mind, body and spirit. It is important for the researcher to honor this experience for the participant, and in the therapeutic relationship. The therapist needs to remain silently and fully present while the participant creates the sand scene. This creates a “free and protected” space in which the participant can feel fully accepted.

II. If a participant chooses not to make a sandtray during the session, the therapist can proceed with verbal therapy. A client-centered approach is suggested, although this will depend on the design of the researcher.

III. If participant begins a conversation with the researcher while working in sand, the researcher should respond in a reflective, client-centered, non-directive manner. Researchers should exhibit restraint with interpretations and therapeutic comments about the participant’s work. Questions can be answered simply and directly.

RECOMMENDED SESSION DOCUMENTATION

I. Each sandplay session should be documented using the SANDPLAY THERAPY SESSION NOTE form below. The following information should be included:

- Participant #
- Date
- Sand tray #
- Length of time to complete tray
- Use of wet or dry tray
- Type and order of miniatures used by participant
- Location of miniatures used in tray
- Position of therapist in relation to the tray
- Position of client in relations to the tray
- Behavioral observations during session
- Use of water
- Comments of participant while completing tray
- Therapist’s comments to participant while completing tray
- Content of conversation before and/or after working in sand
- Therapist’s emotional response throughout session

II. In addition, the following photographs of each tray should be taken:

1. Overview from participant’s perspective
2. Central area of tray
3. Right and left sides of tray
4. Diagonals and other areas of interest in tray
5. Significant images in tray

SANDPLAY THERAPY NOTE FORMSandplay Therapy Note
Research Form

Participant ID Number: _____

Date: _____

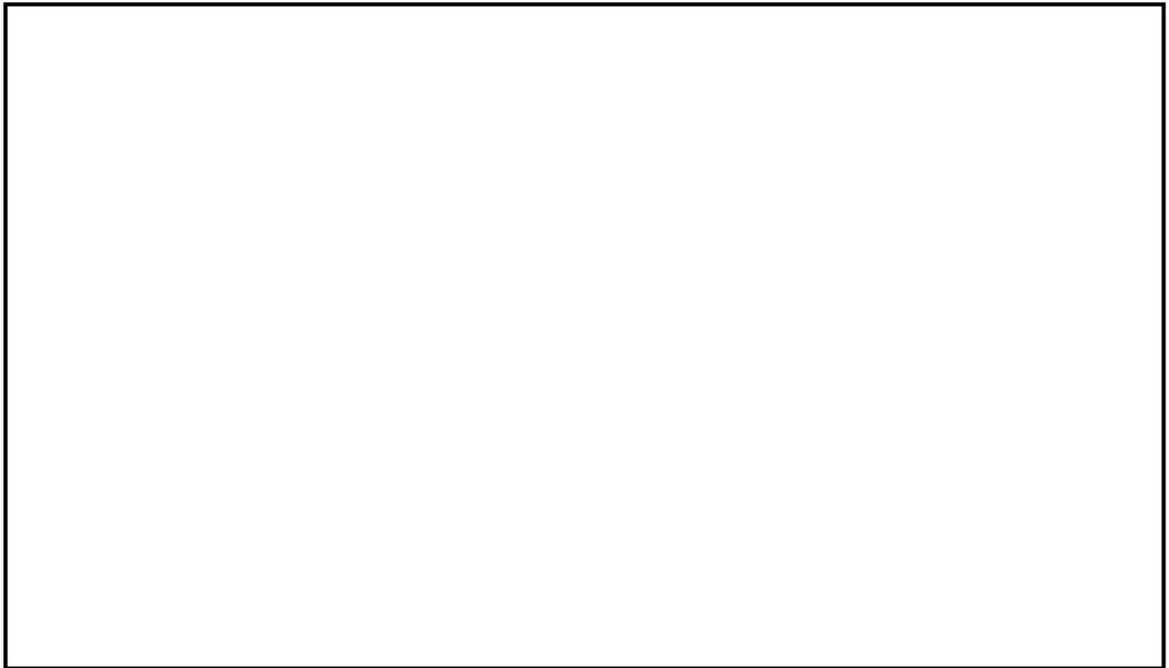
Sand Tray #: _____

Length of time to complete tray: _____

 Dry Tray Wet Tray

Draw tray from client's point of view.

Make "X" outside of square below to indicate where therapist sits in reference to tray.

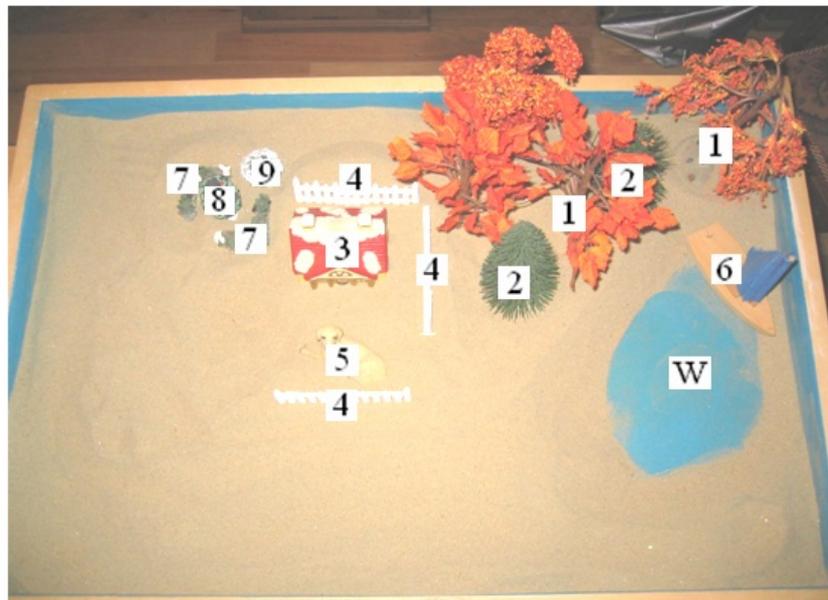
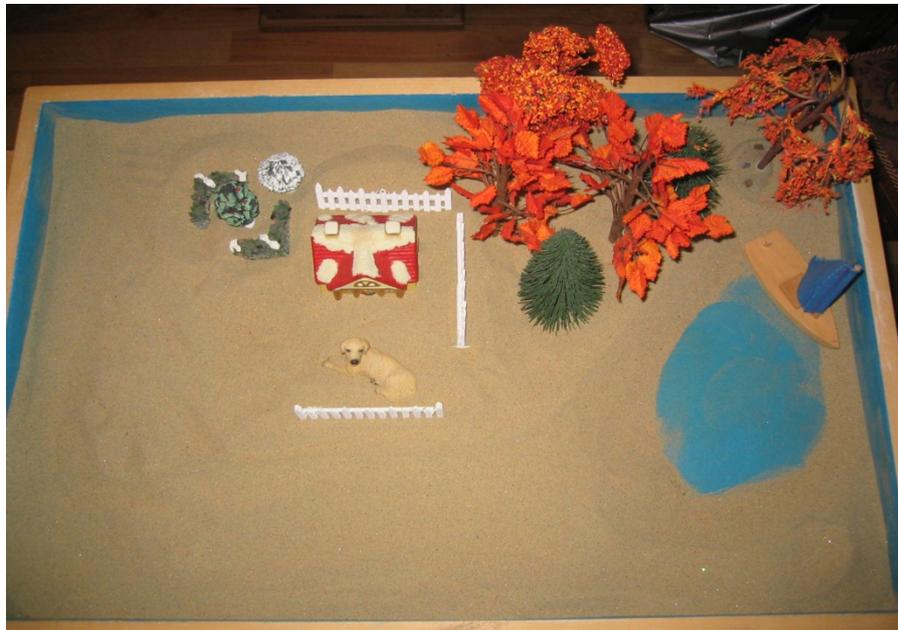


4. Any

*NOTES: Include notes on**1. How client makes tray, 2. Use of water, 3. Order of selection of items, 4. Any comments that the client makes during or after creating the tray, and 5. Therapist's emotional response during the session.*

Appendix F

Photographs of the sandpictures and diagrams for the case of Maria



- 1. Fall trees (x2)
- 2. Pine tree (x2)
- 3. House
- 4. Fence
- 5. Dog
- 6. Boat
- 7. Stone hedge
- 8. Mistletoe tree
- 9. Round bush
- W. Water area

Sandpicture #1 Diagram



Sandpicture #2 Diagram

- | | |
|--------------------------|----------------------------|
| 1. River | 18. Native man with skull |
| 2-4. Hills | 19. Big trees (x2) |
| 5. Tree | 20. Canoe |
| 6. Pine trees (x5) | 21. Peruvians (x5) |
| 7. Small trees (x3) | 22. Boy with bow |
| 8. Autumn tree | 22a. Hunting Natives |
| 9. Fire with cauldron | 23. Natives on horses (x2) |
| 10-12. Teepees (x4) | 24. Deer |
| 13. Totem pole | 25. Round bushes (x2) |
| 14. Native man (sitting) | 26. Autumn tree |
| 15. Native man with pelt | 27. A well |
| 16. Native girl | 28. Horses (x4) |
| 17. Chief | 29. Children (x3) |
| | 30. River; turns into lake |



- | | |
|-----------------------|----------------------------------|
| W. Water | 11. Giraffe (wood) |
| 1. Cactus | 12. Black boy |
| 2. Palm tree (x4) | 13. Soldiers (x3) |
| 3. Palmetto bush (x3) | 14. Campfire (colored stones) |
| 4. Camels (x4) | 15. Horses (x3) |
| 4a. Girl (on camel) | 16. Bush |
| 5. Donkey | 17. Plants of various kinds (x3) |
| 6. Trees (x3) | |
| 7. Boy with backpack | |
| 8. Giraffe (x3) | |
| 9. Gorilla | |
| 10. Children (x3) | |

Sandpicture #3 Diagram



- | | |
|-----------------------------|----------------------------|
| 1. Mountain | 10. Stones |
| 2. Trees (all kinds; x5) | 11. Big black stone |
| 3. Flower pots (x3) | 12. Dolphin |
| 4. Trees and pines (taller) | 13. Small stones |
| 5. Ship | 14. Palmetto Bushes |
| 6. Greenery | 15. Stones |
| 7. Tropical greenery | 16. Greenery (added later) |
| 8. Bushes | |
| 9. Crescent shaped island | |

Sandpicture #4 Diagram



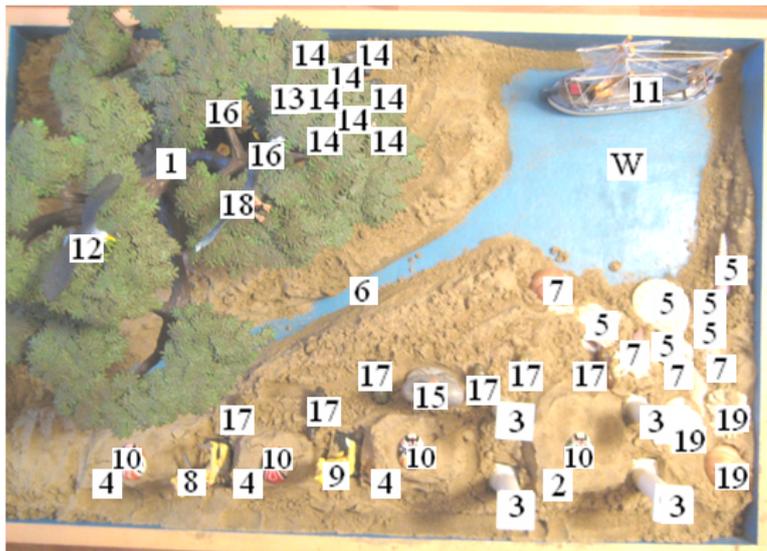
Sandpicture #5 Diagram

- | | |
|---|----------------------------------|
| 1. House | 17. Dog |
| (Lobster house) | 18. Silk flowers |
| 2. River | 19. Yellow flowers |
| 3. Fence | 20. Brown fence |
| 4. Sheep | 21. Stone path |
| 5. Flower pots | 22. Girls (x3) |
| 6. Cabbage patch | 23. Cat |
| 7. Sunflowers | 24. Puppy |
| 8. Flower pots | 25. Cars (x2) |
| 9. Trees (x2) | 26. Colored marbles (x4) |
| 10. Vegetables (cabbages, carrots, etc) | 27. Small fences |
| 11. Horses (x5) | 28. White garden table & chairs |
| 12.-13. Bridges | 29. Umbrella |
| 14. Trees | 30. Shelter |
| 15. Greenery | 31. Wheelbarrows with tools (x2) |
| 15a. Chickens | 32. Bench |



Sandpicture #6 Diagram

- | | |
|---------------------------------|--------------------------------|
| 1. Lake | 17. Flower box (x2) |
| 2. Swan (x4) | 18. Flower pot (x4) |
| 3. Birch tree (x2) | 19. Street light (x3) |
| 4. Pine tree | 20. Fountain |
| 5. Green tree | 21. Well |
| 6. Wooden house (church) | 22. Stones |
| 7. Tree (x4) | 22a. Red fence |
| 8. Girl in Slavic costume (x4) | 23. Ducks |
| 9. House | 24. Flowers |
| 10. Bench (x4) | 25a. Woman and child |
| 11. Hedge | 25b. Man & woman |
| 12. Gate (x2) | 25c. Man on bench (x2) |
| 13. White garden table & chairs | 26. Virgin Mary |
| 14. Stones | 27. Flowers |
| 15. Hill | 28. Cat |
| 16. Pine tree (x9) | 29. Camp fire (3 coral plants) |



Sandpicture #7 Diagram

- | | |
|---|---|
| 1. Very big tree | 11. Big ship |
| 2. Square sand structure #1 | 12. Eagle (on the tree) |
| 3. Ancient Greek columns (x4) | 13. Big black rock |
| 4. Square sand structure (x3) | 14. Colored rocks: green (x2), black (x1), white (x3), red (x2) |
| 5. Seashells | 15. Inuksuk |
| 6. River | 16. Peacocks (x2) |
| 7. More shells | 17. Stone animals (Chinese zodiac signs) (x6) |
| 8. Ancient Egyptian god (Banebjedret) | 18. Bird (on the tree) |
| 9. Ancient Egyptian goddess (Chesmetet) | 19. More shells |
| 10. Masks (x4) | W. Water |



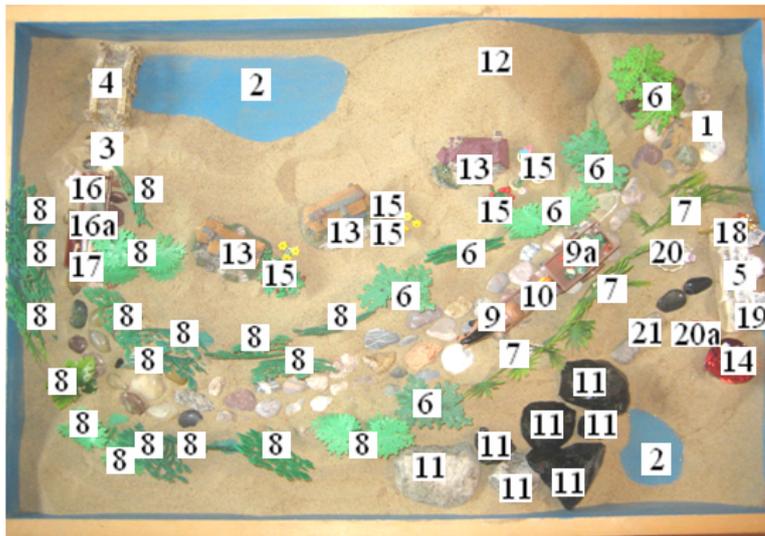
- | | |
|----------------------------------|-------------------------------|
| 1. Mound | 11. Dogs (x3) |
| 2. Trees | 12a. Ambulances (x2) |
| 2a. Pines | 12b. Tow trucks (x2) |
| 3. Greenery | 13. People (added later) |
| 4. Cars | 14. Flowers |
| 5. Six wooden Peruvian musicians | 15. Children (added later) |
| 6. Yellow "start" sign | 16. Bigger people (Playmobil) |
| 7. Area cleared of sand | 17. Yellow traffic signs |
| 8. Crowd of people (fans) | 18. More greenery |
| 9. Cheerleader | |
| 10. Crowd of children | |

Sandpicture #8 Diagram



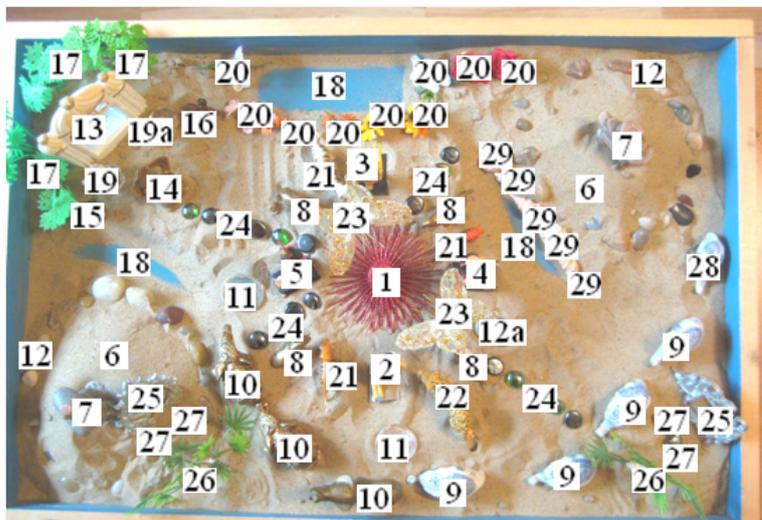
Sandpicture #9 Diagram

- | | |
|--------------------|---------------------|
| 1. House | 16. Swing |
| (Lobster house) | 17. Hedge |
| 2. Cleared area | 18. Round bushes |
| (water) | (x2) |
| 3. Red flower girl | 18a. Pines (x2) |
| 4. Umbrellas (x4) | 19. Green picnic |
| 5. Nutcracker | table |
| 6. Carousel | 20. Green trees |
| 7. Benches (x3) | 20a. Plants & trees |
| 8. White garden | (added later) |
| table & chairs | 21. Little Red |
| 9. Flowers (x6) | Ridding Hood |
| 9a. Other potted | 22. Wolf & boar |
| plant | 23. Pink rabbit |
| 10. Toy train | 24. Silk flowers |
| 11. Dog and cat | O. Marbles |
| 12. Cart with toys | 26. Pink tea table |
| 13. Clowns (x2) | 27. Gnomes and |
| 14. Clowns (x2) | lions (x4 & x3) |
| X. Children | 28. Red rocking |
| 15. Cave man | horses (x2) |



Sandpicture #10 Diagram

- | | |
|-----------------------------|----------------------------------|
| 1. Stone path | 12. Mountain/hill |
| 2. Ponds (x2) | 13. Cottages (x3) |
| 3. Path continued | 14. Big red crystal heart |
| 4. Bridge | 15. Potted flowers |
| 5. St Peter's Basilica (2D) | 16. Donkey |
| 6. Trees (x6) | 16a. Cart |
| 7. Palmetto bushes (x3) | 17. Woman in cart |
| 8. Other greenery | 18. Bejeweled magic scepter |
| 9. Horse | 19. Crystal flower |
| 9a. Cart with vegetables | 20. Crystal potted flower |
| 10. Young man (driver) | 20a. Red heart |
| 11. Big rocks, mostly black | 21. Path made of coloured stones |



Sandpicture #11 Diagram

- | | |
|---|-----------------------------------|
| 1. Sun (red star) | 12a. Stone |
| 2. Banebjedret (god with 4 ram heads) | 13. Dome w/ window |
| 3. Chesmetet (goddess w/ 4 lioness heads) | 14. Ganesha (large) |
| 4. Ouaset (god of Thebes) | 15. Ganesha (small) |
| 5. Ptah-Sokar-Osiris | 16. Goddess Lakshmi |
| 6. Mounds (x2) | 17. Trees (x3) |
| 7. Inuksuk (x2) | 18. Canals (water) |
| 8. Small bronze elephants (x4) | 19. Crystal flowerpot |
| 9. Porcelain elephants (x4) | 19a. Crystal lamp |
| 10. Big bronze elephants (x3) | 20. Silk flowers |
| 11. Stones w/ words (x2) | 21. Tigers (x3) |
| 12. Stone circles (x2) | 22. Leopard |
| | 23. Large golden butterflies (x2) |
| | 24. Flat glass stone paths (x4) |
| | 25. Mirrors in silver frame (x2) |
| | 26. Palmetto bushes |
| | 27. Brass cats (x4) |
| | 28. One more porcelain elephant |
| | 29. Seashells (x5) |



Sandpicture #12 Diagram

- | | |
|------------------------------|-----------------------------|
| 1. River | 16. Ducks (x2) - removed |
| 2. -3. Coral | 17. Swans (x2, x3) |
| 4. Bone-shaped piece of clay | 18. Fountain (x2) |
| 5. Clay masks (x2) | 19. Green half-trees (x3) |
| 6. Bridges (x2) | 20. Carousel |
| 7. Bridges (x2) | 21. Green tree |
| 8. Road (traced in sand) | 22. Clay mask |
| 9. Benches (x3) | 23. Fountain with red birds |
| 10. Autumn trees (x3) | 24. Six flower pots |
| 11. Green tree | 25. Clay balls (x4) |
| 12. Pine tree (x3) | 26. Street light (x4) |
| 13. Swing | 27. Stone fence |
| 14. Autumn trees (x2) | 28. Flower boxes (x3) |
| 15. Tree with pink blossoms | 29. Potted flowers |



Sandpicture #13 Diagram

- | | |
|----------------------------|-------------------------|
| 1. People in a circle (x5) | 16. Cyclist |
| 2. People in a circle (x5) | 16a. Woman cyclist |
| 3. Flowers (x8) | 17. Man |
| 4. Dancing couples (x2) | 18. Woman |
| 5. Woman | 19. Two more people |
| 6. Milk cart | 20. Farm house |
| 7. Popcorn cart | 21. Toy shop cart |
| 8. Mailman with cart | 22. Fruit stand |
| 9. Musicians (x4) | 23. More people |
| 10. Mail wagon | 24. Bench with man |
| 11. Street lamps | 25. Mound |
| 12. Horse | 25a. Birds pecking |
| 13. Carriage | 26. More people |
| 14. Safari car | 27. Bench with 2 people |
| 15. Group of people (x5) | 28. Wheelchair |
| | 29. Autumn trees (x3) |
| | 30. Old cars (x2) |
| | 31. More people (x2) |



Sandpicture #14 Diagram

- | | |
|----------------------------------|-------------------------------------|
| 1. Volcano | 17. Diamond (x4) |
| 2. Dolphins over wave figurine | 17a. Ruby heart |
| 3. Coral (x7) | 18. Porcelain and onyx monkeys |
| 4. Shells (x6) | 19. Golden tree |
| 5. Lighthouse | 20. Golden pines (x2) |
| 6. Snow stars | 21. Crystal angels (x2) |
| 7. Many marbles | 22. Crystal vases with flowers (x3) |
| 8. Gold starfish | 23. Crystal watering can |
| 9. White starfish | 23a. Crystal lamp |
| 10. Big piece of coral | 24. Reclining female figure |
| 10a. Sea creatures & glass mouse | 25. Crystal harp |
| 11. Boat with Prince Eric | 26. Palmetto bushes |
| 12. 3D gold star | 27. Big marbles (x2) |
| 13. Crystal star | 28. Frogs |
| 14. Sun | 29. Mermaid |
| 14a. Sun and moon | 30. Snow White |
| 15. Cat, fishing | |
| 16. Eyeball | |

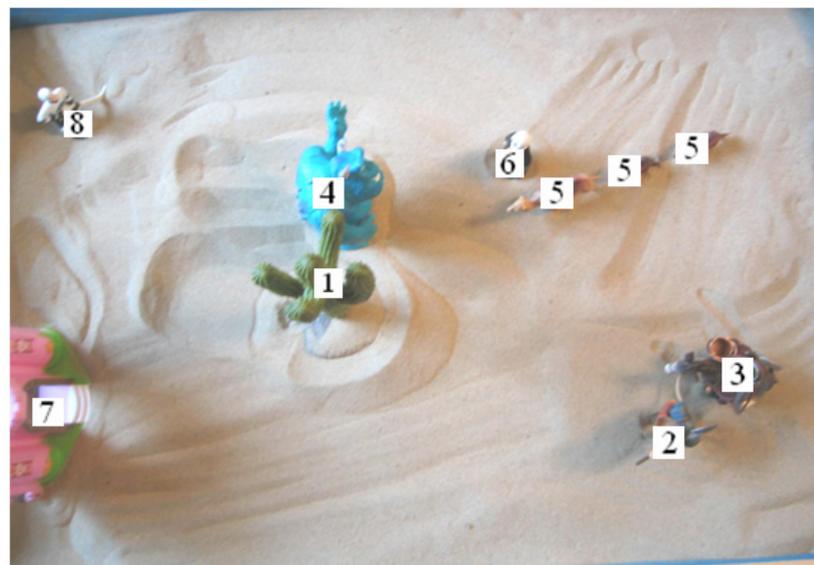
Appendix G

Photographs of the sandpictures and diagrams for the case of Alexander



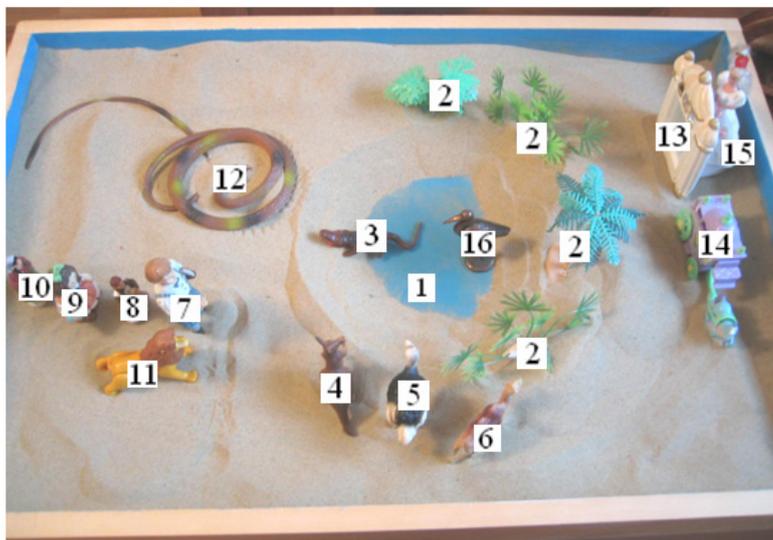
- | | |
|-----------------------------------|--------------------------|
| 1. Oak (big tree) | 11. Tractor |
| 2. Tent-like teepee | 12. Sheep (x2) |
| 3. Campfire with cauldron | 12a. Cows (x2) |
| 4. River | 13. Chickens (white) |
| 5. Raft with boy fishing | 13a. Brown chickens |
| 6. Owners of the teepee | 14. Bridge, wooden white |
| 7. Their children | 15. Cathedral (façade) |
| 8. Flowers | 16. Farm house |
| 9. Donkey pulling a cart with hay | 17. 3-storey town house |
| 10. Car | 18. Flowers |

Sandpicture #1 Diagram



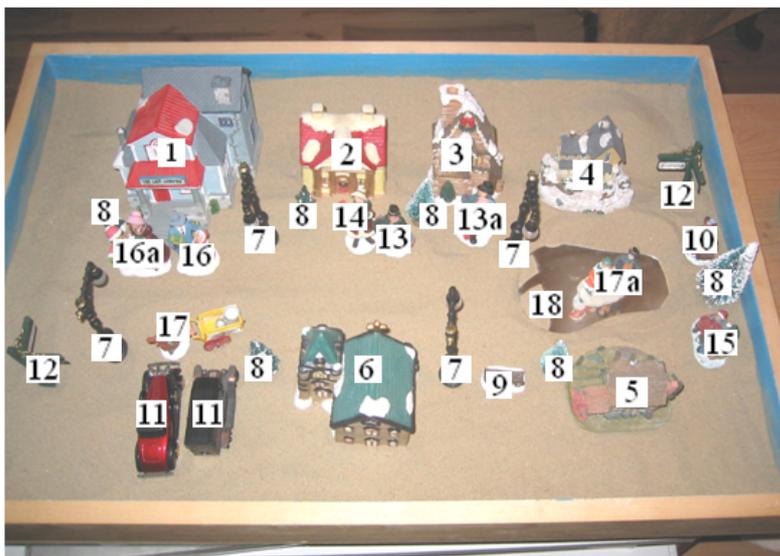
1. Cactus
2. Archeologist (miner)
3. Donkey
4. Sully (blue monster)
5. Camels (x3)
6. Bedouin
7. Pink castle
8. Hockey player

Sandpicture #2 Diagram



- 1. Water
- 2. Greenery
- 3. Crocodile
- 4. Kangaroo
- 5. Ostrich
- 6. Camel
- 7. Boy
- 8. Girl with doll
- 9. Girl
- 10. Woman (in national Moldavian costume)
- 11. Lion
- 12. Big snake
- 13. Dome (candle holder) with window
- 14. Carriage
- 15. Barbie princess (bride)
- 16. Stork

Sandpicture #3 Diagram



- | | |
|--------------------------------|--|
| 1. Lobster house | 13a. Boy with parcels |
| 2. Theater | 14. Girl |
| 3.-5. Cottages, smaller houses | 15. Other bench with people |
| 6. Church | 16. Man with girl |
| 7. Street lights (x4) | 16a. Woman with girl |
| 8. Pine trees (x6) | 17. Milk man with cart |
| 9. Bench | 17a. Skating couple |
| 10. Bench with people | 18. Pond used as skating rink (mirror) |
| 11. Cars (x2) | |
| 12. Street sign (x2) | |
| 13. Man | |

Sandpicture #4 Diagram



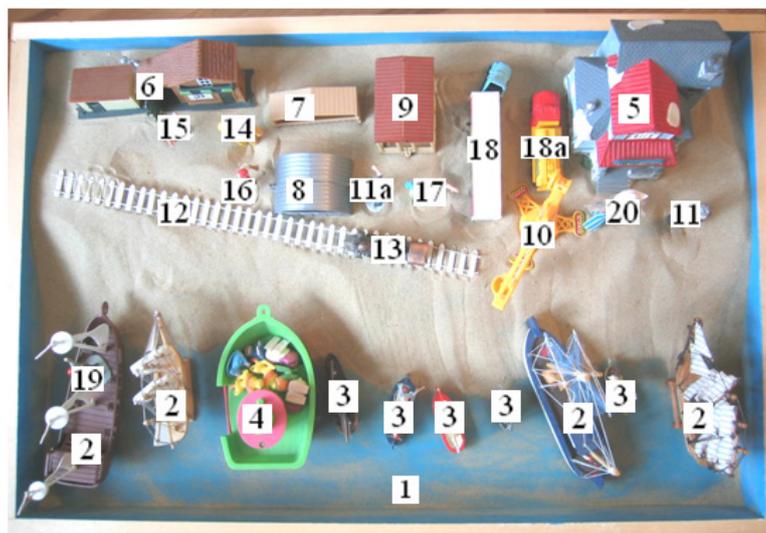
1. Tall Viking warrior with mug
2. Big trees (x2)
3. Dutch girl (Barbie doll in Scandinavian costume)
4. Dwarves (x4)
5. Rocks (x4)
6. Water
7. Bridge
8. 3-headed dog "Cerberus"

Sandpicture #5 Diagram



Sandpicture #6 Diagram

- | | |
|--|---|
| 1. Pieces of coral | 16. Dolphin |
| 2. Seashells | 17. Nurse/scientist/
explorer lady |
| 3. Rocks | 18. Men in cylinder
hats (x3) |
| 4. Palm trees | 19. Megara from
Disney's
"Hercules" (in
pink; she made a
pact with Hades) |
| 5. Tall palm tree | 20. Black boy |
| 6. Bird & shells
on big rock | 21. Soccer player |
| 6a. Seagull | 22. Boy in yellow |
| 7. Girl | 23. Red-headed girl |
| 8. Woman | 24. Man (small
figurine) |
| 9. Female
swimmer in
yellow suit | 25. Purple gymnast
girl |
| 10. Man | 26. Boy (owner of
the dog) |
| 11. House with
tower (x2) | |
| 12. Antique
column | |
| 13. Ladder | |
| 14. Dog | |
| 15. Chair with girl
(lifeguard) | |



- | | |
|------------------------------|------------------------------|
| 1. Water | 14. Man |
| 2. Big boats (x4) | 15.-17. Workers |
| 3. Small boats (x5) | 18. Big truck |
| 4. Noah's Arc (with animals) | 18a. Tank truck |
| 5. Lobster house | 19. Man |
| 6. Farm house | 20. Girl (Barbie baker girl) |
| 7.-9. Farm sheds, pens | |
| 10. Crane (machine) | |
| 11. Captain | |
| 11a. Farmer | |
| 12. Railroad | |
| 13. Steam engine | |

Sandpicture #7 Diagram



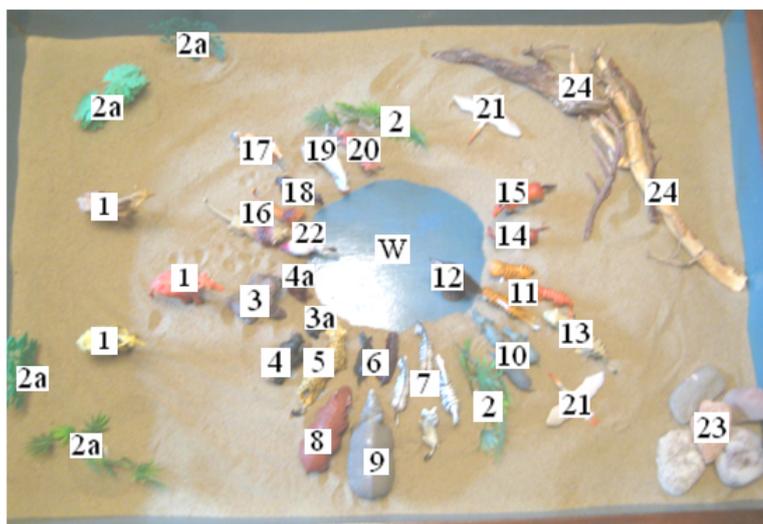
- 1.-2. Pine trees (x2)
- 3. Tree
- 4. Red maple tree
- 5. Horses (dark)
- 6. Horses (light)
- 7. Cowgirl
- 8. Native boy with bow
- 9. Shed
- 10. Observation tower (and man inside)
- 11. Big black obsidian rocks (x2)
- 12. Rock, lighter-colored

Sandpicture #8 Diagram



Sandpicture #9 Diagram

- | | |
|------------------------------------|--|
| 1. Raft with boy fishing | 13. Chinese couple |
| 2. Chinese boat | 14. Pair of old wise men |
| 3. Raft with girl | 15.-16. Peruvian musicians |
| 4. Chinese boat | 17. Peruvian men in military uniforms (x2) |
| 5. Chinese round gazebo | 18. Bronze elephants (x2) |
| 6. Pagoda | 19.-20. Houses |
| 7. Chinese house | 21. Boy doing martial arts |
| 8. Gazebo (square) | 22. Dragon breathing fire |
| 9. Gazebo (diamond) | 23. Big dachshund dog |
| 10. Chinese children (x8) | |
| 11. Hens (2 white, 2 brown), goose | |
| 12. Goats (x3) | |



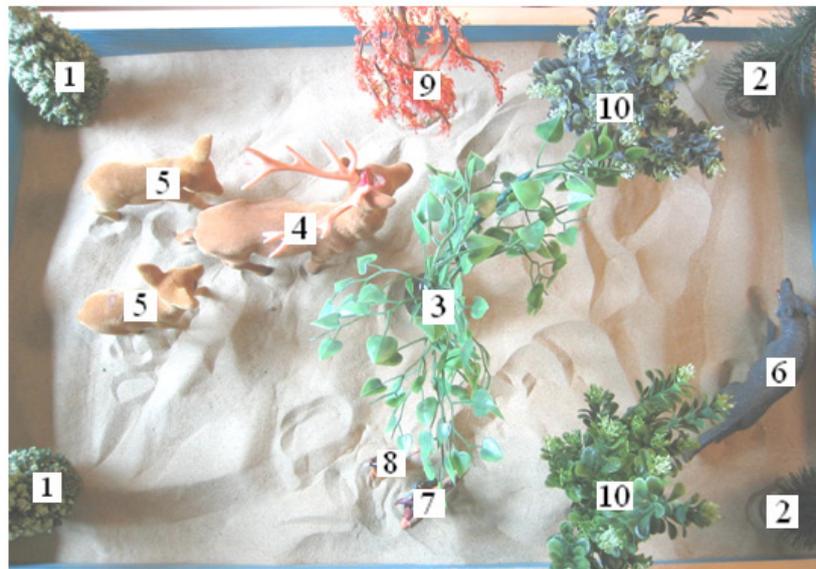
- | | |
|-----------------------------|----------------------|
| 1. Giraffes (x3) | 11. Three tigers |
| 2. Bushes | 12. Stork (in water) |
| 2a. Greenery | 13. White tiger |
| placed after #22 | 14.-15. Horses |
| 3. Gorilla | 16. Two lions |
| 3a. Baby gorilla | 17.- 20. Horses |
| 4. Female gorilla with baby | 21. Cranes (x2) |
| 4a. Chimpanzee sitting | 22. Stork |
| 5. Leopard | 23. Stones |
| 6. Hippo, rhino | 24. Dry branches |
| 7. Four zebras | W. Water (oasis) |
| 8. Large hippo | |
| 9. Large rhino | |
| 10. Three elephants | |

Sandpicture #10 Diagram



- 1. Bridge
- 2. White bridge
- 3. Smaller bridge
- 4. Houses (x5)
- 5. Bigger houses
- 6. Farm shed
- 7. Barn
- 8. Bulldozer
- 9. Mechanical crane
- 10.-11. Trucks
- 12. Construction workers (x4)
- 13. Concrete transport truck
- 14. Small trailer
- 14a. Small cars (x2)
- 15. Porcelain figures (x10)
- 16. Cars (x6)
- W. Water

Sandpicture #11 Diagram



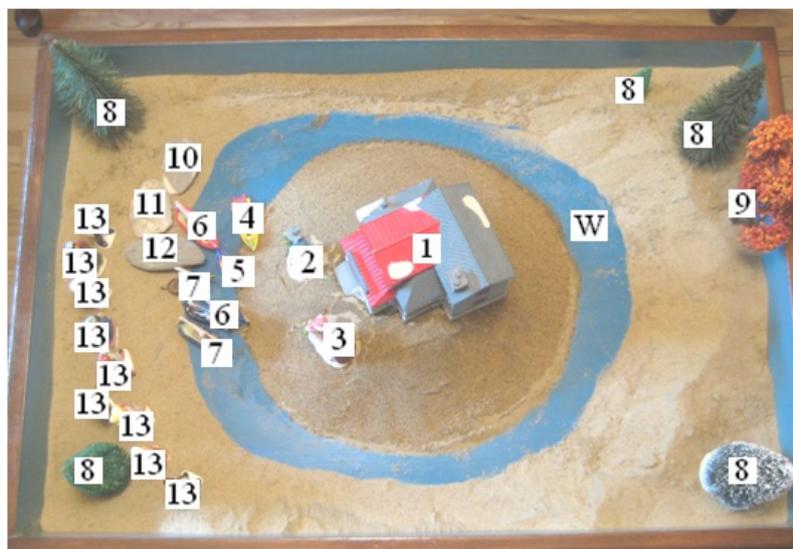
1. Summer trees (x2)
2. Pine trees (x2)
3. Tree in a bottle
4. Stag
5. Fawns (x2)
6. Wolf
7. Robin Hood with bow
8. Native boy with bow (from Disney's "Pocahontas")
9. Autumn tree
10. Summer trees (x2)

Sandpicture #12 Diagram



Sandpicture #13 Diagram

- | | |
|------------------------------|-----------------------------------|
| 1. Pink blooming tree | 14. Chinese diamond-shaped gazebo |
| 2. Green tree | 15. Chinese square-shaped gazebo |
| 3. Water | 16. Couple |
| 4. Chinese boat | 17. Children (x2) |
| 5. Chinese boat | 18. Old wise men (x2) |
| 6. Raft with boy fishing | 19. Boy with pail |
| 7. Raft with girl | 20. Pair of wise men |
| 8. Chinese pagoda | 21. Boys with vegetables (x2) |
| 9. Red square tower | 22. Boy with fish |
| 10. Chinese bridge | 23. Boy with yellow spheres |
| 11. Chinese house | 24. Turtle family |
| 12. Octagonal gazebo | |
| 13. Chinese round gates (x2) | |



- 1. Lobster house
- 2. Man and girl
- 3. Woman and girl
- 4. Small boat
- 5. Small boat
- 6. Ships (x2)
- 7. Small ships (x2)
- 8. Pine trees (x5)
- 9. Autumn tree
- 10. Stone
- 11. White rock
- 12. Stone quay
- 13. Porcelain figurines (x9)
- W. Water

Sandpicture #14 Diagram

Appendix H

Photographs of the sandpictures for the case of Tatiana



Sandpicture #1



Sandpicture #1 fragment



Sandpicture # 2



Sandpicture # 3



Sandpicture # 3 diagonal view



Sandpicture # 4



Sandpicture # 4 side view



Sandpicture # 5



Sandpicture # 5 side view



Sandpicture # 6



Sandpicture # 6 side view



Sandpicture # 7



Sandpicture # 8



Sandpicture # 9



Sandpicture # 10 side view



Sandpicture # 11



Sandpicture # 12



Sandpicture # 13



Sandpicture # 13 side view



Sandpicture # 14



Sandpicture # 14 fragment

Appendix I

Photographs of the sandpictures for the case of Pavel



Sandpicture #1



Sandpicture #1 reverse view



Sandpicture # 2



Sandpicture # 2 reverse view



Sandpicture # 3



Sandpicture # 3 side view



Sandpicture # 4



Sandpicture # 4 side view



Sandpicture # 5



Sandpicture # 5 fragment



Sandpicture # 6



Sandpicture # 6 fragment



Sandpicture # 7



Sandpicture # 7 fragment



Sandpicture # 8



Sandpicture # 8 fragments



Sandpicture # 9



Sandpicture # 9 fragment



Sandpicture # 10



Sandpicture # 11

Appendix J

Photographs of the sandpictures for the case of Polina



Sandpicture #1



Sandpicture #2



Sandpicture # 2 close-up



Sandpicture # 3



Sandpicture # 4



Sandpicture # 5



Sandpicture # 6



Sandpicture # 7



Sandpicture # 8



Sandpicture # 8 Egyptian figurines



Sandpicture # 9



Sandpicture # 9 side view



Sandpicture # 10 side view



Sandpicture # 11



Sandpicture # 12



Sandpicture # 12 side view

Appendix K

Photographs of the sandpictures for the case of Uliana



Sandpicture #1



Sandpicture #1 fragment



Sandpicture # 2



Sandpicture # 2 fragments



Sandpicture # 3



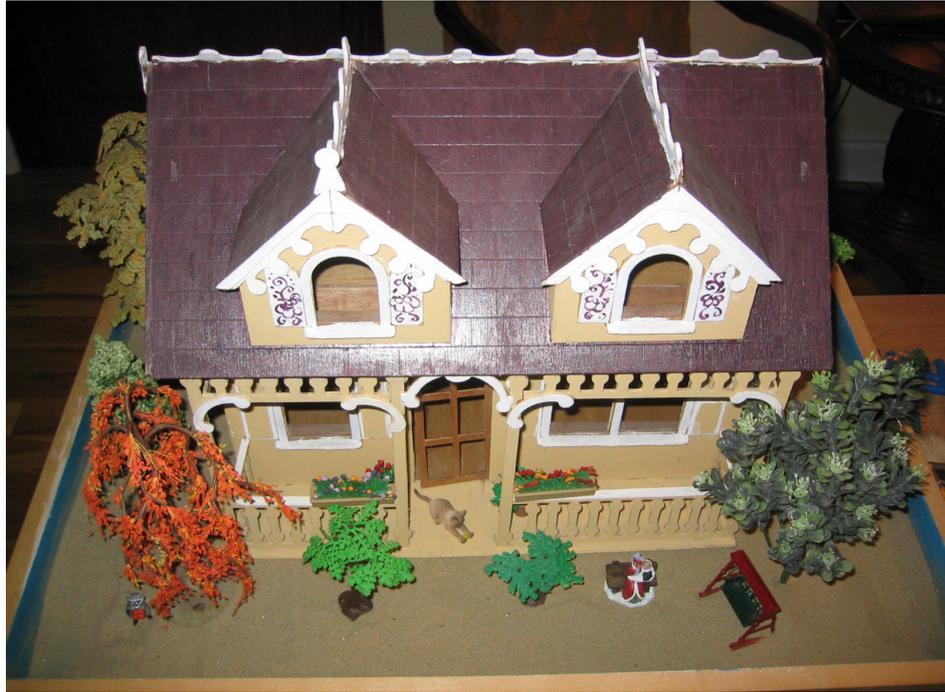
Sandpicture # 3 'inside the house'



Sandpicture # 3 side view



Sandpicture # 3 fragments



Sandpicture # 4



Sandpicture # 4 backview



Sandpicture # 5



Sandpicture # 6



Sandpicture # 7



Sandpicture # 7 fragments



Sandpicture # 8



Sandpicture # 8 fragment



Sandpicture # 9



Sandpicture # 9 fragment



Sandpicture # 9 fragment



Sandpicture # 9 fragment



Sandpicture # 10



Sandpicture # 10 back view